



A Bulletin for Every Barbershopper in the Mid-Atlantic District

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HCE 2010 News

by Ron Knickerbocker, Dean

Well, it is getting to be that time again—Harmony College East is coming! Set aside the weekend of June 17-20. We're bringing back a couple of oldies but goodies—How to Be a Great (choose your voice part) and Computer Music Notation. We use Finale for the class. Please make sure that, if you want to take this class, you bring your own computer. The computer lab at the college is quite expensive, so we try to avoid using it. As always, we'll have an outstanding staff on hand for the classes.

One thing we're changing this year is to have (as much as possible), the times for Director College classes match the times for Harmony College classes so you will have more flexibility in what classes you take. This will be especially helpful for the classes in music theory, because we can offer one theory class to handle both DCE and HCE rather than run two separate classes on the same subject. On Saturday morning, all directors have to take the Director Roundtable for the first couple of hours.

The coaching staff will be great, as always. It would be pretty hard to find a better coaching staff than the one that will be waiting for your quartet or chorus at HCE! Each quartet and chorus that gets coached will then sing on one of the shows. Again, you can expect several fine high school quartets to attend the YIH branch of HCE and then add some real excitement to the shows. By the way, the shows are usually headlined by our International Qualifier quartets who come for a final tune-up before they compete in Philadelphia.

One other thing that is making a comeback is that most of the adults attending HCE will be housed in the dorms that form the quadrangle, so we have the quad back, unhindered by the recent construction (at least, that's what we're being assured by the folks at the school). So come one, come all to Salisbury University in Salisbury, MD, on the weekend of June 17-20 for a real great weekend of barbershop at its finest.

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Go to www.barbershop.org to the "members only" section to update your address. Or, make sure your Chapter Secretary gets your change of address.

President's Report . . .



Gary Plaag

I have a feeling 2010 is going to be a GREAT year for the Mid-Atlantic District. There are lots of great events planned within the District this year (contests, conventions, schools, adjudications, etc.).

Perhaps the most notable event is the BHS International Convention in Philadelphia—right in our own backyard! What a great opportunity for each of us to advertise our brand of *a cappella* music to the non-barbershop world within both the Mid-Atlantic District and the smaller neighborhoods outside each of our chapter meeting halls. People who don't know what we have to offer but are given the opportunity to experience it are certainly going to take notice and most likely be very impressed.

One of the great things about the BHS International Convention (in case you've never been to one) is the level of excitement, energy, and fun it generates among attendees. The highly contagious energy level most likely exists because nearly everyone who attends the International Convention wants to be there. If you've ever been to Harmony University or Harmony College East, or one of our division conventions, or International Prelims in the spring or our District Convention in the fall, you know that the common denominator among all the attendees at these events is their desire to be there and to have a great time.

Many M-AD barbershoppers have likely made New Year's resolutions to re-energize and grow their chapters in 2010. I suggest that one key to getting your chapter recharged and getting guests to visit and ultimately join is to be excited about being at your chapter meeting and any other barbershop events you choose to attend during the year. If you're excited and genuinely glad to be there, it's highly likely that others will become "infected" with your energy and excitement and want to be there, too. Might that enthusiasm impact your singing and performing? A guest who is exposed to that kind of genuine excitement and passion will likely say "I want some of that!" To learn that it's available every week and in large doses on numerous weekends throughout the year is an additional strong selling point.

So, for 2010, I encourage us all to be walking billboards for the fun and joy that barbershop harmony can be for everyone involved. If we ensure that our attitude is fresh and positive every week at our chapter meetings and that we contribute to the excitement at every event we attend this year—regardless of how large or small it is—we can't help but draw a bunch of new members into our chapters. Heck, we might even re-energize some of our brothers who have drifted away. I look forward to seeing you at one or more of our numerous M-AD events this year. Make it a great 2010!





DISTRICT EVENTS



by **Walter L. Griffith Jr.**, DVP Events

The Mid-Atlantic District Events Team is hoping everyone had an enjoyable holiday and wishes you all a happy and healthy new year for 2010.

The convention cycle is about to begin and there is much to do and much more to plan in the coming months.

The Spring International Quartet Convention on March 12–13, 2010, at the Harrisburg Hilton Hotel in downtown Harrisburg, PA, is fast approaching. The Events Team and your host chapter, the *Singing Capital Chorus* of Harrisburg under the able and steady hands of Convention Chairman **Don Myers**, are working hard to make sure the plans and details are in place so that the convention goes as smoothly as possible and everyone has a fantastic time of fellowship and fun, as well as hosting the new Chorus Evaluation Convention on Saturday morning, March 13.

