

January/February 2018

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

Goodbye, My Coney Island Baby/
We All Fall (Medley)
Words and Music by Les Applegate, Joe Goodwin, and George Meyer
Arrangement by Barbershop Harmony Society

THE ABCs OF ENGAGING WITH MUSIC EDUCATORS

INSIDE: 2017 District Champions • One editor, 100 issues • Orlando 2018 Convention Insert

As seen at

MIDWINTER

ORANGE COUNTY, CA 2018
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Features

14 100 issues of *The Harmonizer*

Since January of 2000 (with an 8-issue gap circa 2005), Lorin May has helmed the BHS publication of record. A lot has changed in the BHS since then—where will *The Harmonizer* go? BRIAN LYNCH, PR/COMMUNICATION/BRAND

18 Trusted by music educators

If you want music educators to take your chapter seriously, you need to first approach them on their own terms. Here are both principles and a process that will build trust with area music educators, all grounded in the Society's *No Strings Attached* ethic. KIRK YOUNG, WITH DONNY ROSE, MARTY MONSON, ED BITTLE

25 Welcome new members!

Say hello to the members who joined in the second half of 2017, as well as their recruiters.



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Marksman quartet waits to go on stage for its eventual winning performance in the Evergreen District quartet championship. Maelstrom celebrates moments after winning the 2017 Rocky Mountain District championship. See them and the 15 other 2017 district champs.

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Desk of a busy music educator
BY EDDIE HOLT

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THE TAG

"Kissing The Blarney Stone"

Help your area music educators change lives

The cover feature of this edition of *The Harmonizer* is an outreach-related feature article by Kirk Young that presents a process he recommends to chapters that want to build genuine relationships with music educators. A music educator himself, Kirk also lays out a lot of pitfalls to be avoided. The hope is that this will be as helpful to music educators as it is to the chapters. Please give it a look.

My hope is that we all embrace the value of chapters collaborating with music educators. We spent years—well, actually decades—suffering from the impression among members of the music education field that our art form advocated poor vocal production techniques, and that we really weren't serious singers. The tide is rapidly turning on that front.



Music educators especially need more male singers, and they want their students to view singing as a life-long endeavor. Find out how you can help.

Much of that credit goes to all the chapters and quartets who actually do use healthy vocal techniques. But the Society has also spent enormous energy in an effort to overcome old impressions, and the efforts are beginning to bear

fruit. Barbershop Harmony Society booths and exhibits at organizations like ACDA and NAFME are now not only well received, but crowded. We have produced programs on the barbershop art form at conferences of both organizations that have drawn rave reviews and resulted in standing ovations—from music educators!

Reach out and change lives

Let there be no mistake: We reach out to music educators because it's the right thing to do; they know they are changing lives through singing, and they want to change

more of them. They need all the allies they can get. Music educators have also made it very clear that any community group that approaches them with a stealthy intent to recruit their young singers exposes itself as their competition, not as their ally. Barbershop chapters are not exempt.

That said, many of us, especially younger Barbershoppers, were introduced to barbershop by our school choir directors. Sometimes, the director was a Barbershopper. Other times, a chapter first developed a trusting relationship with the director, who came to see the value of barbershop as part of their program. The music educators went on to hook many of their students both on singing in general and on four-part harmony in particular.

The most visible example? Mike Rowe, who credits his entire career path to his high school choir director, Freddie King. Rowe kept in touch with Freddie after high

school, and continued to do so until Freddie passed away, even asking Freddie for advice on living life all those years. There are myriad stories like Mike's. Deke Sharon also discovered the barbershop art form while singing in a high school quartet. Many of our champions and our rising generation of leaders discovered barbershop while in school.

There are absolutely no strings attached when we work with music educators, but things do happen when we cast our bread upon the waters. Our Midwinter Youth Chorus Festival is a terrific indicator of the demand in secondary schools for music in general and our form of music in particular. I hope that the leaders of our chapters all recognize the value of establishing relationships in their local communities. Music educators especially need more male singers, and they want their students to view singing as a life-long endeavor. Find out how you can help—you'll be glad you did.

100 issues! I also want to celebrate our relationship with a man who is reaching a huge milestone in his journey with the Barbershop Harmony Society. Lorin May is editing his 100th edition of *The Harmonizer* this month and I think we all owe Lorin a hearty "thank you" for a job well done! Lorin's convention recap issues are must-read material, but his vision and fingerprints are all over the many other insightful articles we enjoy throughout the year. So, thank you, Lorin, for being one of my barbershop heroes who helps us Make the Music that Makes a Difference!

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We're working to set the stage for your success

We helped spread the joy of singing in the barbershop style to millions of people all around the world in 2017. Millions. All to better help you succeed.

We're at nearly 30,000 likes on our Facebook page, with our most viral posts going far beyond expectations. Our 50,000+ YouTube subscribers streamed 31.2 million minutes (59 years) of content, with breakout viral posts and videos seen by millions. We leverage their interest by investing in educational and outreach activities to maintain the interest of the singers and fans on our periphery, even if they are not yet ready to commit to traditional weekly chapter gatherings. Stay tuned as the coming Strategic Plan addresses this collective engagement.

The chart at the top shows the 2017 impact of our three-year-old Outreach program, which is growing by leaps and bounds. Whenever we exhibit, we're astounded at the number of music educators now interested in barbershop harmony, as well as the many who already either teach barbershop harmony or are encouraging quartets to form. This is one of our core purposes (to initiate and maintain a broad program of musical education, particularly in the field of vocal harmony and the allied arts) and is a huge opportunity for the BHS to add value and support in the face of declining investment in school music programs. Thank you Harmony Foundation and donors for providing the financial resources to make this happen!



We invest in educational and outreach activities to maintain the interest of the singers and fans on our periphery, even if they are not yet ready for traditional chapter gatherings.

subsidiaries such as Platoons, Brigades, AHSOW, and so on. Popular awareness and a favorable impression of what barbershop is, both musically and culturally, makes it easier for you to hold out your hand and say, "I'm with the Barbershop Harmony Society—how can we help you make some music?" The Healthy Chapter Initiative (sponsored by Harmony Foundation) helps chapters find answers to

Setting the stage for your success

All the activity from our Society leadership, volunteer corps, and headquarters staff helps build an environment for each barbershop ensemble's success—for our chapters, our quartets, our districts, and

2017 Impact of our Outreach Programs				
2017 Target Areas	Tier 1	Tier 2	Tier 3	Tier 4
Advocacy & Partnerships	203,859 • 10,000	3,627 • 700	325 • 300	37 • 15
Community Engagement	943,082 • 45,000	79 • 500	1,519 • 1,500	4 • 20
Lifelong Singing	34,471 • 75,000	133 • 15	852 • 1,000	20 • 5
Grants	16,758 • 12,000	694 • 10	3,560 • 4,500	288 • 10
Totals	1,198,170 • 142,000	4,533 • 1,255	6,256 • 7,300	349 • 50
Total Shares in 2017: 1,209,308				

Shares achieved are in **bold**, 2017 goals are in plain text. Green cells = goal met or exceeded
Tier 1: Exposure (e.g., YouTube views, social media likes) • **Tier 2:** Interest, limited participation (e.g., request info, buy music)
Tier 3: Active, immersive participation (e.g., sing at event, attend HU) • **Tier 4:** Influence others (e.g., join, direct a chorus)

that question. I urge you to find out more at www.barbershop.org/healthychapters.

I'm always interested in hearing from you, your successes and your challenges. We (Harmony Hall staff and thousands of volunteers) are here to help *you* thrive and have fun in this organization. A final shout out goes to our leaders at every level. We couldn't do this without *you*! I can personally say from experience (mostly at the chapter and quartet level) that I know what you go through leading our barbershop singing community and know what it's like to enjoy the ups and downs of the volunteer position. We believe in *you*. We believe that our organization is headed in the right direction because of *your* personal leadership.

I truly believe that with all of the engaged singers, volunteers, leaders and staff working together, we will one day realize the greater impact we've been making all along the way and the pursuit of Everyone In Harmony will become real for tens of millions around the world!

Cheers,

CEO@barbershop.org

What's on Marty's daytimer?

- Jan 14, No. Georgia Barbershop Singers, Installation
- Jan 16-18, BHS Committee & Board Meetings, Costa Mesa
- Jan 18-21, Midwinter Convention
- Jan 21, HFI Trustees Mtg, Costa Mesa, CA
- Feb 17, Ambassadors of Harmony Gala



What's Marty listening to?

- Newfangled Four CD
- GQ Volume 1 & 2



What's Marty reading?

- The Untethered Soul - Michael A Singer

What's Marty learning?

- "I Told Them All About You," arr. Baird & Waesche
- "I Heard You Singing," arr. Giallombardo
- "Sit Down, You're Rockin' The Boat," arr. Wright



Follow Marty

bit.ly/martyfacebook
twitter.com/Marty_Monson

Reactions to Grand Central Red Caps, inclusion

As chairman of the Society's first Multicultural Task Force (2001 to 2004, including Jim Henry, Greg Lyne, Alan Wile, Dan Washington, Kenny Hatton) I'm thrilled with the Nov/Dec 2017 issue. Your coverage of the infamous **Grand Central Red Caps** chapter in our history, and your sidebar on racial inclusion, is long overdue. The task force raised the issue, met with educators, and suggested ways chapters could become more representative of the communities they represent. (See *The Harmonizer*, May/June 2004.)

In the end, we concluded that the journey was just beginning, and the younger generation of singers coming along—as reflected in our youth camps, workshops, school programs and quartet contests—would prevail. The old cultural barriers to inclusion would come down. It's happening. I'm sure the other guys on that task force would echo my applause. Bravo!

JOHN KRIZEK
Prescott, Ariz.

Wow! An amazing article (all of them) documenting our history well, albeit one we're not proud of. I did the web search for Red Caps audio immediately after finishing the main article and I was not disappointed. Two hours later, I realized I hadn't finished reading my issue of *The Harmonizer*, so I picked up where I left off and actually squealed when I saw the tag on page 30. I'll be ready to sing it in Orlando!

I deeply appreciate the preservation of the spirit of "public" opinion during that era in spite of the fact that we find that kind of thinking so offensive today. It tells us just how far we've come and how far we have yet to go. Our Society owning the mistakes of our past and working so hard to correct them now is a testament to our Mission to ... "Bring men together in harmony and

fellowship to enrich lives though singing." Kudos to everyone who put this exposé together.

DAVE MARSTERS
New Albany, Ind.

Thank you to those who produced the article on the Grand Central Red Caps. There was reference to the departure of Robert Moses and Alfred Smith from SPEBSQSA in the St. Louis Post-Dispatch on 3 July 1941. A section of Moses' letter was quoted at the end of the story. I wonder if Cash ever saw that report. I am surprised that an earlier race incident involving an organization and music was not mentioned: the story of Eleanor Roosevelt, Marian Anderson, and the Daughters of the American Revolution in 1939. This would further bolster the inset article (with Jesse Owens' picture) discussion on race relations in pre-

Pearl Harbor America. There is a lot of great information in both articles.

JUSTIN WATKINS
St. Peters, Mo.

Your story on the Red Caps reminded me of my first quartet, **The Crack-A-Tones**, which won that same American Ballad Contest in 1964, 1965, and 1967. Robert Moses was still involved, and was a judge in our first win. Your story didn't pull any punches, and that made the article even better. We all know that Barbershoppers are great people, but there's no getting around the fact that some were probably prejudiced.

