

May/June 2012

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



## Mark Hale

Bowing out at the top  
while the *Masters* machine steams ahead

INSIDE: **Be a great baritone** • **How to treat a chapter guest** • **Help a new member become a permanent member**



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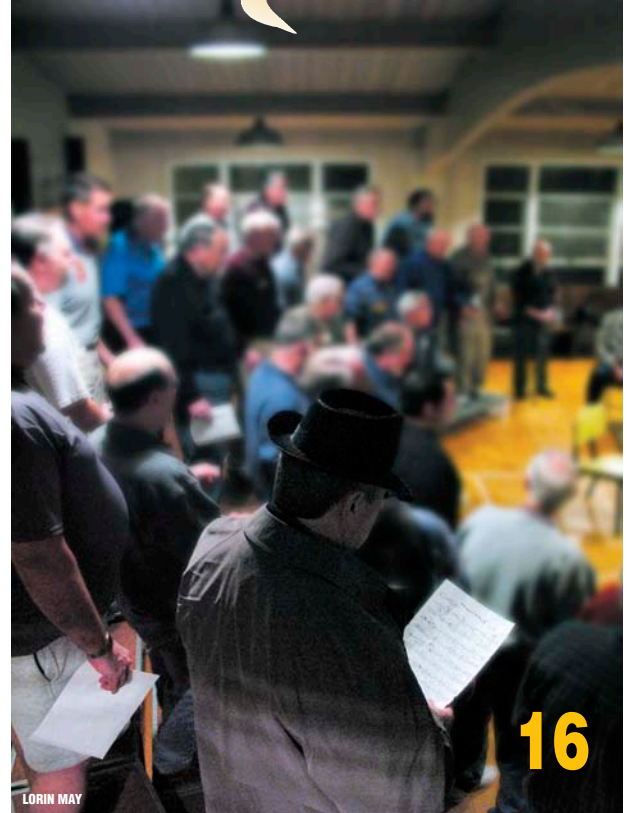
## Features

**10** **Mark Hale: Musical Master**  
The retired Masters of Harmony director may have doubled the chorus's medal count, but his 12-year journey was anything but easy  
*SCOTT HANSEN*

**20** **Welcome new members!**  
The latest valuable crop of new barbershoppers

**22** **Ordinary is not ordinary**  
Tony Cecere appears to be just another "Joe Barbershopper," but he's a perfect demonstration of how the little things make all the difference  
*"MONTANA JACK" FITZPATRICK*

**25** **Collegiate a cappella in house**  
TBD sounds nothing like a barbershop group, even if all sing with the Alexandria Harmonizers—and why this is a great idea for barbershop harmony  
*SCIPIO GARLING, TOM KRAUS*



**The March/April 2004 issue of *The Harmonizer* ([www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer)) discussed how a "spy" guest was treated after visiting chapters throughout North America. Would a guest to your chapter say you were prepared to give him a wonderful evening? If he joined, are you prepared to help him become a lifetime member? Learn how to do both.**

## Departments

On the Cover  
Masters of Harmony,  
2011, Kansas City  
PHOTO BY MATT BOSTICK

**2**  
**THE PRESIDENT'S PAGE**  
The cookie was right: Music meld souls in song

**3**  
**STRAIGHT TALK**  
It's time to plan for growing and celebration

**4**  
**LETTERS**  
Jim Miller, Old School and better performance

**5**  
**TEMPO**  
The last Suntones performance of all time  
Champ Chuck Sisson now Chicago's best actor

**8**  
**HARMONY HOW-TO**  
How to be a great baritone

**27**  
**STAY TUNED**  
First-ever email attachment was barbershop harmony  
Nova Scotia chapters in Titanic commemoration

**30**  
**MEMBER SERVICE DIRECTORY**  
Where to find answers

**32**  
**THE TAG**  
"Toyland"

## The cookie was right: music melds souls in song

**D**uring my 18 months as your Society president, I have accepted phone calls and emails and discussions from all and any who wish to be heard. It has been both exciting and exhilarating. We have some very smart and very dedicated members and not one of them that I have spoken with speaks ill of our society or of anyone else who is a member. We may disagree with comments, suggestions, and positions of others, but we are all in agreement that we want our organization to succeed, to grow and to prosper.

### One fortune cookie's profound message

One thing I have learned is that you never know from where the next best idea will be coming and who will be bringing it to the table for discussion. Even a fortune cookie writer can open one's eyes.



A few nights ago, my wife, Jan, and I were doing something we rarely do: eating take-out Chinese food. (My doctor would be apoplectic if he knew I was dining on MSG, fried foods and heavy doses of sweet and sour sauce.) We finished the repast with the obligatory fortune cookie. For the first time I can

***You and that person have just had your souls melded together in song—through music, you have created a single corporate body among the performers and the audience members.***

ever remember, the small slip of paper inside seemed less like it was created by some person who is and will remain anonymous to me, and more like someone who wanted to give me a message that could have an impact on my life.

Usually, nestled inside the folds of the slightly sweetened flour concoction is a message that says something like "You will meet a stranger who will help you" or "Wealth will come your way." That is exactly what I expected: a thought that would provide a moment of levity for my wife and me. Not so! The message on this small slip of paper was "*Music melds all the separate parts of our bodies together.*"

Now there was a fortune cookie message actually worth pondering—one that seemed to be meant for me personally. It drew no levity on our part. (Incidentally, Jan opened the cookie that said, "Wealth will come your way." She married me, so we know that will not come true.)

### Melding our souls together in song

This message in the cookie applies to the life of a barbershopper in so many ways. I know that after I have participated in a performance with my cho-

rus, my quartet or any other singing group, I have a feeling of personal completion—a feeling that I have given my best and passed it to those who were there to listen. Think about how you feel after a chorus rehearsal when you and 10, 30 or more of your best friends have worked hard together for several hours to increase your skills, to make music, and to bring life to the spots and words on a piece of paper. The body of the chorus was melded together for a time by your combined efforts to make music.

Consider how you feel after a performance when an audience member confides in you that there was a moment (or more) in the performance when you touched her heart and soul, or that made the music personal to him, that evoked memories of times or events in the past that were dear. You and that person have just had your souls melded together in song—through music, you have created a single corporate body among the performers and the audience members.

Very few things have the power to alter and mold our lives as much as music. I encourage each of you to share your musical talents in ways that you have never before. Take the time to really learn the latest musical chart given to your chorus so you can really be prepared to share your passion with your audiences. Get a couple of guys after rehearsal (probably three others would be better than a couple) and share some private time with them singing in a pick-up quartet—sharing the joy of music. Ask one of your friends or acquaintances to go to rehearsal or to a chorus show with you so that they can see how what you do has so much influence on who you are. Find another way you can serve your chapter that will allow the chapter to better create music.

If a day goes by that any of us have not used music to meld ourselves or all of those who meet together in song, then perhaps we have wasted a precious day of our lives.



Item# 204523, \$.99 each at [www.harmonymarketplace.com](http://www.harmonymarketplace.com)

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# It's time to plan for growing and celebration

**B**y the time you read this column, the 74th International Convention of the Barbershop Harmony Society may have already come to a close. We'll have crowned new champions, made new friends, learned a thing or two at our mini-Harmony University sessions or master classes, tagged until the wee small hours, and hopefully come away from the convention with a recharged energy and renewed optimism for this great organization of ours. If you couldn't join thousands of your barbershop friends (hey, it works on Facebook, right?) at the convention in person, then I hope you caught some of it on the webcast. And I hope that also has charged you up a bit.