The District House of Delegates meeting will be held on Sunday, March 14, at 9 a.m. in the hotel, so please be sure to send your Chapter Delegate to this very important meeting, where the District Board of Directors gets a chance to listen to the Delegates who are the “Lifeblood” of our District.

The 2010 District Fall International Chorus Convention will be held in Lancaster, PA again this year and the Events Team is working hard already to address the concerns from the membership. The housing issues and the sound issues are our “Top Priority” and there will be many e-mails to your chapters asking for input and ideas so that this year will be better and more enjoyable for everyone.

There is a need for Host Chapters for the following conventions this year: Northern Division in Scranton, PA; Western Division in Camp Hill, PA; and Atlantic Division in Delaware.

This is a great opportunity for your chapter to be a part of the Events Team and help with the financial needs of your chapter. The best part of all is that you get to have fun and meet your fellow barbershop families and friends. Please contact **Walter L. Griffith Jr.** at Imabaril@aol.com or call 570-239-0025 if you are able to help.



2009—Not Exactly What the Doctor Ordered

by **Christian Hunter**,
DVP Membership

Hello fellow barbershoppers and brothers in harmony! I am your new DVP of Membership and I look forward to the challenge of helping stem the slight exodus from the Barbershop Harmony Society.

Like a doctor, the first thing I have done is run some tests to check our membership health. While we have limited information to use, registrations with the Society help guide us. M-AD as a whole experienced a loss of 486 members that non-renewed in 2009 and 46 members that passed away. This was mostly offset by the impressive acquisition of 385 brand new members leaving a net loss of 151 members compared to 2008.

M-AD membership shrank by 4% in 2009, 2% in 2008 and 3.5% in 2007, making 2009 our biggest drop in 3 years (a 9% three-year loss). While this is a frightening trend, the good news is we must be doing something right here in M-AD. We are losing members at a slower pace than the rest of the Society which saw a 2009 loss of nearly 6% and a shocking 13.6% since 2006. This would make even the most seasoned physician queasy. Looking at each district, M-AD has the second lowest loss in 2009 and over the three years.

Delving deeper into our District, we find reasons for encouragement. Of 98 active chapters, 24 grew last year! Another 15 chapters attracted enough new members to keep their membership level flat. That itself is a challenge.

Though I am a relative newcomer to the Society, I've learned a few things. Most importantly, membership starts at the chapter level, resting in the hands of our members. The most successful ideas come from individuals! One of my primary areas of focus is to spot those simple ideas and programs that work, and share the success stories with other chapters.

In the Hunterdon County Chapter our success is not due to massive membership drives or lavish expenditures for initiatives. It is because each man takes pride in membership. When a guest arrives, he is doted on all evening. We have a blast each Tuesday night and it's tough for a guest, and member, to resist coming back. We sing well and put on very entertaining shows. These performances are our best advertisements as our audience has been the source of many new members.

Our goal, yours and mine, is to stop the bleeding. For 2010, I will proclaim our success if, and when, we have at least 3,651 members as of December 31, 2010.



Music and “Fun” REPRISE! FIRST OF A SERIES

by **Bill Colosimo**, DVP, Music & Performance and Board Member-at-Large

Throughout last year, as your District VP of Music & Performance, I authored a series of columns on “Music and Fun.” As a lifelong barbershopper, it has been my intention to share with you my passion to spread the message that making great, high-quality vocal music together is fun! I am gratified by the response from many of you, indicating that you have found this series informative, encouraging, and even a little helpful. As the series topic remains both large enough and relevant, I begin here a “reprise” of the series theme for 2010, which I hope you’ll find equally valuable. Might I suggest that, if you’ve not kept copies of your previous issues, that you review where we’ve come so far by retrieving past issues from the M-AD web site in the Mid’l Antics Archive under “Docs and Information.” You may find it particularly useful to review my Issue 4 2009 column which highlighted the “Seven Steps to Singing FUN!”