In 1960, our Notre Dame Glee Club was taking its annual Easter bus tour, and there were tryouts because the bus could only hold 36 of the 50+ members. One of our soloists, a black first tenor from Bermuda named Hilton Hill, earned a coveted spot, but he told everyone he wouldn't be going. I thought, "It's the trip of a lifetime and you don't want to go?"

Then it hit me—we were going to the South that year. He didn't want to subject himself or the club to what he knew could lay ahead. I wondered what our fellow singers would think if they knew that one of our singers didn't want to visit their state because of racism. I'd have been very embarrassed. The Civil Rights Act was still three years away.

I applaud the BHS for being so open about its past and being so proactive about inclusion, assimilation, collaboration, and setting aside differences for the sake of Everyone in Harmony.

PETE HYLAND
Littleton, Colo.



Larry Capitano (T), Frank Ciatello (Bs), Bob Kotterman (Br), Pete Hyland (L)

The Apple Boys on Broadway

Thank you so so much for the beautiful color photo of The Apple Boys and blurb about our November performance! It's such great exposure to the barbershop community and I have such gratitude for the thought to include us. I especially love that the cover story on this issue is about the Central Park contest since that's the culminating event in our musical.

JONOTHON LYONS
The Apple Boys (writer of the book)

You're welcome, Jonathon! Apologies for stating that *The Music Man* was 40 years old on its 60th anniversary. Also, apologies to all readers for the production error that replaced the page 1 index with a partial advertisement. ■





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City**

**Incredible
Fun**

**Incredible
Barbershop**

Barbershop.org/Orlando
Registration now open.



BHS partner GigSalad will boost your Singing Valentines and other gigs

BHS performing groups can boost their Singing Valentines advertising and reach and even accept payment for bookings online, thanks to a new partnership formed with online entertainment booking platform *GigSalad.com*.

GigSalad represents more than 100,000 performers and a base of more than one million customers who book all forms of entertainment online, from bands to photographers to party services—and now, barbershop groups and Singing Valentines.

BHS quartets, chapters and districts receive 35% off Feature and Pro accounts at GigSalad, which will help generate better Google search results for our

unique Valentines gift experience. Use promo code BHS2018 when you sign up.

As part of the new partnership, GigSalad will actively promote our Singing Valentines activities on their blog, email newsletters, and social media.

Post-Valentines, your subscription means ongoing leads for singing telegrams year round, shows, parties—everywhere you want to sing! (During initial evaluation, our staff received a request for a booking before we had even completed our setup—wow!) Links to our tutorial and FAQ are at www.barbershop.org/harmonizer.



Reserve your spot at Harmony University

Join us in Nashville on July 22-29 on the beautiful Belmont University campus. Follow your own barbershop dreams with more than 600 classes taught by world-class faculty!

Tuition payments made before Feb. 14 hold your spot for HU 2018. On or about Feb. 15, you can select individual classes,

electives, and even bus shuttle pick-up. Scholarship application forms are already available at www.barbershop.org/hu.

Choose the general Harmony College track or one of five specific tracks (or Colleges) for Directors, Music Educators, Performing Arts, Leadership, or Next Generation Chorus (men 25 and under). Mix classes to meet your needs:

- Core classes (Monday-Friday) meet every day at 10:30 a.m., 2 p.m., 3:15 p.m. and 4:30 p.m.
- Elective classes meet only one time during the week and are offered at 1 p.m. and 7:30 p.m.
- Optional Early Bird classes meet Monday-Friday at 8 a.m.
- Private instruction in arranging, conducting, performing, and voice are available.

www.barbershop.org/hu



C&J honors past pioneers, but needs your historical assistance

In 1986, C&J (Contest and Judging) implemented a “Judge Emeritus” program. After a judge retires, each judge is evaluated on his years of service and impact on the judging program. From that, SCJC (Society Contest & Judging Committee) elects those deserving of the recognition.

In January 2016, some papers of Joe Stern were uncovered, in which there were many early rulebooks and memos describing his implementation of our early judging systems, along with fellow Hall of Famers Frank Thorne, Molly Reagan, and Phil Embury. But one name was unknown: Don Webster.

Starting in 1946, new formal rules and categories guided the first certified SPEBSQSA judges. Revisions were made until the overall structure we now have (with different rules and policies) was finalized in 1951, and all judges were recertified except for Thorne, Reagan, Embury, and Webster. These four were declared “Judge Perpetuum”—a judge forever! Since no present member of SCJC had ever heard of Webster, we thought each “Judge Perpetuum” should become a “Judge Emeritus,” a status granted in the late 1980s for impactful “old-time” judges who had judged up until the 1970s-1980s. Further research showed that many important judges from earlier decades had been forgotten—the men who took on the massive undertaking of judging without technology like copy machines, email, teleconferencing, etc.

In 2016, SCJC bestowed the “Judge

Emeritus” title on 1940s and early 1950s architects of our judging system Frank Thorne, Molly Reagan, Phil Embury, Don Webster, Edwin Smith, and James Knipe.

The research began when SCJC was considering a rule change and wished to understand “when did the rule come into play?” We learned we haven’t done a good job in keeping all of our C&J history intact over the past 70+ years of judging. There were no judging manuals on file in our BHS archives.

Do you have past judging manuals? An effort has been started to collect all of the past judging manuals. If you happen to be in possession of any judging materials, please notify me directly at kkbari@charter.net and I’ll let you know if we can use what you have.

We have been able to collect not only many of the manuals throughout history but memos and other useful information; however, there are still gaps! The outcome of this will be to put together a book on the history and evolution of the barbershop style through the lens of our judging program.

Judging has had a tremendous impact on how barbershop has evolved. There are many myths about why rules exist, and this book will hopefully shed light on why rules were put in place and ultimately modified or taken out. I will also take any and all judging anecdotes as it relates to judging practices (of any era).

— Kevin Keller, Past Chair,
BHS Contest and Judging, kbari@charter.net

Tax reform is here: Top giving strategies for 2018

Dear Supporters of Barbershop,

Tax reform is here. As with any economic change, you may be looking at your finances and wondering how you will be impacted. There are many ways you can make an impact in lives through singing while enjoying financial benefits for yourself.



Here are some smart ways to be charitable in 2018:

- Donate appreciated stock: With the stock market at or near all-time highs, give your appreciated stocks to Harmony Foundation International and eliminate capital gains tax.
- Name us as a beneficiary of retirement plan assets: These assets remain taxable when distributed to a loved one but tax-free when given to a nonprofit.
- Give directly from your IRA (if you are



70½ or older):
Regardless of
whether you

itemize your taxes, this gift helps you fulfill your required minimum distribution and is not considered taxable income.

We are so grateful for you and your generosity. Please contact us to discuss how your gift can help further our mission.

Carolyn Faulkenberry
CFO, Harmony Foundation International
hj@harmonyfoundation.org

Orlando Chorus order of appearance

- | | |
|----------------------------|-----------------------------|
| 1. The Downeasters | 16. Sound of the Rockies |
| 2. Sound of Illinois | 17. Great Plains Harmony |
| 3. Harbortown Sound | 18. Smorgaschorus |
| 4. Brothers in Harmony | 19. Space City Sound |
| 5. Alexandria Harmonizers | 20. Saltaires |
| 6. Great Lakes Chorus | 21. Harmonic Collective |
| 7. Big Orange Chorus | 22. Thoroughbreds |
| 8. Fog City Singers | 23. The EntertainMen |
| 9. Westminster Chorus | 24. Heralds of Harmony |
| 10. Voices Incorporated | 25. Marcsmen |
| 11. Vocal Majority | 26. Great Western Chorus |
| 12. Pathfinder Chorus | 27. Music City Chorus |
| 13. Vocal FX | 28. Men of Independence |
| 14. The Alliance | 29. Southern Gateway Chorus |
| 15. Carolina Vocal Express | 30. Parkside Harmony |

Guide to BHS Ethics Procedures and Youth Policy

The BHS Code of Ethics and Youth Policy ensures that all who interact with BHS members and Associates in any capacity may do so with full confidence that they are in a safe environment. Members and Associates agree to abide by these policies when they join or renew, and these policies are reviewed regularly. To review the complete Society Youth Policy Statement and associated forms, links are available at www.barbershop.org/harmonizer. Please direct questions to chapters@barbershop.org or districts@barbershop.org.

Resources available for youth protection. Free BHS Sexual Harassment Awareness training is available for designated supervisors, chorus directors, chapter or district officers, or anyone who has regular contact with youth members or guests. To access the online training videos, please send a list of names and email addresses to customerservice@barbershop.org. More training and resources are being developed with guidance from other non-profit and youth program-based organizations.

Ethics reporting procedures. Any individual (member or non-member) who experiences harassment, abuse, or inappropriate contact from a member or Associate should immediately contact the police or other appropriate local authorities. The Society will fully cooperate with authorities in any resulting investigation. The Society Ethics Committee follows defined procedures to handle any formal ethics complaint, with the charge to determine whether a violation has occurred and what actions should be taken.

A link to the ethics complaint form and policy info is available at www.barbershop.org/harmonizer or can be requested from ceo@barbershop.org. Please note: Emailing ceo@barbershop.org without properly completed a form does not result in a formal complaint.

400 Hal Leonard titles added to BHS Published Catalog

In 2016, BHS and Hal Leonard Music Publishing reached an agreement to discontinue selling sheet music containing Hal Leonard-controlled copyrights classified under the BHS "unpublished" catalog by December 31, 2017. The Society's Music Publishing team reviewed the approximately 1,700 titles and selected over 400 existing "unpublished" arrangements to be re-engraved, edited, and transitioned to the published catalog on the BHS Marketplace website.

The selected arrangements met certain criteria, such as level of difficulty, popularity, and accessibility to a broad range of singers. Arrangements that were not selected for publication may be found on a viewable "Special Order Titles" list in the Sheet Music section on shop.barbershop.org. Additional titles from that list are scheduled to be published in the coming months. We are excited to be able to continue to provide these arrangements in their newly edited and updated format and trust quartets and choruses will enjoy singing them for years to come!

For more information contact musicpubs@barbershop.org. ■



CONVENTIONS 2018

ORLANDO
July 1-8

2019
SALT LAKE CITY
June 30-July 7

2020
LOS ANGELES
June 28-July 5

2021
CLEVELAND
June 27-July 4

2022
CHARLOTTE
July 3-10

2023
LOUISVILLE
July 2-9

HARMONY UNIVERSITY

NASHVILLE
July 21-29, 2018
July 22-29, 2019

MIDWINTER

NASHVILLE
Jan. 22-27, 2019



Take advantage of all BHS education resources

I am now seven months into my tenure as a member of the BHS staff Education team with the fantastic Donny Rose and Antonio Lombardi. One of my major tasks has been to help us gather together all of the past great BHS educational resources, update and consolidate them when necessary, add state-of-the-art material, and develop means to distribute them widely and effectively. We've made good headway so far, and the following are some of the many resources that are already available.

We can be proud of past efforts

I was surprised and pleased to learn how many manuals, videos, and books the BHS produced over the years. Many are wonderful and were sorely needed to serve a population of professed singing amateurs. (Latin: *one who engages in activity for pleasure rather than money.*) Truly we stand on the shoulders of great teachers and leaders. The world wants and needs what we have!

I am pleased to report that the perception of barbershop singing has changed in academic circles. There are a few vestiges of teachers who think barbershop singing is harmful, but that number is rapidly shrinking. The outside music world has already begun clamoring for what we have. Thanks to our judges, teachers, and coaches who continually hone their teaching skills, our members are singing better and more healthy than at any time in BHS history.