This will be the 18th international convention I've attended in person, and especially now that I'm working and competing, I come away completely exhausted from the events of the week. At the same time, I still always come away eager to share my excitement of barbershop with my chapter members,

quartet mates, and everyone I meet! I hope many of you experience a similar feeling. This year, however, I challenge you to turn that energy and excitement into actions that will enhance the barbershop experience around you on a weekly basis.



***I challenge you to turn that energy and excitement into actions that will enhance the barbershop experience around you on a weekly basis.***

### **Plan for fall right now**

The summer is a perfect time for chapters to evaluate how the year is going thus far and to spend some time planning for the fall. With school summer vacations coming to an end, people are more likely to start new things that time of year. What if your chapter capitalized on that and planned a significant membership recruitment campaign for this fall? Maybe it's a "Learn to Sing" program. Maybe it's a holiday chorus program. Whatever it is, the time to start planning it is right now!

There are tools to help you, by the way. If you haven't done so already, please visit [www.operation-haroldhill.com](http://www.operation-haroldhill.com) and make the pledge to recruit at least one new member into the Society in 2012. Or at the very least, look at the "Ideas for Growth" page on the website. I'll bet you can find a program or two that your chapter can take on that will grow your membership in 2012. Many chapters have already taken that step and have seen a significant increase of new members—and the year is barely half over. If your chapter hasn't actively started to address mem-

bership growth, talk to your chapter leaders about what they have planned. Volunteer to be a part of that plan—even smaller roles can make a big difference—and help them succeed. We have nearly 100 trained volunteer "Harold Hills" eager to help make your chapter's membership development program a success. Operation Harold Hill is the major membership recruitment campaign designed to help your chapter grow in 2012.

### **The Society's 75th Anniversary is coming**

What better way to celebrate your chapter's success in 2012 than to join the rest of the Society for its diamond anniversary! Next year marks the 75th anniversary of the Barbershop Harmony Society, and our 75th Anniversary Committee has some special things in store for barbershoppers everywhere. Be on the lookout for your January/February 2013 Harmonizer. It will be a special 75th Anniversary issue. A 75th Anniversary Show Script is now available for download right from the Society website, free of charge. All sheet music (along with learning tracks) to go along with the show is available at [www.harmonymarketplace.com](http://www.harmonymarketplace.com). Our marketing folks are planning ways for your chapter to help spread the news of this historical event in your community, so be on the lookout for that as well.

Of course, the Society has some big parties planned for 2013 so we can all celebrate together. I'm talking, of course, of the two major conventions. Midwinter in Orlando (Jan. 8-13, 2013) will kick off our 75th year with our Seniors Quartet Contest and Youth Chorus Festival. Combine those events with a few shows, a few theme parks and a relaxed schedule, and you're sure to start your year off right! Then join us in Toronto June 30 through July 7, 2013, for the single-biggest gathering of barbershoppers under one roof! There will be historical exhibits of the Society's past, a look at the future, and special events planned throughout the week that will create memories to last a lifetime. If you've never been to an international convention before, you won't want to miss this one!

So let's take the time now to plan for this fall, meet our goals, so we can celebrate together in 2013 ... a year truly worth celebrating.

*Rick Spencer*

# Jim Miller, Old School and better performance

## Four more points for the great Jim Miller

**R**eally nice article in the March/April 2012 Harmonizer regarding Jim Miller. **The Salt Flats** did some shows with him and he was always a gentleman and truly fun to be around. However, I still owe him four points.

I was a Stage Presence judge at the 1981 international contest in Detroit. I think the **Louisville Thoroughbreds** appeared around the middle of the contest. There had been some decent performances, but nothing that knocked me out of my seat. Then the curtain opened and I'll swear to my dying days that there was an aura around the entire chorus. I remember thinking, "Boy, this is going to be good."

The first song was a ballad and they got a standing O—never seen that before. I am a tough guy to fool, but during the up-tune, there appeared, from



out of the blue, trumpets in the first row. I looked behind them to see how the chorus members were supporting the front row of entertainers. Lordy, lordy, the chorus members were having a party all by themselves. What a magnificent performance!

When the curtain closed, I put down the highest SP score I've ever written: 96. Then I made the mistake of asking myself,

"Carl, if anyone asked how they could improve that performance, what would you say?" Our score sheets had been picked up, and I finally told myself, "I couldn't say anything to improve that presentation." Then this little voice on my shoulder asked, "Well, why didn't you award them 100?" I realized that I was simply chicken.

Therefore, I still owe Jim and the Thoroughbreds an additional four points.

J. CARL HANCUFF  
Edmond, OK

## Old School is a class act

What a wonderful and great story of our 2011 gold medalists, **Old School**. I've heard them in person and must say I've enjoyed their talent and choice of songs. Just super. They sing 'em and ring 'em. They remind me of our theme song, "The Old Songs." (Those good old songs for me—you know

the rest ...) I've heard many a quartet in my years, but right now I'll put Old School #1 in my book. I also enjoyed the recognition that "Awesome" Joe gave to their coaches and the ones who arranged their music. They are a real class act.

BILL WINTERBERG  
Little Egg, N.J.

## Better performance choices

In "Better Performance Choices," Bill Colosimo's response about performance attire could have included one simple rule that every quartet I have performed with has followed, and which will always help you decide your performance attire. It is simply, "Always be dressed better than your audience."

JERRY SCHMIDT  
Binghamton, NY Chapter

Bill Colosimo's article was very well thought out and expressed—and not overboard. It really helped clarify in my mind how to make good performance choices.

JOHN KNUEVEN  
Reston, VA

## Oops!

On page 24 of the March/April 2012 issue, Leo Sisk was misidentified as bass of the 1963 champion **Town & Country Four**. He was the tenor. On page 26, the photos for "En Armonia thriving in Spain" should have included the following credit: "Vincent de Vries Photography." ■

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# The great Suntones accept their last standing O

**B**arbershoppers from all over converged on Cleveland, Tenn., to see a champion's champion perform what was promoted as its last-ever show. No quartet over the last half century approached the impact and popularity of the 1961 champion **Suntones**—among barbershoppers and in the broader musical culture. There will likely never be another Suntones.

There will likely also never be another quartet that can still command a stage (for more than sentimental reasons) even after 50+ years after winning an international championship. Also appearing on the show were 2002 champion **Four Voices** (not sounding at all like they

hadn't sung in years before tuning up only that afternoon), 2006 champ **Vocal Spectrum**, and 2011 collegiate silver medalist **The Vigilantes**.



Original 1961 champs Harlan Wilson (Br), Bob Franklin (L) and Gene Cokeroff (T), along with Todd Wilson (Bs), accept their final ovation as Suntones.

PHOTOS BY MATT BOSTICK



Four Voices



Vocal Spectrum



Sound of Tennessee

## Champion quartetter Chuck Sisson awarded best actor in "Chicago's Tony Awards"

Chuck Sisson, lead of 1988 international quartet champion **Chiefs of Staff**, recently received a Jeff award—Chicago's equivalent of a Tony Award—as "Best Actor in a Principal Role – Musical" for his co-starring role in "The Baker's Wife." He received the award on Monday, June 4, (actors work on weekends) at the 39th annual Non-Equity Jeff Awards.

Chuck has been acting in plays and musicals in the Chicagoland theatre community for several years now.



"Barbershop singing will always be my first love in music," Chuck said, "but musical theatre is less demanding on my aging vocal chords ... and I

get to kiss the girl."