Where are we going? Why are we going there? Let’s begin with a little primer on the organization of the Barbershop Harmony Society. The Society’s Board of Directors, drawn largely from the ranks of barbershoppers (men of good will) just like you and me, sets the course for our Society’s path through regular meetings and policies designed exclusively to fulfill the Society’s Mission. The Board’s vision is then shared with the Society staff, its Operations Team (of which I’m privileged to be a member, as chair of the Society’s Music & Performance Committee), the Districts (through the DVPS and EVPS), its chapters and, ultimately its members worldwide. It is the published Mission of the Barbershop Harmony Society “to bring men together in harmony and fellowship to enrich lives through singing.”

Given this mission, the aims of the Society Board for 2010 are for the Society to “reverse the declining membership trend, return to positive growth and increase the number of chapters,” and for chapters to “enrich lives through singing in community service.” It is within this framework that those of us who serve in leadership roles focus our energies this year...and they’re valid aims, both of which relate directly to our mission. The aims are guideposts on the journey; “where we are going.” And the mission is the cornerstone of “why” we’re on this journey together in the first place.

“What about ME?” All that said, I’m reminded of the axiom “all politics is local!” With this primer on the organization and a lofty (albeit worthy) worldwide scope, you may wonder: how does your personal investment in barbershop—time, talent and treasure—relate to these broad, Society-centered aims? Simple! Without you and those around you on the risers each week, there would be no chapter. And without chapters, there would be no cause for Districts (which are chartered exclusively as associations of *chapters*, by the way!) to exist. And, without districts...well, you get the picture. Simply put, you and your barbershop experience, shared each week (each day for some of us, it seems sometimes!) with your chorus-mates, quartet friends, supporters and patrons, is the lifeblood of our Society. And your local chapter, however it’s constituted or whatever it seeks to achieve in its activity, is

the real “front line” for the attraction of membership and identity within your community. The same is true for quartets! Your “local” presence and participation are the pulse of our barbershop business; the Society is merely a framework within which to help organize that important activity which you and your singing buddies bring to life!

Our music is the art form, yes. But if no one makes the music—locally—in your rehearsal hall or meeting place, on your stage, in your community, on TV or radio, or on a recording shared with the world via CD or the internet, the art form has no life...or at least is nothing more than a relic. No need, then, for a Society to preserve and encourage what isn’t viable. No need for aims to increase or retain membership. No need for the propagation of community service through singing (barbershop), as there’s no “you” to do the singing!

As we start a new year together, I’d like to ask that each of us consider how the quality of music we select, prepare and perform (which is, after all, focus of our music and performance efforts) among ourselves and for our patrons move us closer to (or further away from) the achievement of these aims. Also consider how, if we really try, can we do as much as possible as individuals and ensembles to make the process of their achievement satisfying (our new word for “fun,” remember?) to us and our community.

Music, Members and Service. The Society aims were not designed or approved for action in a vacuum. They represent goals which, if met, can make our personal experiences as barbershoppers richer, and our chapters, our districts, our Society and our communities better than before.

I have already shared over this series how our music and performance activities, in their many forms, can, should and do attract and retain members (the first aim). Simply put, the better the music you make each time you’re together—learning, rehearsing and performing—the more satisfying experience you share with each other. This keeps you coming back and makes it likely that same satisfaction will be infectious to guests and prospective members (to help us grow!).

Let’s recap the “Seven Steps to Singing FUN!” to help illustrate:

Step 1: BE THERE!—Do all you can to be at your chapter meeting every week.

Step 2: BE PREPARED!—Better singing requires preparation...and better singing is more FUN!

Step 3: BE INVOLVED!—Being responsible and accountable for any aspect of the successful running of your chapter makes you a more committed stakeholder!

Step 4: BE OPEN!—Being open and willing to learn and perform in new and better ways is an infectiously positive way you contribute to the musical momentum of your ensemble!

Step 5: BE ACHEERLEADER!—Assume an attitude of gratitude, humble pride and joy about the fun you have making great quality *a cappella* music with your friends!

Step 6: BE EDUCATED!—Make a point to take advantage of at least one of the many educational opportunities offered to you by your District and Society this year!

Step 7: BE PATIENT!—Persistent, conscious trial of these steps does work to provide better quality musical experiences for you, your patrons, and potential members! ...and more FUN!

It’s a sure bet that your thoughtful and persistent execution of these Seven Steps will result in your contributing to overcoming our membership challenges!