Works in progress

The Education team is working hard to bring you first-rate content at and from Harmony University. Many classes, coaching sessions, and lessons were captured on video in the last several years, and we strive to release new resources each month. You can find links to many of these videos at www.barbershop.org/harmonizer.

Also planned for this year is new content for chapters and quartets. Topics include:

- Inside a **Westminster Chorus** Rehearsal
- Safe and Healthy Posting (aka "Belting for Barbershoppers")
- Effective Inclusion
- Rehearse Like a Champion
- Producing a Show From Start to Finish
- Much more is on the way!



Steve Scott

Music Education
education@barbershop.org

Private lessons

In 2017, the Education team began offering private voice, arranging, and conducting lessons to much success. Available in-person in Nashville and on

video-chatting platforms, we have been able to serve our members in new and personal ways. In 2018, we extend this offering to quartets and chorus coaching. If you are interested for yourself or for your chorus or quartet, contact education@barbershop.org. We can also discuss ways to start a vocal development program for your chapter.

My background is teaching voice and choir at the college level, but also researching barbershop singing and history. The Healthy Chapter Initiative has begun to publish some of the latest in evidence-based research as it applies to barbershop in the form of craft articles. The articles are sectioned into three topics:

- **Meaningful Gestures**—research specifically for chorus directors and music teams.
- **Vocal Health**—research for all members to better understand the voice.
- **Building Musicians**—strategies for music teams to increase the musicianship of each chapter member.

We encourage you to explore these offerings. Links are at www.barbershop.org/harmonizer.



Education of the future

Educators can receive Continuing Education Units (CEUs) and graduate-level credit for attending Harmony University.

We are expanding our capacity to serve this population of teachers by offering credits for our 2018 Midwinter and International Convention educational classes. In the near future, teachers will also be able to further their education by purchasing and viewing some of the best of our educational content. As an added value of your membership, you will have access to much of this content for free.

We offer has world-class instruction during the week-long Harmony University event. HU is a trusted source for knowledge, leadership, and education. We are exploring ways to continue this education beyond our week-long event. Stay tuned for more!

The Education Team is gathering all the past knowledge, organizing what we are currently producing, and planning future education endeavors. All of this information will be located in one place and will be accessible online. This repository of "barberknowledge" will soon be available to members and Associates, delivered in an accessible manner. We will combine face-to-face and online learning for the best in blended education. This is an ambitious project, but one that will have lasting benefits.

Continued on next page

Take ownership of your education

What do you want from your Education team? We have the best and the brightest working to bring you the most current, applicable information, and we're eager to provide the education you want. Classes specifically for your chorus or quartet? We can help. Want to know more about singing, directing or leadership? Marketing or inclusion? We can create content specific to you. Please reach out to us with any ideas: education@barbershop.org. ■

Cyber-Tune Classic

The New Electronic PitchPipe

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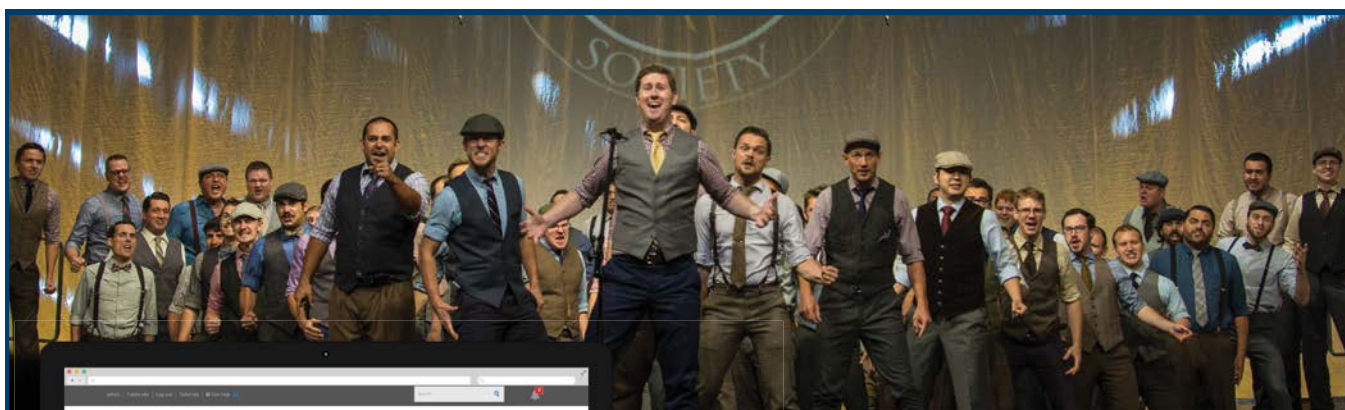
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Swipes 'n' Swaps

"New director" ads are free in
The Harmonizer (first 50 words) to
Society chapters. Send to harmonizer@barbershop.org.

The Spirit of the Commonwealth, Mammoth Cave Chapter, is searching for a new director. Joel Guyer, the current director, will be stepping down after Dec. 2017! Contact: Brian Schuck, brianschuck5@gmail.com, 270-427-7197; Dick Timmerman, timmerman@bellsouth.net, 270 647-1611.

Davis Vacaville West Valley Chorus, Vacaville, Calif. We are a small, older chorus searching for a frontline director to revitalize and stimulate growth in our chapter. We offer a modest stipend and will pay candidate to attend Harmony University each year, as required. Contact Steve Rollins, rollie5286@yahoo.com, 707-724-8575



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Guest nights didn't work. This did. Typical guest nights have been unsuccessful for us. The only efforts that have really had a great turn-out and some retention were based on the "On Stage" program. The idea is that guests are there for a limited number of rehearsals to perform a subset of songs with us on an upcoming show. They are only obligated for a portion of the rehearsal while we work the subset. There's no fee. No outfit to buy. The dedicated rehearsal time is about 45 minutes; I'll throw in craft, terminology, etc. in that time and teach a tag each week. Its pace somewhat depends on the skill level and experience of our guests. Of course, you dangle the carrot with a short chorus performance and hopefully sing a tag with them and socialize without beating them over the head with too many details.

— Dylan Oxford, Director, Greater Atlanta Chapter

Chapter losing or lost its meeting place? (Reprint from 1977) We have about 770 chapters, and about one-third of all chapters have to find a new home every two years. Therefore, it is reasonable to believe that your chapter may be looking for a new home shortly. If that is true, then the following could be of some help to you.

Where is the first place to look? A church! 253 of our chapters meet at a religious institution. Ask your membership if they know of a church where you might meet. Next in popularity are community centers, where 79 of our groups meet. These centers range from meeting rooms for teens to senior citizens. Have you considered a school? 125 chapters sing in one every week—48 in high schools, 13 at college level, 16 in junior highs, etc. It looks as though barbershop music education starts at school literally for many of our members!

Fraternal organizations have always provided us with places to sing since the earliest days of our Society, and it is no different today. 30 of our chapters meet in Legion halls, 28 meet with the Knights of Columbus, with others using rooms provided by the Moose, Lions, Eagles, and a few with the Odd Fellows, VFW, and the Masons. We still have 29 of our chapters meeting at hotels, 8 at banks, 7 at savings and loan institutions and 6 at the YMCA.

— The Harmonizer, January/February 1977

Leadership is hard. It's often a lonely job. People may not always agree with you or your decisions. But people will follow leaders. What are their emotional needs? Meet those needs. Be bold. Be visionary. Dare to dream big. Then engage everyone in making those dreams reality.

— Kevin Keller, Past Chair, Society Contest & Judging

Ticket Sales Success: (Reprint from 1975) Ken Seymour of the San Diego, Calif., Chapter has a record for ticket sales that makes him the envy of every man in the chapter. He usually starts by talking up the show at least six months in advance; then when it comes time to sell tickets, the groundwork has already been laid. Ken's friends eagerly await the shows each year, and all he does is provide the date, theme and find out how many tickets they want. He firmly believes in positive thinking and a positive attitude. Several years ago, he started by writing down a list of 30 to 40 names of friends and acquaintances, their addresses and phone numbers. As time goes on, this list constantly grows. Then when tickets are ready, he has a good list to call on. He calls five or six each day, and before too long he has gone through the entire list.

— The Harmonizer, March/April 1975

Follow up, follow up, follow up! We always warmly thank our guests at the beginning and end of our rehearsal and encourage them to come back. The Hospitality chair sends them a note as well.

— Linda Noble, Harmony College North East 2018

Director's Meditation

Let me be fully present in the moment tonight—focused on the here and now

Not focused on some future contest or show

Nor on some past performance or meeting

Nor on the "better" singers I wish they were or the director I wish I were

Not distancing myself from what's happening by evaluating it all

Let me remember the people—I direct people, not songs

I choose to spend this evening with these special people

They want to have fun singing together and are not just an instrument I play

I will treat their singing as a goal in itself, not as a means to my goals

As a group they have more intelligence, energy, and creativity than I do

The group has deep emotion and knowledge that we should not waste

Let the meeting be ours, not mine

I will get as many people involved as I can in leadership of the meeting

I will give up my power so that everyone can own the meeting

They come to sing, not to hear me lecture or to find fault ■

— Kirk Roose, noted Society arranger



Antonio Lombardi
Chapter
Leadership and
Education
chapters@barbershop.org



Steve Scott
Music Education
sscott@barbershop.org

2017 District Quartet CHAMPS



Playlist (CAR)

Joseph Bourne (T), Bryan Hughes (L), Patrick Garmire (Bs), Scott Trout (Br)
 Scott: setroutdds@sbcglobal.net
www.facebook.com/playlistqartet



Vintage Stock (CSD)

Dan Rasmussen (Br), Sam Dollins (L), Reed Pattee (Bs), Andrew Rembecki (T)
 Sam: VintageStockQuartet@gmail.com
 Facebook: [@VintageStockQT](https://www.facebook.com/VintageStockQT)



Category 4 (DIX)

Tim Reynolds (T), Clay Hine (Br), Kirk Young (Bs), Tim Brooks (L)
 Tim: tbrooks@psasecurity.com
[Facebook.com/Category4qt](https://www.facebook.com/Category4qt), www.category4quartet.com



Suit Up! (FWD)

Brent Graham (Br), Rodney Armstrong (Bs), R.J. Esquivias (L), Justin Klemballa (T)
 Rodney: rodney2727@aol.com;
[facebook.com/SuitUpquartet](https://www.facebook.com/SuitUpquartet)



Marksmen (EVG)

Josh Honrud (Br), Brian Hamm (Bs), Mark Metzger (L), Joseph Livesey (T)
 Mark: mark@metzgers.ca
[Facebook.com/marksmensingers](https://www.facebook.com/marksmensingers); www.marksmensingers.com



South of Normal (ILL)

Bryan Reeder (T), Timothy Woodall (L), Bret Reinthaler (Bs),
Craig Ahlgrim (Br)
Bret: hairbass1@gmail.com



Speakeasy (JAD)

Matthew Cook (T), Keith Parker Jr. (L), Terry Keith (Bs), Kerry Conrad (Br)
Terry: terrykeith05@yahoo.com
[facebook.com/bbshopquartet](https://www.facebook.com/bbshopquartet)



The Border Project (LOL)

Robb Thiel (T), Paul Hultgren (L), Matthew Hall (Bs), Patrick Boehm (Br)
Robb: robthiel@outlook.com
[facebook.com/borderproject](https://www.facebook.com/borderproject)



Gimme Four (MAD)

Paul Franek (T), David Ammirata (L), William Downey (Bs), Joseph Servidio, Jr. (Br)
David: ammirata@gmail.com
[Facebook.com/GimmeFour](https://www.facebook.com/GimmeFour), www.gimmefourquartet.com