When he was announced as the winner at the awards gala, all else was a blur for Chuck, who was warned that winners would only have 30 seconds to speak. "I am going to use my 30 seconds and try to save my marriage," Chuck told the packed theater of 600. He thanked his wife for all the sacrifices she'd made for his acting, then added. "The Circle Theatre asked me to play an aging baker who is desperately in love with his wife. Ha! Piece of cake."



# How to be a great barbershop baritone

**H**ow to be a great baritone starts with how to be a *better* baritone. Application of the below principles can enhance your enjoyment of the hobby and will make barbershop harmony more enjoyable for those with whom you sing. These tips are directed to the quartet baritone, but most of them apply to chorus work, too.

## At-home preparation

The best thing you can do is to strive to consistently create a beautiful tone that is freely produced and well supported. You must be more aware of what's going on as the quartet sings and grow your ability to have your voice behave as you'd like. Most of your effort needs to be spent at home in preparation. Once that becomes habit, you can do some very enjoyable work at quartet rehearsal.

**Learn some music theory.** Your awareness will grow tremendously when you study your music. Learn what part of each chord you're singing. This helps with tuning, but mainly teaches you how to balance each chord so it'll ring. The Society's *Theory of Barbershop Harmony* publication (Harmony Marketplace, item #4037) is a good beginning. The Harmony University music theory courses are also available for free at [www.barbershop.org](http://www.barbershop.org) under the education tab.

**Learn and apply these rules of thumb.** Sing a bit louder the lower you sing and a bit quieter the higher you sing. Even better, sing more like a bass the lower you sing, more like a lead in the mid range, and more like a tenor in your upper range. Note the "pillar" chords, or the held chords. Are you high or low in your range? Adjust accordingly. Are you singing the root or 5th of the chord? Then sing slightly more bass-like. Are you singing the 3rd or 7th or another less foundational note? Sing slightly more tenor-like.

**Sing a bit every day.** Only then will your voice behave as you'd like. Vocalize throughout your range in a free and relaxed way. This can be as simple as singing scales, but be sure to stay loose. On the lower third of your range, relax and produce a ringing, bass-like tone without any pushing or tension. In the middle third, focus on making a lead-like sound that rings and is still warm and pretty. Most of us struggle with our upper range, which needs the most relaxation as you produce a pleasing, tenor-like tone. Again, sing quieter as you go higher. That bell-like tenor sound is ideal.

**Fine tune vocal color and volume.** Here's a useful exercise: starting on C in your middle range, sing six beats on a count of 12, getting slightly louder on each beat. On the last six beats get slightly quieter until on 12 you're back where you started. Then

do the reverse: get quieter for six and then getting louder for six. Repeat at half steps up or down as needed. Next, try more advanced versions where you become steadily more bass-like or more tenor-like for those first six beats. Notice the repeated use of "slightly." Never sing to any extreme that introduces tension or strain. Sing as loud or soft (or as bass- or tenor-like) as you can while keeping your tone relaxed and pretty.



## Making the most of rehearsal

Now comes the really fun stuff! A quartet bari's main role is to weave the threads of three different duets into the fabric of the quartet's unit sound. Bari is barbershop harmony's most unique voice part. At any moment in the song, you should be ready to duet with your bass, lead or tenor. At rehearsal, take the time to duet each song with each part.

**Bass duet.** Become aware of how your proximity to his notes changes throughout the song. As you approach his notes, try to have your voice sound as much like his as it can while singing relaxed and in good quality. (That tip alone goes a *long* way.) Also, as your notes approach the bass notes, try to match his volume, which usually means becoming a bit louder. Be aware of when you're singing a root/5th relationship or an octave with your bass so that your great match on these chords really pops the overtones.



**Richard Lewellen**  
Harmony U faculty, international quartet medalist with Riptide  
[rrlewellen@gmail.com](mailto:rrlewellen@gmail.com)

**Your Music Team At Work**  
AUDITIONING METHOD STANDARDIZED AND SIMPLIFIED

**Tenor, Lead and Bass audition**

Ma - ry had a lit - tle lamb. lit - tle lamb. lit - tle lamb.

**Leads** will be considered for membership if they recognize the melody. Those who actually hit the first note after hearing the pitch receive bonus points. Those who reach measure 4 in proper key will be considered for section leader.

**Tenors & Bases** making it to measure 2 will be considered for membership. Those making it to measure 3 will be considered for section leader, and those making it to measure 4 will be hospitalized immediately — (after signing them up, of course).

**Baritone audition (simplified)**

**Baritones:** It is expected that anyone applying as a Baritone already knows this simple little intro. We won't insult them by supplying the words.

**Origin unknown.** If you know the guy who created it, we'd like to shake his hand.



# Mark Hale: Musical Master

MATT BOSTICK

## Why some bet against him ever winning gold—and why he is stopping at four

Shortly after the turn of the Millennium, Mark Hale loaded up the truck and moved to Beverly (Hills, that is!). Swimmin' pools, movie stars. And while his culture shock in relocating from Kentucky to California might not have been as extreme as the Clampetts, it was probably pretty close. Go ahead and add to this geographical adjustment the dramatic difference in chorus cultures between a small chorus like the **Louisville Times**, which Mark largely molded in his own image, and a large chorus like the **Masters of Harmony**, already firmly established, and one has to wonder what would possess a man to pack up his belongings and leave friends and family behind to travel more than 2,000 miles away to the glitz, glamour, and traffic of Southern California.

Certainly, the chance to become the next musical director of the Masters presented a plethora of exciting opportunities for a gifted young man like Mark, but it also undoubtedly came laced and laden with challenges, both foreseen and unforeseen. First and foremost, how does one seize the reins of a successful chorus, respecting its firmly established culture and idiosyncratic proclivities, while simultaneously putting your own signature stamp on the finished product?

Two tried and true clichés seem to clash: “if it ain’t broke, don’t fix it” and “if you ain’t growing, you’re dying.” Mark surely did not displace and uproot himself merely to maintain the status quo; but it’s hard to argue with success, and one of the few things human beings instinctively dislike more than change is change for change’s sake.

Credit Mark for not walking in the door and cleaning house, announcing a new agenda and upsetting the apple cart. Partial credit, perchance, should go to necessity, in this case the mother of *lack* of invention. Mark had a mere matter of months to prepare the chorus for a swan song performance in Kansas City in 2000 and needed to jump onto the moving train at full speed. When he walked in the door, he announced his first night that he just needed three things: attendance, attention and trust. And then, without further adieu, he quickly went to work.

### Molding the Masters in a new director's image

One of the first and most striking things the chorus noticed was Mark’s unique directing technique. The Masters’ first gold medal director, Dr. Greg Lyne, was known for his magical hands and his ability to



**Scott Hansen**  
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Harmony  
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roadrunner.com

wring poignancy, artistry and subtle nuance out of the chorus with the slightest of movements. In contrast, Mark tends to direct with his entire body. His musicality flows from his toes to his ever-animated face, reaching out through his generously waving arms. For many in the chorus, it took some time to adapt to his sharply contrasting expressive direction.

A more personal and pervasive challenge was living in the legacy and lingering love of Dr. Lyne and the dynasty he created and cultivated during the chorus' formative years. When Dr. Lyne arrived, he already had the caché of an international directing gold medal on his résumé. While Mark was certainly a rising young star in the Society, there was definitely a sense that he still had something to prove, both to himself and to the chorus. Unfairly and unavoidably, he had to function in large shoes belonging to the barbershop icon who had come before him.