(continued on next page)

Our goal to “enrich lives through singing in community service” (the second aim) is pretty straightforward, actually. It may surprise you to learn that men of the 21st century, in considering becoming involved in group activities, place a high priority on organizations in which they feel they could make a difference to their community. This is documented by social science research; men seek to fulfill an altruistic, innate desire to be useful in useful organizations, which results in the satisfaction of selfless giving. In turn, organizations contribute to their community most substantively by leveraging the resources and talents which make them great. For example, local athletic associations serve their communities most effectively by sponsoring youth sports activities. Religious organizations serve their communities with spiritual counseling services or relief agencies. It is unlikely that an organization of bakers would best use their resources to serve the community by offering flying lessons, right?

Thus it is with our organization, represented by the Society, the districts, your chapter chorus or quartet. It is indeed admirable and worthy of note that many chapters participate—through manpower and/or money—in many valuable service projects which benefit their communities, like food or clothing drives for those in need or home or facility repair for those less fortunate. It makes better sense for an organization rooted in making music we love to focus our energies on those opportunities to serve which leverage that which we do so well—singing and offering the gift of learning to sing to others—in order to most effectively serve our communities. Singing in and for nursing homes, retirement communities, civic organizations, school functions and even benefit reprises of our annual show packages are just some ways we do what we do best to serve our community. And, of course, reaching out to provide support to our local schools to provide them with high quality educational resources and much-needed financial support to help sustain their at-risk vocal and instrumental music programs are a logical extension of doing what we do best. Even community workshops on learning to sing can open doors for a whole host of folks—men and women of all ages—who would otherwise never know the joy of making their voices heard.

Our Society's own, principal charitable organization, Harmony Foundation, has been reconstituted in recent years following that same logic in focusing exclusively on funding those activities related to vocal music education in our Society and in our communities' schools and universities. See for yourself at www.harmonyfoundation.org! It has a great banner... “Harmony is fun!”

It's not a long leap to see where I'm going next with this aim and its achievement by you and your ensemble. It is incumbent on us as performers (and thus community servants) to carry our commitment to doing our best singing possible when we appear and contribute. And that's how this activity circles back around to the elements of our music and performance focus. Our best service is providing our best product, right? Right!

And...it's not a stretch, either, to see how achievement of our community service aim can also help us achieve our membership aim. This win-win paradigm is hardly unintentional; it is a thoughtful and logical process through which we are guided by our well-intended Society leadership, designed to positively influence our continued commitment to—and the growth and legacy of—the fellowship and harmony we all love so much!

I welcome your feedback along the way; so feel free to e-mail billcatps@aol.com or call 571-213-7376. I'd love to hear from you!

An Effective Press Release

by Lee Roth

To be effective your press release must get published and then get your readers' attention. To get your release published strictly follow submission guidelines. Contact every media outlet you plan to send your release to for their most current guidelines. Get the name of a person to send it to. Learn their time schedule for publication and submission. Learn the format that each media prefers because requirements change over time.

Think about the following questions before you begin. Is the subject of your release news? Should you be writing a press release in the first place if it is not? Why will people want to read about your subject? Is your information useful? Will it prompt readers to take action (perhaps call you or buy a ticket)? The answers to these questions should guide your writing. Remember, news gets published, not an advertisement (both are marketing).

Timing is important. Is your information relevant today? It doesn't have to be sometimes but you need to think about why it is news now. It could be as simple as announcing your chapter event or accomplishment. If you are announcing an accomplishment, ask yourself why anyone should care. Does it do anything for or will it mean anything to the readers?

Your opening line will make or break a press release. You must get the readers' attention with the headline and first sentence. Focus your attention on the opening when writing your final draft. Make it an overview to let readers know why they should read on. Present your details later.

Avoid flowery language and excessive adjectives. But use strong adjectives where appropriate. It is more important that your press release be powerful than long. Include the pertinent details—who, what, when, where, and why. You are trying to motivate readers to take some kind of action. Don't leave them hanging.

Don't assume readers will be so impressed by your writing that they will do their own research. Give them the information they need in order to act.

Include enough contact information so the media can reach a knowledgeable person in your chapter. Double check to make sure the contact information is accurate. Have someone read your writing to make sure there are no typos. Your brilliant press release with one wrong digit in the phone number or a typo in an e-mail address may as well have not been written.

Manuscript deadline for the next
issues of “Mid'l Antics”:

March 28, 2010

June 28, 2010

October 15, 2010

Getting on Track for an Action Packed 2010

by **Eric Herr**, DVP Marketing & PR

Based on a recent January M-AD Operations Team meeting in Exton, PA, it looks like 2010 will be a banner year!