Technically Sound (NSC)

Benjamin Mulch (Br), Nathan Vaughan (Bs), Calvin Cupini (L),
Isaac Stewart (T)
Isaac: isaac.stewart@gmail.com



Exchange Street (NED)

George Feinberg (Br), Miles Hunt (L), Mike Soper (Bs), Ryan Norfleet (T)
Contact: all@exchangestreetquartet.com
[facebook.com/ExchangeStreetQuartet](https://www.facebook.com/ExchangeStreetQuartet)



Supertonic (ONT)

Chris Scappatura (Br), Chris Arnold (Bs), Jordan Travis (T), Patrick Brown (L)
 Contact: info@supertonicqt.com
facebook.com/SupertonicQT, www.supertonicqt.com



Upper Deck (PIO)

Mark Wilson (T), James Carey (L), James Masalskis (Bs), William Stutts, Jr. (Br)
 James: jamescarey28@gmail.com
 Facebook: Upper Deck Barbershop Quartet



Maelstrom (RMD)

Kevin Meyer (T), Seth Fetzer (L), Tyler Wigginton (Bs), Wes Short (Br)
 Contact: MaelstromQuartet@gmail.com
facebook.com/MaelstromQuartetRMD



All In (SLD)

Evan Brooksby (T), Brian Sagrestano (L), Joel Barnett (Bs), Donald Drake (Br)
 Brian: christineandbrian@yahoo.com
[Facebook.com/Allinquartet](https://facebook.com/Allinquartet)



The Simple Life (SUN)

Andrew Lujan (T), Ryan Modrall (L), Michael O'Neill (Bs), Kevin Mendez (Br)
 Ryan: tslquartet@gmail.com
[Facebook.com/tslquartet](https://facebook.com/tslquartet)



Rhapsody (SWD)

Matt Swann (Br), Donovan Davis (Bs), Drew Prince (L), Aaron Turner (T)
 Donovan: davisdonovan@gmail.com
facebook.com/RhapsodyQT

Lorin May after his first 100 issues of *The Harmonizer*

"My job is to tell the story, not be the story"



BRIAN LYNCH

One hundred issues. Three different headquarters of office buildings. Seven executive directors, six different supervisors, nearly one hundred different co-workers. (But only one masthead!) Lorin May has seen it all from the editor's chair of *The Harmonizer*. Whether he would admit it or not, he's been not only the chronicler of our history in the 21st century, but also a driver of the conversation.

True to form, of course, Lorin was reticent to be pushed to the fore to take any credit for his accomplishments. "My job is to help writers unlock their own great ideas," he said. "*The Harmonizer* is about the reader, not me." And then there's the fact that he dislikes revisiting his past issues.

"Every issue starts out as a labor of love, but by the end I've practically memorized it and can't wait until I don't have to look at it again," he admits. "It's more fun to think about what's next."

So, like evaluating a barbershop coach by his most famous groups' best performances, it seemed appropriate to celebrate the century mark of Lorin's run as editor by remembering some of the great stories, controversies, and personalities he's encountered since coming aboard with the January 2000 issue.

The evolution of convention storytelling. Before September 2000, *The Harmonizer's* convention coverage had been adequate at best: a few scattered stories, captioned photos, contestant portraits and score sheets—an "official results"

approach from the publication of record, but hardly insightful. Lorin changed that. In his first convention as editor, he took readers backstage to see top contenders huddled together awaiting their shot in the finals, embracing as they nervously awaited the contest results, then celebrating on the AIC bus that whisked them from Champs Reception to party room to after-glimmer. It was a remarkable piece of on-the-spot reporting, and it changed expectations of how the story could be told.

It was all the more surprising that this was his first full International Convention. "When the Convention came to my town (Salt Lake City, 1996), we only made it as far as Wednesday night before my wife went into early labor," he said. (No wonder Lorin suggests that younger barbershop couples "spend a few weeks in separate bedrooms" beginning late September.)

"So I was the biggest fanboy in the world in Kansas City. I'd seen visiting champs rock my chapter shows, but never anything close to **PLATINUM** making an entire arena explode on their way to the highest score ever." (Actually, *nobody had ever heard anything like that!*) Later, he saw **The Vocal Majority** and the **New Tradition Chorus** push the envelope for performance excellence. Sheer bliss for the new kid, and it all translated into this first-of-its-kind story.

By 2002, Lorin's highly personal play-by-play coverage hit its stride, evolving into a rich immersive experience that unearthed stories small and large, and gave readers more insight into what was actually transpiring on stage. "It



Brian Lynch
PR/Brand
Communication
BLynch@
barbershop.org

"I was telling big names I didn't recognize, 'Let's revise your story so that somebody will actually want to read it.' Actually, I might have been even less diplomatic than that."

took me until then to turn off my competitor's brain and just appreciate how talented everyone is, how high the floor is at International," Lorin said. "The coverage can't help but undersell the experience."

More than simply a listing of songs, the narrative includes personal prognostications, audience reactions, call-backs from other performers—the full fabric of what attendees were experiencing. Today, having covered 18 conventions, the annual story is a highlight of the year for many readers. Sure, not every opinion Lorin has expressed has been popular with every reader, but that's part of the value of opinion.

"My motives were selfish at first—it's just what I wanted to write about," Lorin said. "I'm glad others are willing to read it."

"Over the transom" evolves into deliberate editorial policy. Also through those early 2000s, *The Harmonizer* continued on a path of more consciously choosing to discuss larger issues in the barbershop world. For decades, the magazine had been fairly program-driven; staff or volunteer committees dropped a packet of program info on the editor's desk and said, "Print this." That resulted in some widely uneven issues of quality and reader interest. Lorin was hired to make the magazine more broadly appealing. The transition was fairly quick, if not always smooth.

"I was this brand-new nobody telling big names I didn't recognize, 'Let's revise your story so that somebody will actually want to read it,'" he said. "Actually, I might have been even less diplomatic than that ... I'm lucky they let me keep doing this." For some time, the "official company line" was about the only perspective ever expressed; the fact that there were opposing views on many topics meant there was room for dialogue to take place in the open, in the pages of *The Harmonizer*.

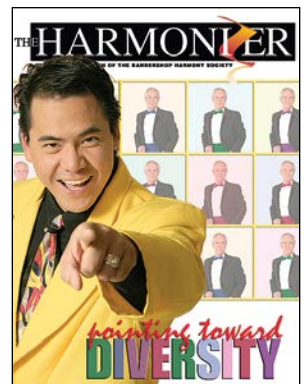
Printing (and courting) controversy.

Lorin's baptism by fire into BHS politics came with a pair of stories from 2001, a particularly intense period of debates regarding the hallmarks of the barbershop style. In the May/June issue, Music

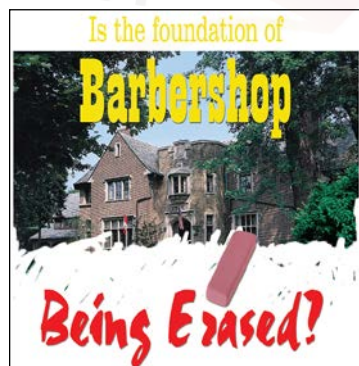
Category Specialist Roger Payne wrote a well-reasoned feature intended to clear up misunderstandings and soothe all sides of the debate, as well as to explain the thinking of the Society's highly visible Style Examination Committee, of which Roger was Chairman.

Then in the Nov/Dec issue was published a sharply-worded feature-length rebuttal from Burt Szabo, a noted arranger, former staffer, and eventual BHS Hall of Famer. It was titled, "Are the foundations of barbershop being erased?" Seismic needles jumped; the earth moved; the hellmouth yawned wide open. While some cheered, many argued that the piece was deficient in facts and decorum, particularly when it was responding to an official, Board-approved stance. Many prominent and influential members questioned how the piece had been greenlighted at all.

"Those months were ... an education for me," said Lorin, mildly. The Society Board of Directors later directed Lorin to develop a more formal editorial policy, including processes and procedures on "controversial topics." He did such a good job that the policy document was later published in a book of best practices by the American Society of Association Executives (ASAE).



Every Harmonizer issue dating back to 1943, and a few issues of its predecessor, Barbershop Re-Chordings dating to 1941, are online at www.barbershop.org/harmonizer for download, study, and reprint.



Truths we needed to hear. Other ground-breaking packages followed. January 2002 discussed the implications of a steady decline in the recruiting rate, using actual numbers instead of vague "let's all hope" pronouncements. A May/June 2004 cover story on diversity gave public voice to gay Barbershoppers and men of various national heritages. While some liked

the package, Lorin got far more responses from those who did not. “Some didn’t even necessarily disagree,” he said. “It was more, ‘I get enough diversity training at work—don’t give me more on my leisure time.’”

Of particular note have been three important issues exploring the African-American heritage of barbershop harmony. Starting with excerpts from Jim Henry’s doctoral dissertation in July 2001, through an even more detailed study in January 2015, and to last year’s inquiry into the **Grand Central Red Caps**, *The Harmonizer* has led a Society-wide reassessment and acknowledgement of our past, and, one hopes, a light pointing to a more inclusive future.

“We should never kid ourselves,” Lorin notes. “For this or any topic, saying, ‘We had a *Harmonizer* article about that’ is not a solution—it’s information. All we can do is inform, and maybe persuade. Action belongs to the reader.”

Cheerleading, best practices, and plain old kibitzing. Of course, not everything has been a Big Hairy Deal. A run of issues from 2007-2012 was particularly strong in highlighting the achievements and best practices of small chapters. “One of CEO Ed Watson’s big priorities was to rebuild trust with members after some difficult years,” said Lorin. “It was time to better celebrate just how good a thing we have in every

chapter, and it needed to be seen in the Society’s main publication.”

Being a fanboy himself, Lorin enthusiastically greenlighted Jim Bagby’s pitch to create a series of features debating the “Best Tenor,” “Best Lead” et al. A highly distinguished panel of singers, champs, judges, and historians somehow managed to get it *wrong every single time* ... or to hear some fans tell it. While the lists weren’t presented as definitive, “the most passionate reactions came from prominent members who thought we shouldn’t have run them at all.”

The current era of transformation. *The Harmonizer* was once practically the only way to learn “what’s happening now.” But we’re now in



“Our most popular stories usually take a lot of discussion and revision to get right,” Lorin said. “And then out of nowhere Mike Rowe hands us a tribute to Freddie King that became the best article we’ve ever run. Other than having Mike cut a couple of colorful details, it ran as-is.”

How to pitch a story for *The Harmonizer*

Writers pitch Lorin all the time, but they often underestimate the value of their story. “They often pitch one story, and we end up finding a much better one. It’s mostly a matter of stepping back to see your story from the reader’s perspective.”

Tip 1: “Your reader sets down the article: What ACTION do you want to have happen next?” Should the reader laugh? Cry? Emulate your success? Vow to never make that mistake? “You are not writing to impress your Mom or your district president. You’re trying to connect with Barbershoppers on the other side of the continent.”

Tip 2: “When an event in question was over, what’s the first story you told your partner or best friend? Whatever you wanted them to hear first, the reader will probably want to hear, too. It’s probably also the story’s opener.”

Tip 3: “The bigger your hopes for a story idea, the more likely we need to talk and get on the same page first. Briefly pitch your idea by email, and then we can schedule a call.”

Tip 4: “If you’re not sure whether an item is worth publishing, don’t second-guess yourself and don’t wait for the right words to come to you. We can work with a bad draft, but we can’t share the stories you never tell us!”

an era where anybody with a phone can watch great performances. Thanks to social media, you can know exactly what your world of barbershop friends and idols is doing and thinking. (Often more than you want to know!) When BHS staff can click a button and share a message with 30,000 members and fans instantly, what is the role of *The Harmonizer*?