Speaking of large shoes, while Jeff Oxley managed to extend the Masters' unbeaten streak to four with a razor-thin two-point victory over what is widely considered one of the greatest sets in contest history (Northbrook's 1999 "Les Mis" package), there was still the unsettling sense among the Masters that the chorus

had all barely dodged a bullet. No director wants the ship to go down on his watch, and Mark inherited a depleted chorus that had gone six months without a permanent director, knowing that he had two short years to build the chorus back up to not only a gold medal

contender but to a gold medal favorite.

One of the sweeping and significant changes that coincided with the advent of the Hale era was the decision to change choreographers, moving from the classic style of Cindy Hansen to the more dramatic

**MULTI-TRICK PONY.** Mark sang lead and was the leading musical force behind 2001 champ Michigan Jake, who set the high-water mark for rhythm & swing barbershop. Interestingly, while Mark had tremendous influence on 2008 champ OC Times (see sidebar next page), the two quartets were as different from one another as Michigan Jake had been from all its contemporaries. (It is probably no coincidence, however, that both quartets were noted for an unrivaled back beat.)

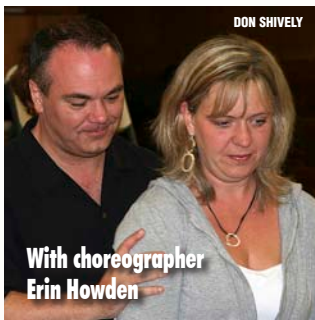
style of Erin Howden. The chorus had grown up with Cindy's style of precise execution of visually interesting elements, and now had to adjust to the drastically different demand for fluid, sweeping, individualized movements with a narrative purpose. Suffice it to say, this was not an easy transition. Our chorus had worked hard for our reputation of being somewhat stiff and formal, and many of us were dragged along reluctantly into the world of Broadway wannabees.

Some of the more entertaining moments of the past 12 years were having a front row seat to the playful yet earnest tug-of-war between Erin and Mark as they ferociously and vociferously advocated for the primacy and importance of their respective visual and vocal elements. What ultimately resulted was a deep mutual admiration and respect and a finished product that benefitted from their dedication to the inevitable tension that occurs when one attempts to add choreography to singing.

Erin's most recent visit (to choreograph the show-stopping finale to our Portland swan song set) surely



**A few months after being named Musical Director of the Masters of Harmony, Mark directed a much-depleted chorus in its 2000 swan song set in Kansas City. For the next two years, he worked to meld his directing style with the Masters' established habits, all while trying to help the chorus catch his particular vision of performance. It was challenging (to put it mildly), particularly because Mark knew that some were betting against his chances to get the chorus back to championship form and size.**



**With choreographer Erin Howden**



## The fifth member of OC Times quartet: Mark Hale

When we think back about “who” **OC Times** was, how we started and what we ended up becoming, it is very clear that Mark Hale was a critical player in every aspect of the journey.

We finished our first prelims with an array of scores. One judge had written down an 80 while the judge next to him gave us a 61. It was clear that we were sending mixed signals and didn’t know who we were as a quartet. After missing the qualifying score that year, Mark sat us down and asked the question “who is



OC Times?” Truthfully, we didn’t know; but as we would soon find out, Mark knew exactly who we were and who we needed to be on stage. You see, Mark has an innate ability to watch a quartet or chorus and instantly identify strengths and weaknesses that those groups may not even know exist. He is able to understand where groups seem to struggle and what they are able to do effortlessly.

As a quartet, we quickly saw Mark’s discernment as his greatest gift, and allowed him to have huge creative control

over OC Times. From song choice to musical planning to choreography (or the removal of choreography in many cases), even down to choice of attire, we ran everything by Mark. You’d think that this choice would result in us becoming a duplicate of **Michigan Jake**, but it didn’t. That was the genius of Mark’s coaching—he didn’t try to get us to be *his* ideal quartet. Instead, he focused on coaching us into *our* ideal quartet. For some reason, he had the ability to see what this quartet looked like much better than any of us.

Every champion quartet brings something different to the barbershop art form. “Choice of repertoire” and “image” seemed to set OC Times apart from other quartets. Most of everything we brought to the stage in these two areas was a direct result of Mark’s advice. Looking back, Mark was by far our greatest asset. We likely would have never become an international quartet champion without him.

—Shawn York, tenor of OC Times (2008 international champ)

puts the lie to the Masters myth that we are a well-oiled machine immune from the foibles and follies of other choruses. When Erin arrived in Los Angeles from Toronto, not only had we not perfected the song she was to choreograph the next day—we hadn’t even received it! That night, Mark Hale anxiously sat vigil by his computer, made a quick copy when

the song finally arrived, then drove it over to the airport hotel and slipped it under Erin’s door while she was sleeping. She awoke in the morning, looked it over, and then proceeded to choreograph the front row on the fly. The next day, the chorus learned the 10-page song, beginning to end, then returned the following day to learn the choreography. Not exactly the best laid plan of mice and Masters, but undoubtedly an opportunity to rise to an occasion one more time.

### Blessings/challenges of high standards

A common denominator for all three of our gold medal directors—and the key criteria and requirement for whoever is anointed to be the next director to lead us forward in our journey—is fierce and unwavering “dedication to musical excellence.” It is not only our chorus motto, it is the embodiment of our being. Nowhere is it more present and palpable than in Mark.

He has told us that his goal is to get the chorus as close as possible to sounding in reality like what he hears in his head. He has also added that if we ever were to actually achieve all that he has asked for, there is another level to which we have not yet risen. Unfortunately, since we seem to spend most weeks relearning lessons from the previous weeks—and due to the time ticking away on Mark’s tenure—we will likely not transcend to that

## Mark Hale discusses his tenure with the Masters

### 1. What was it about the chance to direct the Masters of Harmony that made you willing to move across the country and leave everything behind?

When the directorship became available in 1999, I was just completing a fulfilling run with the **Louisville Times Chorus** and was ready to seek other options. The fact that the Masters were the current chorus champion was naturally appealing to me, and their rumored excellent organization and work ethic was every director’s dream. At the time, my moving to the West Coast was a perfect fit for my life, and it will perhaps always remain the single best decision I ever made.

### 2. What was your biggest concern?

As the new director of this high-profile competitive group, I had everything to lose. There were plenty

of people betting against me, I can assure you. I had big shoes to fill, as my directing and leadership styles were very different from my predecessors. After our 2002 win in Portland, the chorus definitely began to react differently to me.

### 3. Once you arrived, were you surprised by anything about the chorus culture?

I was immediately amazed at the level of professionalism in the organization. So many details were quietly attended to and things got done without my having to be involved ... or even aware. I always loved that. The secret of most champion choruses is that the men on the risers are roughly the same

average singers that exist in choruses all over the Society; the difference is in their work ethic and expectations of excellence.



### 4. What were your first goals for the chorus?

To make the Masters the best Masters they could be; that is, to allow them to be who they are and not try and force them into my “better” model. I adopted their teaching

language and allowed my musical nuances to slowly seep into their delivery. This helped in the early transition period. Back in 2000, the chorus was in major flux and in need of some stability. Providing consistent leadership and building a strong team

Perhaps Mark's greatest trait has been his absolute refusal to accept less than our best or to allow us to descend into mediocrity. This is both a blessing and a curse for Mark that has undoubtedly left him emotionally exhausted.

ing of one of our great leads, one of our many Marks, Mark Feiner. At his funeral, we had the honor of singing "Stranger in Paradise." As we reflected on his life and death, I don't think you could find a man on the risers who would favorably compare our Kansas City gold medal performance of this contest ballad with the heart-breaking power and poignancy of that profound and personal moment.