Not only do we have some great plans in the works to make this year's upcoming International Convention in Philadelphia one of the best ever, but there will be more emphasis placed on membership satisfaction and retention.

Your new District Membership VP, **Christian Hunter**, along with the rest of your Operations Team, are actively developing specific strategies to encourage membership renewal through more engaging chapter meetings, with a focus on having more fun (which is why we all joined in the first place, right?). Stay tuned!

One highlight of particular note was a day-long Youth In Harmony and Top Gun—an advanced vocal technique and performance workshop session for M-AD's top quartets—held at Downingtown East High School on Saturday, January 9th.



*MAD VP of YIH, **Garry Warlow**, directs students in choir room prior to a performance during a lunch break in the school cafeteria.*

Upwards of 60 male and female students from Downingtown West, West Chester Rustin, West Chester East, Unionville, and Coatesville, PA, received vocal coaching from some of the Society's best at an all-day workshop.

Amritha Mallikarjun, a senior at Downingtown East High School has been involved with these educational sessions since her Freshman year. "When I went to the choir concerts I always admired the girls that sang in a Sweet Adeline school quartet and I just really knew then that I wanted to be in the group," she recalls. She is quick to say she learns something new about improving her vocal production every year and typically puts instructor suggestions to immediate use.

Amritha, who has been in the elite Sweet Adeline school quartet now for two years, hopes to major in psychology with a minor in music when she goes to college. "I'm totally hooked on the barbershop singing style," she adds.

Ben Deane, also a senior at Downingtown East, was particularly impressed by how correct posture was able to dramatically improve the sound. "It's absolutely fantastic," says Ben, originally from England. He has his sights set on music education or song writing upon graduation.

Adam Speakman, the school's choir director, sees a clear benefit to the YIH program for both himself and his students. He noted that this year's session was more flexible and workshop-oriented vs. the more stringent, performance-based model of the past.

"There's no longer an audition which means less pressure for attendees, observes Adam, adding that a more relaxed environment often translates into a better performance.

All 60 students were part of a no-nonsense crash course in barbershop singing under the direction of M-AD Youth in Harmony VP, **Garry Warlow**.

The combined male/female group later performed "It's a Small World After All" and a "Music Man" medley during a combined YIH/Top Gun lunch break.

As for the Top Gun part of the day, there were six M-AD quartets on deck to be coached by the likes of **Al Baker** and **Rik Johnson** in Singing, **Dwain Brobst** and **Stephanie Britson** in Presentation, and **Kevin Keller** in Music.

Additional advanced instruction by **Ron Knickerbocker** and **Jack Pinto** made this year's Top Gun one to remember for *Hudson Chronicles*, *Frank the Dog*, *Youth Reclamation Project*, *2nd Generation*, *Entourage*, and *Friday At O'Mallys*.

"We were so impressed with the skill of these men to so quickly identify a problem area and immediately suggest an improvement," explained *Frank the Dog* baritone, **Ross Trube**. "It's often very small things that made huge differences in sound or visual impact."



*Frank the Dog quartet, one of six being coached at the Top Gun event!
L-R: **Tim Knapp**-tenor (Lansdale Chapter), **Tom Halley**-lead (Bryn Mawr Chapter), **Steve Kirsch**-bass (Bryn Mawr Chapter), **Ross Trube**-bari (Princeton and Hamilton Square, NJ chapters).*



How to Conduct Fun and Profitable Rehearsals

by **Roger Tarcy**, DVP Chorus
Director Development

In previous articles, I've argued that without a good director, a chorus is virtually helpless to improve, to grow, or to experience the fun of making great music. This is because it lacks, among other things, the inspiration, the goals and direction, educational perspectives, management skills, and the musical insights that a good leader brings to any group.

In this and future articles, I intend to be much more pragmatic. I'll focus not on the intangible qualities of a good director, but rather on some ideas strategies, tips, and activities that might help any person conduct productive and enjoyable rehearsals.

Here's some background. A few months ago, I wrote to a number of chorus directors, all of whom were among the most accomplished musical leaders in our District. I asked three simple questions related to their rehearsal plans. What follows are their exact answers some have been shortened for the sake of space). The comments provide some terrific advice, but I'll let each of you determine for yourself what the common themes are.

(1) What is the best i.e., most successful—"fun" activity that you do routinely to help make your rehearsals enjoyable and varied?