“We have better mediums now for some types of communication,” Lorin said. “But for those we have to get in and get out quickly, because once you swipe right or close the tab, it’s gone.”

“*The Harmonizer*, on the other hand, stays on your coffee table or—let’s admit it, in your bathroom—until you’ve read all the parts that interest you,” Lorin continued. Surveys show that most members keep issues from at least a month to indefinitely. “You might glance at it for a few minutes today, then gradually finish it off tomorrow or next week or next month. *Harmonizer* content is designed so you can glean a lot by skimming, and you can find several points on each page to dive in.”

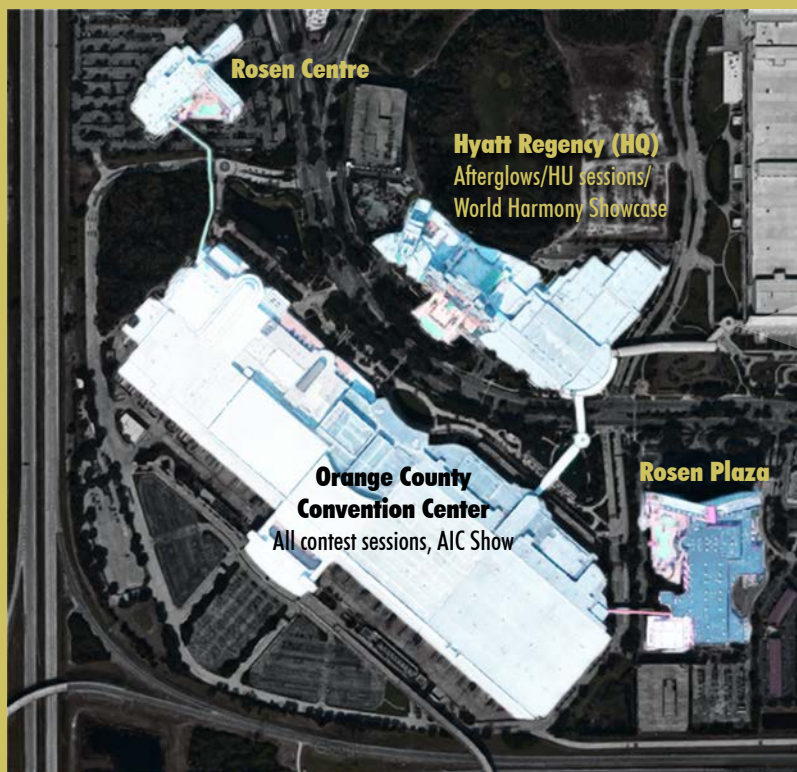




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Future plans include more user-generated content, more educational articles, and entertaining features. And as needed, more “think pieces,” the kinds of stories that invite slow contemplation more often than instant action—stories about what the BHS of tomorrow will look like. That mandate drove the development of the



powerful than ever if we focus on changing more lives,” Lorin said. “We’re getting ever-diminishing re-

Society annual reports published the past three years, and the Everyone in Harmony feature last summer, among other pieces, both past and in the works.

“Since 2012, CEO Marty Monson has beat the drum that the act of singing with others changes lives—and that we can become more

“Saying, ‘We had a *Harmonizer* article about that’ is not a solution—it’s information. All we can do is inform, and maybe persuade. Action belongs to the reader.”

the Society through every means available to them. We need to do the same with today’s people and today’s means.”

“We have to keep earning that right to our readers’ attention,” Lorin reflects. “What happens in our volunteer leadership, our Board, our staff doesn’t always reflect the conversations happening in our chapters and districts. It needs to, though, because while the Society is top-down in structure, it’s always been grassroots in practice.”

Lorin’s mission? “People don’t need permission to be amazing. Stop calcifying around the way things have always been done, and drive toward what they can be.” Innovative ways. Controversial ways. Fun ways. *The Harmonizer* will be there to share the story. ■

turns from finding better ways to do essentially the same things we’ve always done. O.C. Cash and our founders zeroed in on what men of that day wanted, and promoted

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Arrangement by Barbershop Harmony Society
Barbershop Harmony - Men's voices (1728)

THE ABCs OF ENGAGING WITH MUSIC EDUCATORS

There are no shortcuts when it comes to building trusting, long-term relationships

Do area music educators respond well to your chapter's outreach efforts? If not, rest assured that it probably has little to do with whether these educators have a cooperative nature or whether they like barbershop harmony. Instead, it likely has everything to do with whether you have paid the price to earn the educators' trust.

I have an unusual perspective on this. Not only have I been both a Barbershopper and a music educator for decades, but as a past BHS staff member I visited more than 100 chapters and observed the results of their outreach efforts. I saw various successful approaches, and I've also seen many Barbershoppers who had the best of intentions but the worst of methods.

I've also lost count of the number of educators with whom I've discussed the way Barbershoppers perform outreach. I can tell you that until you earn a music educator's trust, your chapter will be seen as little more than one among many entities vying for their attention. The process that follows outlines how to stand out, build trust, and truly help music educators in their mission to change lives through singing.

1. Before asking "how," ask "why"

A chapter has to do some soul-searching before contacting a school or a music teacher. If your end-goal is to recruit young men into your chapter, stop right now.

You need not
downplay your
chapter's love of
barbershop, but
educators must be
confident that
your help is
unconditional.

Membership growth is for a different chapter committee doing a different kind of outreach—and definitely among a different pool of candidates. Youth Outreach is about giving with *no strings attached*. [See “No Strings Attached” sidebar page 20] Any other motive, and teachers will shut you out.

Be certain that music educators have no reason to infer that your motive is to:

- recruit their students and/or steal away their best male voices
- use their auditorium for a discount or for free
- compete with the music educator in the community
- evaluate the music education program or alter the curriculum
- “force” this teacher to like and use barbershop in their program

You need not downplay your chapter's love of barbershop, but educators must be confident that your help is unconditional. Yes, they'll get to know barbershop as they get to know you, and high-quality barbershop sells itself. But music educators need to come to barbershop on their own terms. Never forget that your mission is to help music educators change more lives

through singing—on *their* terms, with *no strings attached*.

2. Understand the realities of music education

Don't expect much success if you simply show up and say, “We're here to help your program!” Music educators hear that from others all the time, and most have been burned. To stand out as different, you have to *be* different.

Recognize that each music educator already has a vision for their program, and much of it is dictated by state and district curriculum standards. This is not your program to take over. *No strings attached* means that you believe the music educator knows best how to run their program and you will support them 100%.

3. Determine chapter interest

Once chapter leaders are of the same mind, survey member interest in Youth Outreach. If there is at least 80% buy-in, proceed.

Active or passive program? A “passive” program can just be monetary donations to a local school. An “active” program requires research, member involvement, traveling, support, logistics, and more.



Kirk Young
Music
educator,
Harmony U
faculty
kirkjyoung
@gmail.com

What not to do, from some sad experiences during my music education career



Kirk's advice is spot on, especially the “why” of outreach. From my own career as a music educator, here are three unfortunate examples of well-meaning people who viewed music teachers only as the

doorway to potential members. Unfortunately, fellow music educators have shared that I am not alone with these experiences.

Surprise visit. Many years ago, a well-meaning gentleman parked in the student parking lot and walked directly to my music room. He introduced himself and opened with this power line: “I can save your music program with one beautiful word ... BARBERSHOP”!

Save my program? Who are you, and what qualifies you to know what my program needs?

This gentleman didn't know he was trespassing and that our security was already on the way. He also didn't know I was already in barbershop and that he was preaching to the converted. Had I not already been on board, this episode probably would have soured me on barbershop.

All this made me think: How many other music teachers has he visited? Do these teachers now have a negative view of barbershop?

Low-level quartet, highly inappropriate pitch.

A well-intentioned yet very low-level quartet had good phone skills, and would arrange to visit different high school choir programs in my community. They sang songs that were unfamiliar to the kids, they did not share a quality video or recording of our best groups, they did not acknowledge the young women in the room at all, and they did not teach a tag. Most uncomfortable of all, they finished off by inviting the boys to their local chapter meeting and asked for their phone numbers and home addresses ... so they could pick them up by car! The teachers were so embarrassed, and the puzzled students watched in disbelief.

Other niche groups. Other community groups are known to regularly contact music educators with self-serving sales pitches. One of my high schools was near a community Scandinavian choir that viewed my school as a great source of future members and a larger paying audience. Three weeks before their concert, they asked us to fill

in for another group by singing on their concert, including one song in Swedish—for \$100. When I replied that the date conflicted with our school musical, they never contacted me again.

Friends, we only get one chance to make that first impression with music educators in our communities. Remember that our love of the culture and brotherhood in barbershop is very real and important to you and me, but that is NOT what initially hooks young people and their teachers. It has to sound good, look good, and kids and teachers must already know a few of the songs you present. If the kids and teacher watch the group performing with low music skills or unhealthy singing that is out of tune, it is difficult for the teacher to want to involve their students in our style.

We want your community of music teachers to think of Barbershoppers as local friends who support music in the schools. Once you get this relationship going, other teachers and schools will see what an ally they have in our people. Then, when people think of your local chapters, you will be viewed as the good guys.

— Donny Rose, Director of Harmony University



Steps 4 & 5 are vital for chapters that do not already have a strong relationship with area music educators. If your chapter already has a clear target school, go to section 6.

4. Conduct Demographic Research

A. Look at your chapter roster. Are there any member or family connections to surrounding school districts?

B. Look at your area. Which schools are near the bulk of chapter membership?

C. Cross-reference connections. Are there any relationships between 1 and 2? Does anyone in the chapter know an administrator/teacher/staff in the building personally? Have a professional relationship with the school district? Have students at the school? If one school stands out, this is likely your target school. Otherwise, do more demographic research.

D. Don't visit the school yet. "Cold sales calls" do not work with music teachers. Teachers are inundated each week with phone calls, emails, letters, pamphlets and flyers from travel companies, fundraising companies, attire companies, music sales and more. You don't want to become just another flyer to ignore or a letter to be thrown in the trash.

E. Do some online research.

Research the arts departments of area high schools. Look at program types, enrollment, faculty numbers, the number of choirs and concerts. Do they host musicals? Do they have a band or orchestra? Is the program thriving or struggling?

F. See which schools stand out. Cross-reference your school data to the chapter's intended program and narrow down candidates to a maximum of four or five schools; then you need to take some road trips.

5. Conduct field research

The following tasks are to be completed without ever speaking to a music teacher. It is important that you be knowledgeable

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about the program prior to initiating the relationship. At this point in the process, your chapter still has nothing substantial to offer, and you might damage your chances by pushing the wrong way.

A. Attend an upcoming concert for each school.

Find a calendar online or at the school. It should not matter whether that concert is choral, instrumental, or

chestral, combined, or even a musical. Have teams each attend as a discovery mission. Do not dress in chapter uniforms, wear name tags, or bring recruitment materials.

B. Take copious notes. Get copies of all programs, handouts, materials. Note everything you see at the concert, both positive and otherwise. Does the school have a music or arts booster program? What is the state of the risers, stands, chairs, choir robes, music folders, stage, curtain, concert programs, sound system? Who is in the audience—parents, community members, administration from the school, other students? Are there snack tables, ticket tables, ushers? What is the bearing of the students—decorum, involvement, attitude, attire?