There will certainly come a day when every one of us stands on the risers for the last time and sings our last song with the chorus we love. For some of us, that

day is far away; for others, it has already arrived. For some of us, that choice will be ours; for others, it will not. We often hear men of all ages lament that they didn't find barbershop

sooner. What we don't hear as often is an acknowledgment and appreciation that the notes we sing and the chords we ring are numbered and that, since we know neither the hour nor the day, we had better sing each and every one like it is our last.

Where do Mark and the Masters go from here? Only time will tell. For now, we will simply try to memorize the remaining moments and appreciate the privilege of having such a singularly devoted man raise us to new musical heights one last time. ■



**In 2002, it was not the Masters but the Northern Lights who enjoyed much of Portland's pre-contest buzz. Toronto's "Brother, Can You Spare a Dime?" in 2001 had been one of the most powerful ballads in contest history, and word was spreading that this year they'd nailed "Alabama Bound," an incredibly challenging David Wright uptune that other groups had attempted but never dared perform. Meanwhile, there was a wait-and-see attitude about whether Mark's re-tooled Masters could return to prior heights—and a few of the Masters still wondered as well. Many recall a magical Friday night rehearsal in Portland as the first time the entire ensemble seemed to truly believe they could actually win the next day. Only after that win did Mark finally bury any lingering doubt that the Masters had found their permanent director.**

### Hale-isms: Off-the-cuff statements so good (or funny, or bizarre) that the Masters had to write them down

- I'm in charge here! Mine, mine, mine! Write that one down!
- It's not the fact that we think of things to do, it's the fact that we DO IT! Otherwise, it's just a good idea.
- Get the ugly out. No offense!
- There are different schools of thought, and the biggest thing it comes down to is that I get to decide.
- Showing up on time: Imagine your excuse. Now imagine it on a piece of paper. Now imagine me crumpling up that paper and throwing it away. It's gone.
- Funny thing about you guys. You like to know what you're doing. It drives me crazy!
- Attendance, Attention, and Trust. That's all I ask.
- That's a short song. We'll have to sing it twice. We'll sing it in both halves—they won't know they've heard it before!
- Softs are much harder to sing than louds. Lots of choruses do louds. We're going to dazzle them with our softs.
- The secret to singing with power is to lock the chords. If you aren't locked, it doesn't make any difference how much louder you get.
- You know what? Gold medals are great, but I'm really interested in seeing if we can just make better music.
- "Safe" is for other groups. We can't achieve greatness through safety.
- This hobby tells you to feel, to emote. It gives you a ticket to just bring it. You're therapists! It's something that bowling just doesn't give you.
- Fake some heart there, leads!
- You can almost treat it like melody. In fact, treat it like melody. In fact, IT IS THE MELODY!
- That's the final key? Give me the semifinal key.
- Someone's got to sing it like the Masters of Harmony — it might as well be you!
- I feel like you're giving me ... the least amount you can give me without getting yelled at.
- My goals for this chorus cannot allow us to wallow in our own level of mediocrity.
- Let's have the word "mountain" sound like we're not from them.
- If they're looking only at you, what should they be feeling? And "nauseous" is not an option!
- Those are the things that will haunt us later. And by that, I mean I will haunt YOU.
- When I put a breath in, it's not for you. You haven't figured that out yet. When I put a breath in, it's for the audience!
- The habits of a champion are the good things you do without thinking about them.
- Making you a laughing stock is not always my goal.

Proper preparations will ensure that every guest feels wanted, welcomed and informed in all the ways necessary to have positive experience in his first few weeks visiting the chapter. Photo of the Cape Breton Chordsmen (NED), featured in the Jan/Feb 2010 issue of *The Harmonizer*. Read the story at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).



DAVID MACVICOR

## Prepare to grow

### How to properly set the stage and “make the sale” to chapter guests

First impressions can become lasting impressions, for good or ill. Being unprepared to welcome a chapter guest is like selling a house when your lawn is not mowed, paint is flaking off and there is junk scattered all over the front yard. Never let a guest watch you scramble to find the guest book or guest music—or anything else that shows him you are unprepared to make this a positive evening. The following tips help you not only make a great first impression, but also ensure each guest has a positive initial experience and can't wait to return for more.

**Identify yourselves.** Ensure everyone wears an *easily readable* name badge—preferably laid out near the guest book on a table that is manned and ready to receive visitors. The guest book should be open and facing the guest with a pen readily available. When a guest visits the following week, his badge should already be prepared and waiting with those of the other members.

**A great “greeter” is critical.** The greeter prepares a guest's temporary name badge while he is signing the guest book, then turns the guest book around to learn his name and address—any point of affinity—and to greet him warmly by name. The greeter will engage

the guest in friendly conversation about work, family, etc. *before* moving on to anything else. Careful listening will help him find the right “buddy.” After the guest seems at ease, the greeter explains what will be happening next. (The next few steps, not the whole meeting.) A guest may also appreciate a *short* flyer about the chapter, the Society and what will be occurring during his visit.

**Assign a tentative voice part.** The greeter or a music team member makes a quick judgment about the voice part most likely to be comfortable for the guest. Don't give a voice test or audition at this point. If your guest describes himself as a “baritone” or “tenor,” clarify whether he is using the barbershop version of those terms. To avoid confusion or frustration, generally place a first-time barbershopper in the bass or lead section based on his vocal register. The music team can identify his ideal part in coming weeks.

**Use the buddy system.** One or more men of each voice part should be a trained “buddy” who can ensure any guest is comfortable, has his questions answered, and is never left alone. (A chapter member who invited the guest doesn't automatically fill this trained role.)



“Montana Jack”  
Fitzpatrick  
Chairman, All  
Ages Task Force  
[mtjack@  
bresnan.net](mailto:mtjack@bresnan.net)

If the guest appears uncomfortable with his tentative voice part, his buddy should place him with a buddy in a more comfortable voice part.

**Keep guest music books current.** These should be presented by the buddy and must be organized, indexed, up-to-date and in excellent condition. Before singing begins, the buddy should show the guest how to find the various voice parts.

**Let guests sing with the ensemble.** Unless there is a good reason for the guest to sit out (such as a choreography run-through), he should be singing next to his buddy most of the evening, on or off the risers.

**Break time is critical.** Everyone pitches in. Be sure your guest can find the rest room and gets to the front of any refreshment line. Always introduce him to the director, chapter president and as many other members as possible. The greeter and buddy show that they listened by the way he is introduced (“Bob is a teacher at West Indian Creek Elementary School ...”) and by the way they introduce him to men with an affinity connection.

**Ring one!** The guest is much more likely to return if he hears his voice as part of some ringing barbershop chords. You shouldn’t have to run all over the room to find three other parts—pre-selected “taggers” should approach any guest without prompting. Sing a very easy tag or two with the buddy there to back him up or demonstrate. Never pressure a guest to sing.

**Don’t discuss membership yet.** Membership should result from a satisfying series of experiences, not pressure from well-meaning but misguided members. Provide brief and direct answers about membership only if he brings up the subject. He can join whenever he asks, but the chapter’s invitation should come only after he’s had a little time to get hooked.

**Thank him for coming.** Several members should thank the guest for coming, genuinely expressing what a pleasure it was to meet *and sing* with him. Many should also issue a warm invitation to return.