Anne Bureau—A lot of singing. Good singing is most enjoyable. We distribute our schedule well in advance and ask that our singers be well prepared.

Kevin King—Practice songs in complete pantomime. The drill is silent, they must mouth the words, and perform the moves. The result is a very focused run-through.

Bud Miller—[Position] the chorus in different places throughout the night and vary the program. Standing on risers, seated on chairs, singing in an arc with coaches going to each person and giving one word of advice to improve, mini groups. One volunteer director each week leads a song of his choosing, one person a week evaluates our presentation of a song.

Mike Feyer—Having the guys participate in tag quartetting of chorus repertoire during rehearsals. It is a welcome change from riser activity and it challenges all level singers to get involved and improve their skills.

Larry Bomback—Introduce a new piece at least every other rehearsal.

Tom Meier—"Repertoire review" all the way through without stopping. We [also] do shout-outs from the risers of songs, get spontaneous requests from the chorus.

Joe Cerutti—Incorporate VARIETY! Variety in rehearsal technique, variety in riser positions, variety of people in front of the chorus, variety of songs in a rehearsal, variety of comical, constructive, and motivational feedback, etc. Use sectionals, assistant directors, quartetting, octetting and out-of-the-box rehearsal techniques to accomplish this.

Keith Harris—The warm-up time sets the tone for the entire night. By giving them a sense of accomplishment (good overtone, a new vocal skill) the rest of the night runs itself.

(2) What is the one negative thing that you routinely try to avoid during your rehearsal, i.e. the activity or event that you find is most harmful in accomplishing your rehearsal plan?

Anne Bureau—Not being prepared. This is death. All types of [bad] things occur when there is lack of preparation.

Kevin King—Any "business meeting" that takes longer than it should is a death-knell for productivity. I prefer announcements spread over the whole evening, rather than 15 or 20 minutes. One of my guys utilizes a black board & chalk to remind them of upcoming performances [which] cuts down on the chatter.

Bud Miller—Standing on the risers all night and not completing a song in its entirety.

Mike Feyer—Long business meetings [because] getting the energy level back up is sometimes almost impossible.

Larry Bomback—Have as little "downtime" as possible. "Downtime" meaning my explanations for what I want to hear from the group when we're rehearsing a tune. Keep those explanations under 20 seconds and then get right back into singing.

Tom Meier—Sectionals. They promote sectional unity, etc., but they really waste a lot of time for minimal-to-negligible improvement.

Joe Cerutti—Too much talking from me or others in front of the chorus, poor riser discipline. Constant focus on negative things [and] not enough constructive criticism, delivered appropriately.

Keith Harris—Never yell or scold for bad singing. The chorus is a reflection of the director. Inspire them to learn new skills and compliment them regularly.

(3) What is the one positive thing that you explicitly try to do during each rehearsal, i.e. the activity or event that you find is most helpful in accomplishing your rehearsal plan?

Anne Bureau—Offer a good balance of learning, satisfaction, and laughter and new songs, current songs. Always insist on good singing and foster a safe, positive, and un-intimidating environment with good fellowship.

Kevin King—Review of the most recent performance can lead to important quick fixes in rehearsal. I use humor, sports metaphor, my own voice as a good example, music history, theory, vocal pedagogy.

Bud Miller—Emphasize how the emotions of each song must start from the heart of each singer.

Mike Feyer—Recognize each man in chorus each week to let him know individually that the chorus needs him to be successful.

Larry Bomback—Music VP teaches a new tag right after warm-ups. This gets people focused and also blending in barbershop-style harmony.

Tom Meier—Have at least one physical move during the rehearsal segments, e.g., from the risers to the floor, arc singing, sectionals, or other "breakout" activities), shuffle to some other riser configuration, or even sit down occasionally.

Joe Cerutti—Finding moments to tell my chorus how good they are in no generic terms, and proper planning in advance of each rehearsal.

Keith Harris—Capitalize on what they do well and ask them to implement those sounds/skills into areas that don't sound as good. Set the bar very high without being negative.



Good Planning Can Pay Big Dividends!

by Eric Herr, DVP Marketing & PR

It's that time of year again, when we all need to take a hard look at our goals and objectives for the coming year. Much as been said about membership growth and overall existing member support and satisfaction. Whether it's membership growth, membership retention, or just getting out in the public eye more often, if you establish some clear cut goals and objectives, 2010 can be a banner year for your chapter.