C. Leave when the concert is finished. Do not try to introduce yourself to the teacher, and do not try to talk to the kids or invite them to the chapter. You are on their turf. If educators or parents see some strange person hanging around and trying to talk to the young men in the chorus, this can paint your organization in a horrible light. Moreover, "sales pitches" at a school-sponsored event may be a form of solicitation that could be met with legal action.

D. Pick a target school.

Gather all of the data and find the program that best fits your chapter's paradigm. Unless your chapter has greater resources than most, it is best to pick only one school as a "target school."

Note: While the demographic and field research steps may be unnecessary in some cases, the "Target School Research" steps are vital—even if the music educator is a member of your chapter! At-

What is the Society's *No Strings Attached* ethic?



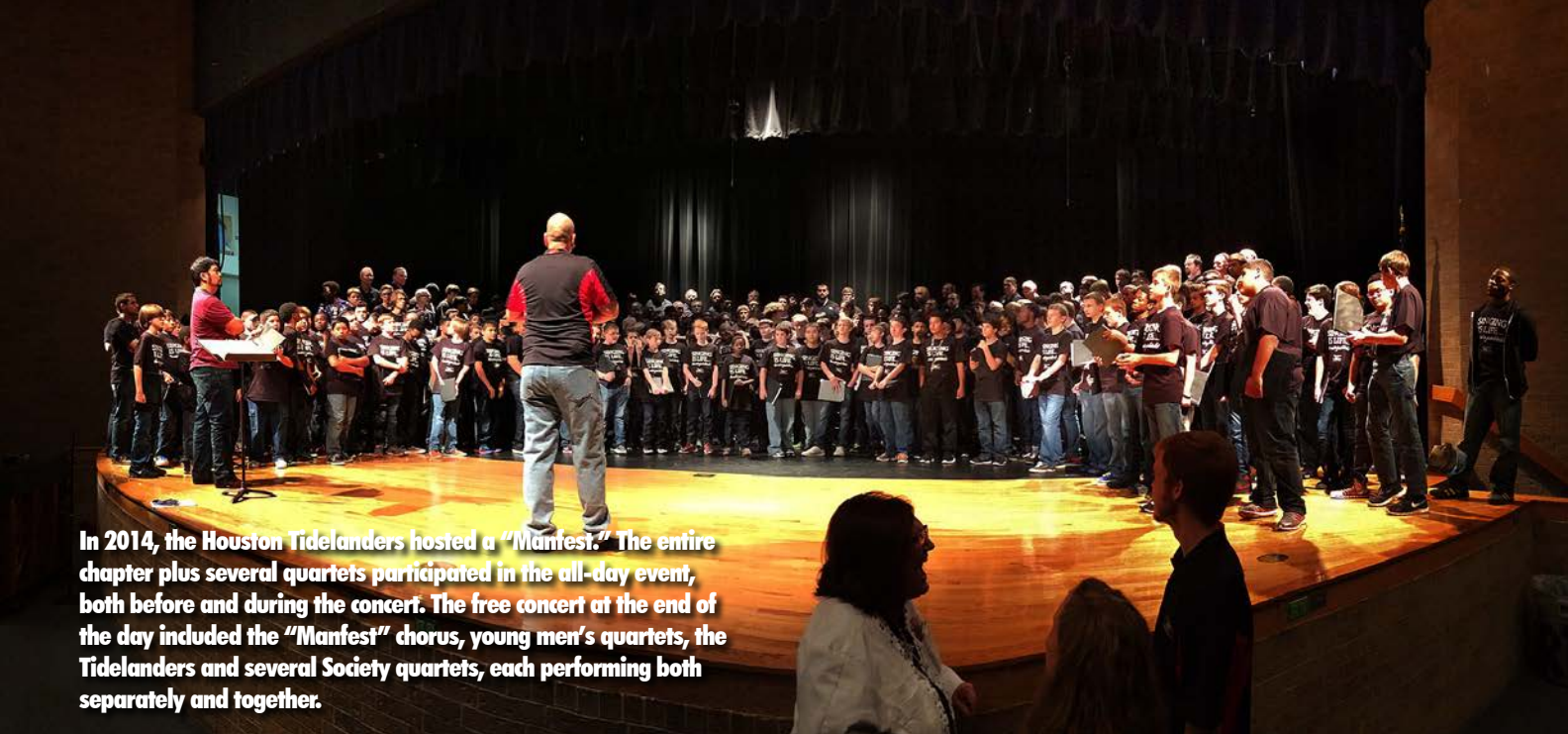
Let's be that powerful voice that tells and shows the world how singing changes lives. We Barbershoppers don't realize how much we are needed, or how much bigger the Barbershop Harmony Society's footprint could be in each community if all of us offered what we have freely, *no strings attached*.

Start viewing all the people who want to promote singing—singing anything—as part of our team. They'll get to know barbershop when they get to know us, but first others need to know that we're true advocates of singing, *no strings attached*. This does not mean de-emphasizing barbershop harmony. Just don't give anyone reason to believe that you'll only support groups that sing barbershop.

We can't make everyone love barbershop harmony, but we can make everyone love Barbershoppers.

We are the juggernaut that can work with others to make this happen. If not us, then who?

— Society CEO Marty Monson, from "No Strings Attached," *The Harmonizer*, Nov/Dec 2013, pages 11-12.



In 2014, the Houston Tidelanders hosted a "Manifest." The entire chapter plus several quartets participated in the all-day event, both before and during the concert. The free concert at the end of the day included the "Manifest" chorus, young men's quartets, the Tidelanders and several Society quartets, each performing both separately and together.

tend the concerts, write the letters, and do the homework needed to learn how to truly help the program. There's no other way for the chapter at large to gain an accurate picture of the program, and these steps speak volumes to educators.

6. Research your target school

Begin research again, this time specific to your target school.

A. Attend every musical event at the school. Marching band, concerts, choral, jazz, instrumental, musicals, talent shows, fundraising concerts, guest artists, student recitals. Observe the entire music program—the choral program does not exist in isolation. As before, no chapter uniforms, no name tags, nor attempts to recruit anyone, parents included.

B. Take copious notes. Similar to step D of Field Research, but getting a more thorough understanding of the overall health of the program. Add the following two observations: How well does the school support the program? Did you see the concert advertised in the local media?

C. Leave when each concert is finished. Same as above, and for the same reasons. But after these concerts, your chapter will head in a different direction than with the first round of field research.

D. Compile your notes. Create an organized, detailed file of observations about your target school.

7. Contact the educator in writing

The day after each of the above concerts, draft a letter of appreciation from the chapter to each participating music teacher. Thank them for such a wonderful concert, and name a specific song or moment that shows you attended. Tell them how proud you are to have such a strong music department in your community and how much you appreciate their hard work. Use a colorful closing and have the president of the chapter sign it.

This letter should not include a request to come in

and sing for the kids or have them sing on your show. You are only beginning to establish trust and intention. Your letters show your knowledge and support of *their* work. Trying to insert yourself into their curriculum, particularly at this early stage, undermines your intention of trust and shows them you don't truly care what they are trying to accomplish.

This letter should not include *anything* but accolades and appreciation for the teacher and the students. Avoid sharing how reducing vibrato or better tuning is just a chapter away! This letter promotes their program only—not yours. Send copies to the music teacher's department head, principal, superintendent, the local school governing board and the school's local newspaper.

Continue to send letters like this after each concert throughout the entire school year. Soon the educator will recognize your chapter's logo, president's name, and

Step up to the plate

Choral directors are some of the busiest members of any school faculty. The demands on their time are staggering. So when you reach out to them—and you should reach out to them—do so in a way that they can actually fit into their day.

By our very nature, we choral folks are altruistic, optimistic and passionate people. All of us in this profession have been conned by self-serving hucksters. If your local school choral conductor believes that you are in it for the purpose of advancing your own agenda, the door will slam shut.

If you are genuine in your desire to help your singing colleague, then listen carefully to his or her suggestions. You may be filled with the certainty that barbershop is a silver bullet for growing their choral program, but the teacher may not be ready yet. Stay friends and supporters of high school music.

Your chapter's involvement in the school choral program will help them in ways you cannot imagine. The quid pro quo of course, will be that you will make a friend and ally of the school's choral music staff. After that relationship blossoms, the opportunities for mutually beneficial collaboration will be limitless.

—Scott Dorsey, "Real Men Help Others Sing,"
The Harmonizer, Nov/Dec 2013, pages 12-13



Nov/Dec 2014 issue: California's Gold Standard Chorus raised \$34,250 for 10 Santa Cruz County high schools over the course of seven years—an average of \$878 each time one of them performed on the chapter's Sing For Your Life benefit shows, which were hosted by Dick Van Dyke.



actually wonder what your organization is about. That is the perfect position to be in at the end of the school year—and attending a year's worth of events is important. No single concert or season will give your chapter the full picture of what this program is trying to accomplish.

8. End of Year Action

A. Consolidate what you've learned.

Gather all your field research, demographics, visitations and notes to construct a total picture of the school's music program. Look for trends and identify an area where you can assist the school.

B. Put your money where your mouth is.

The quickest way into a teacher's heart is money. Period. Nothing else will endear you quicker. Write an end-of-year summary letter to this teacher and introduce your chapter. Tell them about your mission and passion to support music education. Tell them how much you're enjoyed their body of work this past school year

and that you want to help.

C. Provide needed resources. Here's the kicker: Send a big, fat donation check in this envelope, and tell the music teacher that you noticed an upcoming trip, or their need for choir robes or a better microphone. Perhaps the jazz band needed a new bari saxophone, or they needed new choir robes or a good concert program—anything that would require money. Give them this donation—*no strings attached*—to spend on what you've mentioned or however else they see fit. Show them how happy you are to offer this financial help.

D. Keep it all about them. Use a snappy closing and wish them luck! That's it. As with the other letters, this letter should not include a request to sing for the kids, recruitment or show information—nothing but accolades and appreciation for the teacher and students. You must work to establish that you're there to support the teacher. There is nothing in it for you. The teacher can't feel threatened, moved-

BHS Outreach is here to support you as you support music educators and young singers

In September, the Outreach department released a new, more consolidated youth program, Next Generation Barbershop (NGB). With our new structure, educators and students are streamlined into our NGB Junior level programs for singers 18 and under. This leads them further into the barbershop experience while catering to their needs, for age-appropriate events and inclusion of all types of ensembles: young men, young women and mixed gender.

Educators are faced with dwindling budgets, and engaging them with our entry-level program, youSING, is a great way to open the door with free music and an opportunity to win a cash prize for their choral program. We then send information on our Junior Quartet Contest—which is directly tied to youSING—and Junior Chorus Invitational, giving those ensembles a chance to perform and experience our Midwinter convention. If you would like more information on how to get your music educators involved in Next Generation Barbershop, visit www.barbershop.org/nextgeneration or contact outreach@barbershop.org.



Youth Outreach Grants. The Barbershop Harmony Society offers Youth Outreach Grants in the spring and fall every year to myriad programs, which includes anything from one-day workshops to multi-day camps. Partnering with schools and music educators is a great way to ensure that your camp, workshop, or event will be successful. Not only does this show buy-in from your community, but it also proves that you have done the community research necessary to achieve grant funding. It is important to plan far in advance of the event date when working with schools. Teachers often have school calendars that are built out before the school year even begins. For this reason, it's important to cultivate a lasting relationship over an extended period of time. That way your event is prioritized year over year, and not a last-minute "maybe" that can make or break your event.

For more information about BHS Grants, please visit www.barbershop.org/outreach/grants.