**Invite him to the afterglow.** Be sure any post-meeting afterglow (possibly the most fun of the evening) is never viewed as an “inner circle” event. Drive him or lead him to the location, and exchange cell phone numbers in case he gets lost. Let an “afterglow buddy” take over from the chapter buddy to stay near and introduce him to other members. Encourage him to join you in some gang singing and easy tags. Never, ever let him feel alone.

**Follow through.** Within two days after a visit, a designated member must contact the guest, typically by phone. The guest should be thanked for attending, told how much the chapter enjoyed his attendance, and re-

### Is your chapter culture warm enough to retain every new members?

Presently, half of our new members are gone by the end of their third year. Most of those leave after just one year. No chapter can sustain such losses for long before it declines and eventually dies.

A relatively recent survey (see page 19) examined why newer members fail to renew their membership. The primary reasons ranged from “no time for fellowship” to the most tragic of all, “no one asked me to renew my membership.” A central theme of most replies was this: “The initial warm welcome I received quickly became indifference after I joined.”

Most chapters didn’t bother to call after the men let their membership lapse. In fact, many chapters never even checked to find out why a new member had missed several meetings. Almost all chapters contacted in a survey had no established procedure to contact members who were absent from one or even several meetings.

With few exceptions, growing chapters have a definitive program that takes care of all the many details that help new members make the transition to becoming happy and permanent members. Most struggling chapters do not. Happily, it often takes only one determined chapter member to begin the process that will both revitalize a chapter and ensure the retention of new members. It only takes someone who sees the problems and takes action to fix them. Are you such a member? Would you like to be? Essentially, the process is as follows:

1. Ask the chapter board to call an all-member meeting. The goal is a corporate resolution to take every possible step to ensure that the chapter becomes successful in every arena of chapter life. Only after each member pledges to this end can true progress and planning for success begin.
2. Change the atmosphere and attitudes of chapter members towards new members. Every guest must be recognized as a potential new member and treated like a wonderful gift to the chapter. Every chapter must have a goal of retaining every new and veteran member. No man should be lost due to offense or neglect. Retention of members is not a single act or a series of single acts. It is an ongoing process.
3. Develop a step-by-step procedure for every meeting that ensures that this gracious and warm acceptance continues until the guest becomes a member and is entirely comfortable and contributing chapter member.

invited to the next meeting. Offer transportation, even if he doesn’t need it. (The offer shows how important the guest is to the chapter.) He needs another call from his “buddy” a day or two before the next chapter meeting, with similar expressions as the first call, plus offers of assistance to ensure he can attend.

**The second meeting is all-important.** The guest’s buddy should arrive early to greet him at the door, escort him to the guest book and to his waiting temporary name badge and his guest music book. He should be introduced to at least 10 more chapter members by meeting’s end (especially those with an affinity). All members must be trained and disciplined—until it becomes second nature—to be warm, welcoming and friendly to guests and veterans alike. The buddy stays with the guest throughout this evening as well. The follow-up should be as directed and as warm as the prior week. Be sure to ask if he has any questions, discomforts or requires any accommodations. Ensure any issues are fixed immediately.

**The magic third meeting.** All should go as before. If the chapter has done well, the guest should know many faces and a few names and feel comfortable finding his own way. However, the buddy should stay nearby and follow his lead. At the break, music team members can

## Notes from the field: Excerpts from the May, 2012 reports by our Harold Hills

### Big membership growth

#### Pittsburgh South Hills, Pa. (Membership: 29)

Harold Hill reporting: Murray Phillips

They have seven new members in 2012. A targeted mail campaign has been very successful and they are already planning to do it again next year. They chose several boroughs around the area where they rehearse and sent invitations to men of the target age. It has been a good investment for them, with additional men still in the pipeline.

### Great connections and supercharging

#### La Crosse, Wisconsin (Membership: 47)

Harold Hill reporting: Darryl Flinn

The chorus is busy with quality performances and community service—they have three new members in the process. La Crosse has a relationship with the local college men's chorus and has performed jointly with them, and will do so again. They are active with Operation Harold Hill. The chapter is just now viewing "Supercharging your chapter" video and both Richard and Dale are considering the Harold Hill programs available for implementation by the chapter.

### On-the-move chapter

#### East York, Ont. (Membership: 51)

Harold Hill reporting: Robert MacDonald

Wow. East York is moving on several fronts:

1. They re-did the website to be more of a store front to the general public and a resource to the members.
2. They are near the end of the Learn to Sing campaign, and have 6-7 students they hope to "convert."
3. A salesman in the chapter developed a "needs-led dialogue" that starts with the premise that "Everyone

Sings" and the question: "Where do you do Your singing?" The focus is on the person, not the Barber-shop Harmony Society.

4. When singing at youth events, East York targets the fathers of the kids. They are also working on a Toastmaster's connection ("Maybe some want to sing their story!") and some PR hype for the International Convention in 2013.

### Multi-taskers making it happen:

#### Cedar Rapids, Iowa (Membership: 54)

Harold Hill reporting: Jim Bagby

Cedar Rapids chapter held its first open house of the year, following careful planning by its four-man mem-

bership team. Five new members were

inducted. President Bob Kerdus

says the event several weeks after

the spring show brought 12 singing

guests as a result of mailed invita-

tions, with a follow-up phone call to

each. Wives and family members

received a separate invitation. All

were treated to six songs by the Har-

mony Hawks Chorus, interspersed with

the new member installation cer-

emony, recognition of member

accomplishments and a calendar

overview for all guests and spouses.

That took a little more than an hour

and was followed by snacks and social

time. After that, family and non-singing

guests were allowed to leave if they

wished. Then guests joined the chorus for

the remainder of the meeting. Kerdus says a second

open house with a similar format will follow the chap-

ter's fall gospel concert.



[www.operationharoldhill.com](http://www.operationharoldhill.com)

pull him into another room to ensure he is singing the ideal part. His buddy should attend, and this should be a very pleasant experience. Don't leave the room until he is comfortable with any new outcomes. If switching parts, his buddy introduces him to the buddy for his new section.

All else can continue as with previous weeks. Questions asked during the telephone calls after the second and third visits should be structured to elicit a positive response—or to create knowledge of a fixable problem. For example: "Did you enjoy the afterglow?" or "We are looking forward to your visit next Tuesday. Will you be able to join us?"

**Issue the invitation to join.** Every chapter should have an established procedure for asking the guest to join. One way is for appropriate chapter officers to greet the guest at the door prior to his fourth meet-

ing. They should tell him how delighted they are about his prior three visits, mention how well he is singing, how much the other members enjoy him, and any other appropriate laudatory comments.

Having laid a good foundation for why you want him as a member, tell him that you really would like to have him join your chapter family. While shaking his hand, give him a membership application with his name already entered at the top and formally and directly ask him to join your chapter.

Without pressing in any way, wait, wait, wait for his answer. If he applies affirmatively, announce his acceptance during the evening announcements. Call him up and introduce him to the chapter and have every member march by to shake his hand.

**Know what to do if he's undecided.** If he wants to think about it, give him the space to do so. Thank him for his consideration and then everyone should go about his duties and leave *one person* to answer questions or learn of any concerns. Then continue into the meeting as before.

After this, give him space to join only when he is certain he wants to join. (If he joins due to pressure,

he may never renew his membership.) Continue to treat him as warmly as in the past, continue to issue him a temporary name badge. But subtle clues should remind a long-term guest that while full-member status is still his for the taking, he hasn't yet chosen it. Follow-up calls and invitations can begin to taper off, with zero-pressure follow-up coming only through the one designated man. When there are members-only events like chapter dinners and parties, announce them as members only. When the chorus is polishing a piece for a coming performance, announce that only chorus members should be on the risers.