Here are some easy steps to follow to help you get going!

A Little Homework Can Pay Big Dividends!

Step One: Reach a consensus among your membership as to how your chapter should present itself. Ask these questions

- Why do we do what we do
- What do we want to do as a group?
- Do we want to be a chorus whose focus is mostly on competition?
- Would we be satisfied with a more casual approach and just sing for our own enjoyment and perform now and then for various groups and organizations?
- How many members have attended or would attend Barber-shop Harmony education courses.
- Are the majority of our members willing to make the time commitment to whichever path we decide to take?

There are no right or wrong answers, but by taking a vote and having an open discussion, you can get a good feel as to how to proceed with your public relations game plan and get a sense of member satisfaction, too - This process is often very revealing!

Step Two: Do a survey of your chapter members. Good grist for the PR mill!! Ask these questions

- Who is the youngest member(s) in our chapter?
- Who is the oldest member(s) in our chapter?
- Who is the member with the most years in the Society?
- What is each members occupation/former occupation
- What other activities are members involved with outside of barbershopping?

Answers to these questions can provide good opportunities for feature articles about members in local publications not to mention possible guest appearances on radio and television shows. This, in turn can generate the "Press Buzz" needed to spark an interest in membership. Think outside the box!

Step Three: Identify your target audiences. Ask these questions

- Who are the people for whom we sing?
- Do they know about our barbershop hobby and if so, what do they know?
- Where do they live?
- What is their age range?
- What is their lifestyle?

- Do they have any children and if so, what are their ages and what schools do they attend, etc? (possible future members, right?)
- Are those in your community active or do they have interests in other area musical organizations? If so, which ones and do they attend performances? (Valuable networking information for the future).

Here again, if you know your target audience(s) inside and out, you can not only increase attendance at shows, but get them to tell others what a great experience they had at your show(s) and possibly even recruit some new members in the process!

Step Four: Chart your course for 2010! Ask these questions

- What are our goals and objectives as a chapter? (Get a big erasable wall calendar and breakdown by month.)
- Are they realistic? (i.e., is what we want to do feasible and is the membership on board with our chosen course of action?)
- How much money will it take to accomplish those goals/objectives?
- Where can we get the needed funds? (i.e., shows, Singing Valentines, other community performances, corporate funding, etc.)

All organizations are experiencing tough financial times. Still, if you have developed a loyal base of supporters that have funded chapter activities in the past, chances are, those same sources may be willing to fund you again, albeit to a lesser degree. If they are unable to help you this year, then do a little homework and find companies that are currently underwriting groups that are similar to yours. Keep all contact lists current and develop a data base for present and future funding sources!

The Atlantic Harmony Brigade

Men traveled from 19 states and 3 countries to participate last summer. Will you be joining them this year?

The Atlantic Harmony Brigade is a single weekend event of wall-to-wall quartetting! Meet and sing with many of the District's most dedicated quartet men.

Build a varied repertoire of 12 songs. Then sing them with dozens of well prepared men, in hundreds of quartet configurations!

Join a District-wide resource of local quality quartet partners with varied, common, and challenging repertoire. No waiting for quartet partners to get up to speed. They'll know their music when you first meet to sing. You won't have to cut into your chorus rehearsal time.

If you have a strong musical work ethic and enjoy singing with equally committed guys ... apply to be part of the eXtreme Quartet Experience!

Where: Wilmington, DE – August 20-22, 2010

How: Apply online at <http://atlanticharmonybrigade.com/>

Apply Now! Spaces are limited.



—Ross Wilkins, AHB Marketing VP



Philly Attendance a MUST

by **Chuck Harner**, DVP Contest and Judging

My predictions were correct. **Alexandria, Hamilton Square, Dundalk, and Manhattan** were all invited to the big dance in Philly on July 2, 2010 and have accepted the invitations. In addition, **Hell's Kitchen** accepted an invitation to serve as mic testers. CSD has 3 choruses competing

at Philly; FWD, JAD, LOL, & ILL 2; and all the rest only 1. With all these great chorus competitors, it's no wonder that our M-AD Fall Convention is often referred to as the Mini International.

Who will be the M-AD quartet competitors? *Old School?* *Big Time!?* *'Round Midnight?* Who else? How did *Hit Parade* and *Youth Reclamation Project* fare at the International Seniors Quartet Contest in Tampa? Will either or both of them compete to go to Philly? Be at the Harrisburg Hilton on March 12th and 13th to find the answer to all of these questions.