10 years in: Pride of Iowa succeeds at the long game

Ten years ago, the **Pride of Iowa Chorus** began doing low-budget "Harmony Nights" at area schools. Through patience and a lot of hard work developing relationships with area music educators, our chapter outreach has significantly developed; we are now "in" with the local teachers.

Since 2008, the Pride of Iowa has served over 1,200 young men from area high schools at half-day Festival Workshops featuring nationally-recognized coaches, directors, and quartets. Here are some lessons we've learned over the years:

It takes time to develop relationships.

Be patient, start small, and dream big.

No strings attached is important. This is outreach service, not chapter building.

Educators expect singing excellence from chapters. Iowa educators have spoken candidly at workshops: They appreciate help, but do not want local chapters to model singing for their students unless their singing technique is consistent with what they teach their students.

Exemplify life-long singing and learning.

Educators tend to be dismayed that few of their students find opportunities to sing regularly after they graduate. Barbershoppers can help music educators

show their kids that real men love to sing and can maintain that passion throughout their lives.

Plan far in advance. We now begin planning in December for festival workshop events in the next school year (e.g., plans and budget for school year 2018-19).

Provide skilled help. Secure well in advance the services of high-level barbershop clinicians and top-level teaching quartets—they will make all the difference.



Build up cash reserves. This helps us make commitments with guest directors and quartets in the next budget year while raising funds for future events.

Give potential donors all they need, including time. Grant and contribution solicitations demand well-thought-out and detailed case statements. Application deadlines are typically

many months prior to your event.

Involve music educators in planning. They will want input on the dates, time, and content of the event. If they help with song selection, they tend to incorporate them into their curriculum and show planning. In thanks to the female members of our Music Educator Advisory team, we pay their BHS Associate dues.

Help word of mouth gain traction. We advertise our Festival Workshops and provide general barbershop resources in the Iowa Choral Directors Summer Symposium program. In 2018, the ad will be paid from the CSD budget, and will list Iowa chapters locations, dates and places of rehearsal.

Boost pre-event participation. Chapter quartets and members often appear at classroom rehearsals to boost the festival workshop and sometimes to coach sections or school quartets.

Stand on the risers with the young men and participate. Student and teacher evaluations very often highlight positive interactions with teaching quartets and chapter members.

— Ed Bittle, VP Community Outreach
Pride of Iowa Chorus, edbittlebass@gmail.com

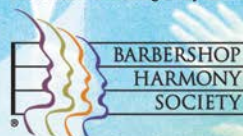
SINGING CHANGES LIVES

The demand to participate in Barbershop Harmony Society's singing programs for all ages is great, yet some do not have the means to join us. Through your generous support, we can provide the funding needed to enrich more lives today while ensuring longevity for this cherished art form.

INVEST TODAY IN THE FUTURE OF BARBERSHOP



The Official Fundraising Entity for the



TO GIVE, GO ONLINE AT HARMONYFOUNDATION.ORG OR CALL (866) 706-8021



in-on, used, or manipulated.

E. Share sincere praise with others. Send a different letter to the department head, principal, superintendent, local school governing body and the local media. Detail how hard this teacher has worked, how brilliant the students are, how lucky this district is to have such a fine program, and your appreciation as a community musical organization for the fine music education happening with your children and families. Send a copy of this letter to the music teacher.

Following this path will allow you to contact the teacher directly the following school year. He/she will welcome your contact, if only to thank you for your support.

9. Now contact the music educator directly

Keep doing what you did before. Schools can change a great deal from year to year. Keep sending a chapter

Kirk Young on working with music educators

Build relationships first, then create programs. That way you'll provide the support local educators actually need, instead of guessing what they need and hoping they accept it.

High quality matters—a lot. A great performance on YouTube will open far more doors than a live performance by average singers. Teachers need to see that Barbershoppers reinforce healthy singing; older kids know what quality sounds like and will only be enthused by higher-level performances. Some chapters that are doing great youth outreach don't sing or teach barbershop at a particularly high level—but they acknowledge this, and they bring in high-level groups and clinicians to represent the barbershop style.

Respect how difficult it can be to accept invitations. Did you invite educators to an event that will require them to learn new music and carve out time to teach it to their singers? That requires them to coordinate permissions, paperwork, transportation, funding, chaperones and other details? This may be a difficult sell even among educators who know you and understand your event's value. Those who don't know you are unlikely to respond.

Damaged relationships are tough to repair. (Especially if you caused the damage.) Perhaps an educator believes your chapter tried to "poach" their best male singers, or felt disrespected, or had a bad experience with barbershop or with chapter representatives. In any case, the teacher may need space and time, and you may need to consider moving on if the educator has truly lost all interest. It might be easier to develop a new relationship than fix an old one. Still, some may appreciate a letter of apology that expresses interest in repairing the relationship and supporting their program. Put a check in the letter!

team to each musical event, and keep gathering the same kind of data. This year, though, there is another level. Now that you have established a rapport with the teacher, you can offer assistance.

Offer help specific to their needs. Using last year's data, offer something small to the teacher for every concert. Offer to create their concert programs, help with room monitoring at the spring solo and ensemble contest, usher, set up or clean up—to sell concessions and give all the money to the school. Offer 10 guys to be at the beck and call of the music teacher, or something else that is suggested by your data.

After you send this letter/email, wait for a response. Take a breath, and wait.

If the teacher responds in the affirmative, that's awesome. If the teacher says "No, thanks," *move on to another school*. But if you do this right, I can't think of a single teacher I know who wouldn't take you up on your offer. More importantly, this teacher will talk to his/her other teacher friends about you and your support. Pretty soon, teachers will be calling you and asking for your help.

Because no strings are attached, music educators will feel safe exploring other potential collaborations that may boost their program. No matter what, you're now a music educator's ally. Educators can discover barbershop harmony at a pace that suits them as you boost their program and help them change more lives through singing.

It is all about the process and the relationship. ■

What works?

We support Kirk's thoughtful approach because this is kind, targeted, and focused on helping school music programs. Your "why" of school outreach should not be a stealth, "barber-agenda" of growing your chapter membership with high school guys. It's about helping your local school music program with what **THEY** need—not what you want.

Kirk shared one way to connect, but we know that many chapters have had great success using different strategies, following similar principles. Do you have a story of a relationship with your local school that is working? A scholarship for kids? Did you help with new robes, a new piano or sheet music? We have set up a simple online form for you to share what you have learned from both your successful and not-so-successful youth outreach efforts. We will share your stories in an upcoming issue of *The Harmonizer*. Why reinvent the wheel, with such a bounty of experience available?

Find the link at www.barbershop.org/harmonizer or go to the direct link at <http://bit.ly/musedwhatworks>.

—Donny Rose, Director of Harmony University

Welcome new members! Thank you, recruiters!

New members reported between July 1 and December 31, 2017. Recruiters' names follow in italics. Names not followed by italics did not list a Man of Note on their membership application.

Cardinal

Stephen Bryant
Michael Harp
Robert Langdorf
Daniel Wade
Dennis Monokroussos
Ken Sauer
Mark Patterson
Stephen King
Mark Richert
Danny Johnson
James Short
Jimmy Boatright
Michael Barlock
Chris Middleton
William Davis
Andrew Fak
John Frantsvog
Robert Green
Billy Hankla
Collin Hughes
Andrew Kearney
Leo Stottmann
Brent Vaught

Central States

Kevin Andersen
John Timm
Kevin Arahamian
Michael Brown
Darrin Bergers
Jordan Zimmerman
Jordan Biggs
Michael Brown
Douglas Boelman
Craig Patterson
Shane Brichacek
Jacob Bartlett
Chiton Brinson
Michael Tate
Steven Chelgren
Rick Bywater
Joshua Childs
Michael Brown
Glen Cowan
Norman McCleary
Joseph Cumming
Michael Brown
Daniel Denison
Paul Stibor
Jacob Ebsen
David Loup
Keegan Eich
James Henry
William Engel
Norman McCleary
Daniel Ericson
Ronald Mays
Matthew Eschli-
man
Aaron Zart
Bryan Fitzpatrick
Walter Hardin
Kevin Hennessy
Gene Zeimet
Zachary Heyer

Dakota Cline
Larry Hlavacek
Gary Glockhoff
Caden Hoffman
Richard Johnson
Benjamin Keyes
Jacob Bartlett
Daylon Klindt
Robert Brockhoff
John Lonnborg
Jacob Bartlett
Daniel Lossie
James Triplett
Joshua Marino
Timothy Waurick
Dick Matthes
Harvey Kiser
Josiah Matthews
Michael Matthews
Ronald McCall
Michael Hillen-
burg
Paul McCleary
Norman McCleary
Wesley McCord
Jacob Bartlett
Casey Myers
Jacob Bartlett
Joshua Osborne
Jacob Bartlett
Isaiah Poulson
Michael Brown
Derick Pounds
Jacob Bartlett
Charles Rich
Jared Powers
Austin Siefers
Tim Kramer
Colin Smeby
Jacob Bartlett
Denny Sprague
Alan Ferden
Zachary Stelzer
Jeff Veito
Seth Strouf
Darrin Bergers
Fred Stuart
Gary Helms
Curtis Waltermire
Jeremy Kindy
Emmett White
Robert Brockhoff
Bradley Boyd
Aaron Busby
Lee Caver
Matthew Coombs
Dominique Gann
Keith Ghornley
Thaddius Goldner
Matthew Hale
Steven Holmberg
Nick Huniak
Scott Illingworth
Michael Johnston
Logan Langholdt
Alex Larson
Charles Lupsha
Tim Matas

Curtis Meier
William Moberg
Nicolas Moran
Ronald Morris
Bradley Nelson
Matthew Norman
Richard Pann-
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Seth Rasmussen
John Robbins
William Smith
Steve Sullens
John Vaughan

Dixie

William Adam
Walter Johnston
George Cathey
James Sams
Harold Crouch
James McLane
Stephen Fowler
Zack Dunda
Blair Mutimer
Clarke Stanford
Charles Overton
Jonathan Overton
Lonnie Shaffstall
John Plotts
Steven Sockler
Jerry Frank
Matthew Van
Stelle
H. Charlie Holder
Richard Wilson
H. Charlie Holder
Larry Allard
Joshua Carmichael
David Cau
Dominic Cols
Harrison Cooke
James Costello
Edmund Dolensky
James Donaldson
Joe Forsee
Michael Giddens II
Patrick Lampert
Geoff Livingston
James Priestle
Jed Reece
Robert Rhodes
Joseph Rosso
Gary Simpkins
Donn Smith
John Strain
Christopher Totty

Evergreen

Bill Anderson
Gary Porter
Brandon Barrett
Mark Gross
Scott Brooksby
Richard Davies
Adrian Butler
Kent Cronin
Colter Griggs
Scott Free

Carl Knoch
Richard Watkins
Joshua McCarthy
Kyle Galloway
Shane McCarthy
Lynn Spellman
Marshall McNally
Michael Rollins
Jared Meboe
Paul Hill
Nick Meboe
Orrin Iseminger
Matthias Neipp
David Diers
Philip Newton
Anthony Jones
Jonathan Rippe
Joel McGlothen
Jay Rowe
Tom Elton
Samuel Shissler
Dan Shissler
Jason Wishlow
John Glockner
Brandon Abbott
David Baum
Jacob Becker
Chris Bocking
Gregory Brashier
Nigel Brooks
Stephen Bryson
James Carpenter
Scott Chatten
William Cormack
Lloyd Crockett
Phillip Daniel
James Dunn
Clyde Foley
Paul Gamon
Frank Hastings
Michael Johnson
Jacob Lombardo
Daniel Lundell
Allan Mawdsley
Stanley Mayhew
Andrew Menger-
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Yuta Okada
Glenn Paul
Andrew Piacsek
Robert Redford
Ludger Robichaud
Michael Sheldon
Adam Shepard
Fred Skeels
James Stegmeier
Jamison Wilcox