Never, ever, do anything, however subtle, to discomfort a long-term guest. However, he should be picking up on a number of signs that he has not yet chosen to fully integrate into chapter "family" life.

Second impressions are also critical, especially in the

# Prepare to retain

## How to help a new chapter member become a permanent member

First weeks or months after a man joins your chapter. All that is past should be prolog—the present should continue to be as positive as the past. The warm welcome needs to continue indefinitely. For a while, he'll need even more help than when he was a guest, as he tackles multiple learning curves. Fail now and he is probably lost forever. Give him what he needs and you may have recruited a lifetime member.

**Get the district involved.** As soon as the new member's application has been accepted by the chapter board and given to the chapter secretary for processing, the district Membership VP should be contacted immediately with the new member's information. *Within three days*, this district officer should either initiate (or cause another designated officer to initiate) a personal *telephone call* (not e-mail) to the new member, welcoming him to the Barbershop Harmony Society. During that call, the new member will be given a district level point of contact for any questions or concerns he might have.

**Immediately present tokens of chapter membership.** An official chapter name badge should be ordered *the next day* after a man decides to join, and the chapter

president should present his badge and new chapter music book at the next meeting. Another presentation will follow after the chapter secretary receives the new member kit from Nashville.

**Involve a chapter welcoming committee.** A member



**Congratulations, a new member! Now help him become a vital, contributing and permanent part of chapter life. Photo from "Compellingly Attractive Chapter Meetings," Jan/Feb 2011 issue of *The Harmonizer*. Read it at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).**

of this permanent committee should arrange a *series* of briefings on chapter life, including chapter and Society organizational structure, uniforms, competitions, attendance requirements, chapter e-mail groups or members-only websites, and all other helpful information. Ideally, he will receive *printed* details of all this information (even if it's also on your members-only website) so he can refer to it as needed. Information should be as definitive and exhaustive as possible and updated regularly with new information on chapter leadership and contact information.

**Ease his learning curve.** It can be overwhelming to join a new chapter, especially for a first-time barbershopper. He is suddenly minus a uniform, has a mountain of repertoire to learn, and is constantly exposed to terms, traditions and expectations that he cannot fully comprehend. By this point, every chapter leader—make that every chapter *member*—should consider himself this new member's buddy. If the new member can't yet afford a tuxedo, see if the chapter can help him out or defer some of the costs. If he's learned only some of the songs for a show, let him perform what he knows. Don't wait for him to ask; watch him closely, and proactively help him.

**Learn from him.** While you are helping a

### Why don't men renew?

In a relatively recent survey, 562 men responded to an open-ended question about the primary reason they did not renew their Society membership. In most cases, the causes were directly attributable to the chapter and/or individual members' actions, attitudes or inactions. Fewer than a third offered an answer that was outside the chapter's influence. All answers were grouped into the following categories. Factors that are within chapter influence are marked with an (\*):

- \* Meetings include no time for fellowship 9.4%
- \* Don't like competitive environment 8.7%
- \* Chapter politics/cliques 6.8%
- Personal health problems 6.8%
- Job pressures and requirements 6.6%
- \* No one asked me to renew 6.4%
- \* Dislike the director 6.4%
- \* "Same old, same old" every week 5.9%
- \* Can't stand the bad singing 5.7%
- \* Don't like standing on the risers all night 5.3%

- Finances 4.6%
- \* Initial warm welcome became indifference 3.4%

#### all answers below this point were less than 3%

- \* Didn't know what was expected of me
- \* Can't keep up with high level of singing
- Too old, too tired, all done with singing
- \* No time given to just stand around and sing
- Had to move
- \* Lack of chapter organization
- Long commute
- Family pressure to quit
- Quartet obligations
- \* Missed rehearsals, no one called
- \* Did not feel included
- \* Can't keep up with learning music or choreo
- Family health problems
- Rehearsal night changed
- Lack of support from Headquarters or District

# Collegiate-style a cappella, barbershop chapter

In our efforts to promote and preserve the art form, we barbershoppers often unnecessarily wall ourselves off from the people who sing other a cappella styles. “College a cappella” became a feature at Ivy League schools in the 1940s, but since the 1980s there’s been an explosion in the genre across campuses nationwide, and there are now more than 1,000 such groups at any time. These singers typically have nowhere to get their a cappella “fix” after college, although some, like Tom Kraus, later stumble upon a Society chapter. When they fall in love with the barbershop style of a cappella, such singers often wonder why they had to go find barbershop harmony when it would have been easier for quality barbershop groups to find them—at the contests and gatherings where other a cappella groups already were.

In recent years, barbershop has started “representing” at broader a cappella contests and festivals traditionally dominated

by such collegiate-style groups. The winner of last year’s national Harmony Sweepstakes was **Da Capo**, a barbershop quartet from the **Alexandria Harmonizers**, and they were preceded as champs by the barbershoppers of **Metropolis** (1998), **The Perfect Gentlemen** (2002), **Hi-Fidelity** (2006), and **Maxx Factor** (2009).

The Los Angeles Regional Harmony Sweepstakes (LA RHS) is, in fact, sponsored by a Society chapter, the **South Bay Coastliners** of Redondo Beach, Calif. Coastliner and barbershop arranger Will Hamblet has been the LA RHS talent coordinator for 10 years. When he learned recently that the Alexandria Harmonizers had sent their own “collegiate-style” a cappella group (named **TBD**) to compete at the Mid-Atlantic Harmony Sweepstakes, he contacted its leader, Tom Kraus, to find out how that came about.

## Is TBD the group, or is it part of a larger contemporary group?

The larger group is a Society chapter, the Alexandria Harmonizers. TBD is just a smaller group within the chorus. It’s not the first such group within the chapter. We used to have a different small ensemble that did harder barbershop than the chapter’s competing chorus could easily do. They were great, but the chapter discovered that this provided very little musical variety on a 2+ hour chorus show, so we discontinued it.

## How did the Harmonizers come up with the idea of forming a collegiate-style a cappella group?

I talked with some of the chapter’s performance leadership about it on a long chorus bus ride about four years ago. Turns out, the chorus needed a subgroup that could do smaller gigs and do spots in our chapter shows. We decided that making it a “collegiate a cappella” group would provide several advantages. It brings variety to our show offerings, gives the chapter a familiar “hook” to recent college singers, and helps us connect to the larger a cappella community (such as participating in the Harmony Sweepstakes).

## Who organized it and how?

Me, with some of the other singers who had some non-barbershop background. I got permission from the chorus’s musical director and we agreed on the goals for



Members of TBD: Nick Leiserson, Jeremy Richardson, Noah Van Gilder, Chris Clark, Tom Kraus, Josh Roots, Scipio Garling, Terry Reynolds, Ken Rub

the group and its role in the chapter’s overall musical offerings. Then we just started dragooning some appropriate guys into joining. Some of us had had collegiate a cappella experience and some had not. Some were eager to stretch their wings with a different style and others had to be convinced that, hey, if you can sing barbershop you will have no problems with this style.

## How frequently does the sub-group meet?

Well, that depends on what we have going on for upcoming gigs. I think on average it winds up being about twice a month. And, if necessary, we’ll put out heads together to run through something after the chapter’s regular Tuesday night rehearsal.

## Who guides it musically?

I do, functioning essentially as a sort of assistant director “assigned” to TBD. Of course, all TBD members contribute to the group-think about our repertoire development. And, naturally, I keep our director and other musical leadership in the loop.



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# First-ever email attachment: barbershop music!

**W**hen you click on that paper-clip icon to attach a file to an email, do you ever stop to think, “Who was the very first person to do that, and what did they send?” Well, wonder no more. The first person was Nathaniel Borenstein, a barbershop singer who also happened to be one of the researchers at



**Nathaniel Borenstein, Michael Littman, John Lamb and Dave Braun sing “Let Me Send You Email” for the 20th Anniversary of the landmark first-ever successful email attachment.**

Bell Communications Research who developed Multi-purpose Internet Mail Extensions (MIME), the technology that made attachments possible.

The attachment, sent on March

11, 1992, included a barbershop recording, a lyric sheet and a photo of the **Telephone Cords**, a quartet consisting of members of the **Dial Tones**, a Bell Communications Research employee chorus in Morristown, N.J. Borenstein, along with Dave

Braun, were also members of the original **Dapper Dans of Harmony** from Livingston, N.J. The recording was “Let Me Send You Email,” a parody to the tune of “Let Me Call You Sweetheart,” with these lyrics:



**The Telephone Chords quartet, 1992**

*“Let me send you email, if you have the time.*

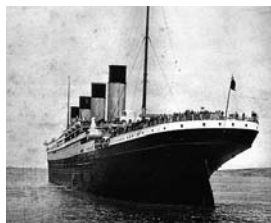
*Let me sing you email, now that we have MIME. You have lots of bandwidth, I have lots of bits. Let’s use MIME for email, plain text is the pits!”*

Bell Communications Research is now Applied Communication Sciences, and it recently celebrated the 20th anniversary of that historic event by reassembling the quartet to sing the song again. Listen at [tinyurl.com/bw8rt65](http://tinyurl.com/bw8rt65).

Now, a trillion email attachments are sent every day. Who knew barbershop would have such a prominent place in Internet history?



## Barbershop a perfect fit for commemoration of Titanic 100th anniversary



When the Titanic sank on April 14, 1912, the city of Halifax, Nova Scotia, played a major part in the recovery period that followed. While many of the survivors were taken to New York

City, most of the recovered victims were buried in Halifax.

On the 100th Anniversary of the disaster, the city again played a major part in the global remembrance. Barbershop harmony was the perfect musical fit for the occasion, and three Halifax choruses combined efforts to help the city of Halifax commemorate the event, held at the exact time of the sinking of that great ship. The **Atlantic Swells** of the **Halifax Chapter** (NED), the **City of Lakes Chorus** of the

**Dartmouth Chapter** (NED) and the **Millstream Chorus** of the **Bedford-Sackville Chapter** (NED) sang “Wait ‘til the Sun Shines Nellie,” “Let Me Call You Sweetheart” and “My Wild Irish Rose”. Directors Paul Creaser (Atlantic Swells), Russell Sketchley (Millstream) and Paul Stubington (City of Lakes) each directed one song with the combined choruses.



**Titanic photos create a dramatic back-drop for the joint concert of the three Halifax, N.S. chapters.**

## Barbershop music is a perfect fit for 100th anniversary Giants throwback game

The San Francisco Giants held a “Turn Back the Century” promotion on Saturday June 2, 2012, by commemorating the 1912 season of the franchise during their game against the Chicago Cubs. **Serendipity Quartet** and **Mari-tones** (FWD) welcomed fans with song at both of the main entrances, and sang for the crowd of nearly 44,000 between innings from the AT&T Park infield. As an octet, they also led the fans in “Take Me Out to the Ballgame.”

The Giants and the Cubs wore throwback uniforms based on the ones the teams wore back in 1912. The Giants uniforms featured the ‘NY’ insignia because they played in New York back then. Other special features of “Turn Back the Century” day included stadium announcements via megaphone and music played on an organ. The scoreboard video was also turned off and peanuts were sold for 5 cents.



**Serendipity Quartet sings at Giants game: (L to R) Paul Goldsmith (Ba), Dale Steinmann (Bs), Fred Merrick (L), Norm Reynolds (T).**



**5,000 HEAR CHICAGO METRO CHAPTER AT SPECIAL OLYMPICS OPENING CEREMONY.** The Chicago Metro Chapter was proud to participate in the Opening Ceremonies of Special Olympics Chicago on May 8, 2012, at Soldier Field. Left to right, the quartet performers are: Jim Jarosz (T), Don Miller (Br), Frank Fabian (L), and John Morris (Ba). Heads in the audience are turned because they are watching the quartet on the jumbotron. Afterwards, the Chicago Park District asked them to participate in additional programs this summer. Great way to get out into the community! ■

## CHAPTER ETERNAL

Society members reported as deceased between April 15 and June 1, 2012. E-mail updates to membership@barbershop.org.

### Cardinal

Howard Foster  
Greater Indianapolis, IN  
Robert Joseph  
Frank Thorne  
Lynn Martin  
Greater Indianapolis, IN  
Thomas Ryves  
Lafayette, IN

### Central States

Ralph Adelgren  
Fremont, NE  
Dennis Kinghorn  
Kansas City, MO

### Evergreen

Robert Hodge  
Tacoma, WA  
Kitsap County, WA  
Wes Shultz  
Coos Bay, OR  
Bob Thomas  
Greater Vancouver, BC  
Bellingham, WA  
Federal Way, WA

### Far Western

Stanley Christman  
San Diego, CA  
John Erickson  
Greater Phoenix, AZ

Darrell Harting  
Frank Thorne  
John Lyons  
Pasadena, CA

### Illinois

Harry Johnston  
Decatur, IL  
Robert Moore  
Bloomington, IL  
Rich Nelson  
Northbrook, IL  
Chicago Metro, IL  
Don Peddycord  
South Cook, IL  
Bowen  
Schumacher  
Northbrook, IL

### Johnny Appleseed

James Gentil  
Western Hills (Cincinnati), OH  
Lowell Gray  
Clarksburg Fairmont, WV  
Glenn Stockhaus  
Cleveland East, OH  
Northcoast, OH

### Land O' Lakes

Gerald Dunning  
Appleton, WI  
A J (Jeep) Enns  
Winnipeg, MB

Max Kopchinski  
Stevens Point, WI  
West Allis, WI  
Everett Rescheske  
Appleton, WI  
John Scherer  
Appleton, WI

### Mid-Atlantic

Paul Gery  
Dundalk, MD  
Dave Goble  
Roanoke Valley, VA  
Owen Heiss  
Lewisburg, PA  
Harry McKay  
Philadelphia, PA

Jerome Vodzak  
State College, PA  
Inwood, WV

### Northeastern

Laverne Anderson  
Manchester, CT  
Arnold Gaudet  
Halifax, NS  
David Lumb  
Poughkeepsie, NY  
Gene Sutton  
New London, CT  
Raymond Wixted  
Danbury, CT

### Carolinas

Richard Beckner  
Wilmington, NC  
Robert Mulvihill  
Beaufort, SC  
Donovan Truesdell  
Raleigh, NC  
Frederick Waterhouse  
Greensboro, NC

### Pioneer

Phil Haines  
Hillsdale, MI  
Alan Hansen  
Detroit-Oakland, MI

Robert Mulvihill  
Lansing, MI  
William Valentine  
Hillsdale, MI

### Sunshine

Richard Beckner  
Melbourne, FL  
Raymond Wixted  
Frank Thorne

### Southwestern

Rich Nelson  
Hot Springs, AR  
Horace Trepagnier  
Greater New Orleans, LA



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