Far Western

Dick Baier
Michael Thompson
Tobin Bell
Christopher Lewis
Darrel Bright
Bob Chapman
Kenneth Cham-
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Joseph Samora

Michael Chemers
Robert Folker
Daniel Clark
Trent Bass
James Crocker
F. David Foti
James Dorigatti
Evan Weininger
Howard Eichinger
Bruce Campbell
Caleb Engel
Thomas Klasey
Alessio Frenda
Vance Heron
Steve Ganesh
Burt Yin
Amikam Gilad
Jon Levin
Stephen Hunger-
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Mark Conching
Edward Kuidis
Edward Smith
Dale Lang
Tony Spar
Terence Leong
Thomas Hutton
Thomas Locke
Edward Cotton
Joshua McDonald
Richard McDonald
Edgar Moreno-
Andrade
Don Marquez
William Muench
Gordon Lankenau
Robert Novoa
Leonard Jensen
Marco Rodriguez
Antone Rodich
Robert Saxe
David Kilpatrick
Christopher Tau-
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Allen Wolter
Rodger Varner
Sang Park
Joseph Wolicki
David Briner
Kevin Wood
Frederick Sturke
Joseph Zayac
Thomas Hutton
Robert Anderson
Terry Blumenthal
Eduardo Chan
Stephen Chrisman
David Conklin
James Dennis
Vincent Dinh
David Douglass
Carlos Franquez
Charles Gunderson
Lester Harris
Anthony Irwin
Chris Jeffers
Bradley Keefer
Michael Laporte

Darryl Layton
Daniel Leahy
Remedios Loosli
Jeff Moses
Brian Nassau
Donald Norcross
Dale Norton
Nicolson Pierre
Jason Powell
Eliot Rubinov
Paul Sanner
Tom Scali
William Schilling
Joshua Scrivner
Paul Seltzer
J.C. Sowers, III
Warren Spayth
La Dell Stapp
Chris Stewart
John Stewart
Eric Tomlinson
Jerry Totes
Christopher Tru-
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Sean Van Couwen-
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Hunter Wegner
Zach Wetzel
Jonathan White
John Yokoyama

Illinois

Kevin Rapp
Timothy Beutel
Lloyd Whitehead
Arlan Henderson
David Alvarez
Frank Repper
John Cooper
Bruce Rhoades
Dennis Dobbs
Donald Thompson
Gary Mikel
Tom Woodall
Thomas Bianco
Edward Blanden
Joseph Booko
Dan Britton
Jason Brown
Baylon Elfgen
Raymond Gordon
Carl Heintz
Oliver Heller
Stephen Hollen-
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Calder Jones
Tom Kentish
Ronald Kritzman
Justin Little
Oliver Merrill
Andrij Neczwid
Harrison Paries
John Riedmuller
James Stewart
Daniel Untener

Johnny Appleseed
William Amato Jr.
James Koenig
Edward Blank
Robert Hrabar
William Boots
Timothy Speicher
Grant Campbell
Alex Hackworth
Dillon Darrington
William Madden
Roger Fox
Lorin Weaver
Greg Johnson
James Singer
Kyle Metz
Gerald Metz
Alex Pawsey
Bert Kaiser
Matthew Peyton
Fred Walkover
James Pickron, II
Kenneth Stevens
Ronald Scherner-
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Richard Weaver
John Schlott, II
Michael Schlott
James Shamblyn
Theodore Rose
Samuel Smittle
Carl Taylor
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Timothy Speicher
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Barbershop growing in Singapore and Indonesia

The internet continues to shrink the world and help more singers discover barbershop—but a lot of singers in Southeast Asia are discovering it the old-fashioned way: by accepting invitations to meetings and singing in four-part harmony. Well-known director and coach Paul Ellinger took his skills to the area last fall, where he conducted a workshop on his Wavebox theory of singing and performance for the A Cappella Society of Singapore. Choral directors, classical and contemporary singers attended not only for Wavebox but to gain a deeper understanding of barbershop harmony—and to see if they can build up a barbershop chorus from scratch. Leaders from every a cappella group in Singapore were in attendance.

Singapore already has an active and talented collegiate barbershop quartet, **The Overtime Project**, evangelizing the style throughout the wealthy city-state. While entertaining at frequent gigs, they have been growing a larger barbershop ensemble. They even performed at last fall's Pan-Pacific barbershop festival. www.facebook.com/overtimeproject.

Only 10 miles away by ferry is Batam, a tourist-friendly Indonesian island of close to a million that exceeded Paul's expectations as a potential barber-



Paul Ellinger teaches barbershop to Singapore's a cappella leaders

shopping community. There he met with an ex-pat Barbershopper who for years has been promoting four-part harmony. Paul has made two visits, including one with youth quartet medalist **Frontier**. Everywhere the quartet sang, they

were beyond well-received, with many asking them where they could sign up to sing in a chorus. Plans are in the works to greatly expand barbershop harmony in the area, so stay tuned!

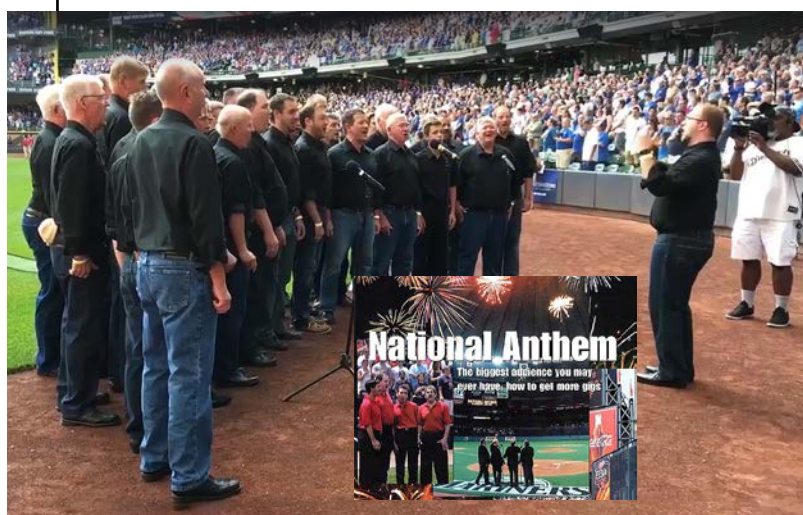


John Fynmore (T), Fraser Brown (L), Luis Gonzalez, Rick Wells (Bs), Gary Steinkamp (Br)

Not shaving for cancer awareness

Pay close attention next fall and you might see some of your friends have gotten uncharacteristically fuzzy around the jawline. They might be participating in "No Shave November," a wide-spread effort to raise cancer awareness among men, promoting prostate screenings and regular colonoscopies.

At a prominent Phoenix-area event, FWD senior quartet champion **Renaissance** provided background harmony as men lost their month of growth at St. Joseph's hospital on Dec. 1, in partnership with the Arizona Diamondbacks baseball team. The most recognizable soon-to-be-shaved face belonged to Luis Gonzalez, whose improbable ninth inning single against Mariano Rivera delivered the Diamondbacks the 2001 World Series, and probably delivered Luis free drinks for life in Arizona sports bars. Get ahead of the game and provide services for your coming area campaigns. And don't forget your own cancer screenings!



IT'S ALREADY ... NATIONAL ANTHEM SEASON? Midwest Vocal Express raised the roof at this late summer 2017 Milwaukee Brewers game, but the groundwork for this may have been laid while snow was still on the ground. Read the still-timely Nov/Dec 2003 cover story on how to get your quartet or chorus far more of these big gigs.



The best high school quartets in Wisconsin look forward to the fifth state-wide contest

Ready to start its fifth year, the Wisconsin Youth Harmony Festival attracts quartets from all over the state to learn more about barbershop and to find the state's best high school quartet, held annually at Silver Lake College in Manitowoc.

Invitations to participate in this festival are sent to all high school participants who scored a 1 or 2 in the Barbershop and Treble Barbershop categories at the Wisconsin State Solo/Ensemble Festival. In 2017, 93 quartets competed in those categories and 16 came to Manitowoc for the Festival. The Festival hopes to host 25 quartets in 2018.

Educational sessions at the festival are patterned after Harmony University classes. Quartets later perform in front of experienced judges and over 200 enthusiastic fans. In 2018, both

certified Harmony, Inc. and BHS judges are expected to participate. Once the winners are named and trophies are awarded, quartets receive positive evaluations to help them improve their future performances. Of course, every festival ends

with a party. The Schmitt Brothers Traveling Trophy goes to the school of the winning quartet and is returned the following year to be exchanged for a permanent version of the trophy to remain with the school. All participants receive a commemorative medal as well.

Cash prizes of \$300, \$200, and \$100 are awarded to the music departments of the schools represented by the top three quartets in each division.

Silver Lake College provides the performance hall and classroom space at no cost, and even feeds student participants and educators.

The Land O' Lakes Association of District Champions has also provided a generous grant for the festival, and both financial and coaching support is provided by barbershop quartets and choruses throughout the state. ■

— Jim Rasmus, Festival Manager,
pjras20@gmail.com, www.youthharmonyfest.org



with lots and lots of tag singing!

Trophies and plaques are awarded to the top three quartets in both the Treble and Men's Barbershop categories.

CHAPTER ETERNAL

Members reported as deceased between November 1 and December 31, 2017. Email updates to customerservice@barbershop.org.

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Warren, PA

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Mission: The Barbershop Harmony Society brings men
 together in harmony and fellowship to enrich lives through
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Vision: Everyone in Harmony



THE TAG

Joe Liles, Tagmaster



This St. Patrick's Day tag is full of Blarney

The late Jim Richards, member of the BHS Hall of Fame, created a fun tag back in 1999. Since Saint Patrick's Day will be here on March 17, here's the tag and its explanation in Jim's own words:

The Blarney Stone is a block of limestone in Blarney Castle, near Cork, Ireland. According to legend, kissing the stone endows the kisser with the gift of great eloquence or skill at flattery. The stone was set into a tower of the castle in 1446. The castle is a popular tourist site in Ireland, attracting visitors from all over the world to kiss the stone and tour the castle and its gardens.

An early legend involves the goddess Cliodhna. Cormac Laidir McCarthy, the builder of Blarney Castle, being involved in a lawsuit, appealed to Cliodhna for her assistance. She told McCarthy to kiss the first stone he found in the morning on

his way to court, and he did so, with the result that he pleaded his case with great eloquence and won. Thus the Blarney Stone is said to impart "the ability to deceive without offending." McCarthy gratefully

had the stone included in the parapet of the castle.

The ritual of kissing the Blarney Stone is not casually achieved. To touch the stone with one's lips, the participant must ascend to the castle's peak, then lean over backwards on the parapet's edge. This is traditionally achieved with the help of an assistant who willingly accepts a gratuity and then wipes the stone

"clean?" in preparation for the next kisser. After Ebie and I visited the Castle on tour in 1999, everyone on the tour bus caught a cold, thus inspiring the creation of this tag. It is an easy one with the melody line made only of scale notes (no accidentals).

Enjoy! ■



KISSING THE BLARNEY STONE

Words, Music and Arrangement
by JIM RICHARDS in 1999

Tenor Lead

Does it make an - y sense one should gain el - o - quence by

Bari Bass

Blar - ney, Blar - ney Stone?

kiss - ing the Blar - ney Stone?

Blar - ney, Blar - ney Stone?

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