BTW, the **VM** will be back in Philly aiming to regain the crown that they lost to the *Ambassadors of Harmony* in Anaheim. The young **Westminster** chorus (2007 champions and winners of the prestigious Pavarotti trophy in Europe last summer) will be back in Philly to compete. Will we see new chorus scores topping those from Anaheim attained? Ya got to be there to know and see!

All spring cycle contests have been set up on the Society's ebiz CJ20 site. Here are the dates that the ebiz CJ20 site opens and closes for the various contests:

Contest	Location	Opening Date	Cutoff Date
Prelims	Harrisburg, PA	12/18/2009	2/12/2010
Northern	Scranton, PA	2/19/2010	4/2/2010
Atlantic	Wilmington, DE	3/5/2010	4/16/2010
Southern	Roanoke, VA	3/19/2010	4/30/2010
Western	Camp Hill, PA	3/26/2010	5/7/2010

The 2010 M-AD Seniors Quartet Champion will be crowned at Prelims. Collegiate quartets may compete at Prelims or any Division contest, except Western, for the right to become the M-AD representative to the 2010 Bank of America Collegiate Barbershop Quartet Contest in Philly. Scores of 70% or higher will automatically qualify a collegiate quartet.

Finally, a shameless plug ☺. If you can't be in Philly for the International week, maybe you can get to George Mason University's Concert Hall in Fairfax, VA on Sunday, June 27th. I hear that **Westminster, Alexandria, OC Times, Old School, Maxx Factor, Ringmasters, Musical Island Boys, The Crush, and The Edge** will be there. More information can be obtained at http://www.harmonizers.org/joomla/index.php?option=com_content&task=view&id=304&Itemid=1.

Until the next time, Keep Those Chords Ringing.



Philly 2010!— The International is Coming!!!

by **Daniel Endy**, General Chairman of the Host Committee

Well, it's less than six months until the International Convention returns to the east coast. Finally! Can you believe it has been over 30 years?

If you have been to a BHS/SPEBSQSA International Convention, you know what a fantastic time it can be. If you've never been to an International convention, you have my sympathies. Fortunately your wait will end this summer!

The International is really beyond description. Only those who have been there can fully understand and appreciate the experience. I found that after a week of listening to the highest quality, most entertaining, in-tune, locked-up, ringing-est chords, from the best quartets and choruses, it actually seemed to change my brain. I was much more "attuned" to the harmony in all forms.

I'm not the only one who feels this way, either. So, be sure to put the convention on your calendar, and hold these dates—June 28th to July 4th. You will love it—guaranteed.

VOLUNTEERING

One of the best parts of the International experience is the opportunity to be more than just a spectator. You can help your fellow barbershoppers, get a peek behind the scenes, and help ensure everything runs smoothly. If you do two shifts, you also get a limited edition convention volunteer shirt.

For more info on the convention, and to register as a volunteer, go to the new Philly 2010 web site we set up here:

<http://Philly2010.orbius.com>

See you in Philly!





Northern Division Thoughts

by **George "Oley" Olson**,
Northern Division Vice President

I hope all of you had a great holiday season. We are into a new year and things have certainly changed for me. As many of you know, I have accepted **Gary Plaag's** appointment to be the Northern Division Vice President, much to

Bill Ennis' relief. Please join with me in thanking Bill for his hard work over these last number of years.

For those of you I have not yet met, I thought I would give you a bit of background on myself. My dad was a barbershopper and back in 1951 (when I was 13 years old) he dragged me to my first barbershop show. I was not very impressed until the *Buffalo Bill's* came out and set me back in my chair! I joined the next week and it has become a way of life for me ever since. I am now entering my 59th year in this wonderful Society.

I have had many great experiences over these years having sung in the International Chorus Contest two times with the Plainfield *Hounds for Harmony* chorus, then seven times with the Livingston *Dapper Dans of Harmony*, becoming an International Chorus Champion 1967 & 1970. I was president of the *Dans* in 1968 & 1980. I had the wonderful experience having sung in a quartet with **Drayton Justus** when he was a member of the *Dans* before he went on to win the International Quartet Championship with *Gentlemen's Agreement*. I am a member of ASHOW (Woodsheddors) and traditionally attend the Dundalk Woodshed Weekend. I've sung in Carnegie Hall on three occasions, and was a member of the 600-men Gold Medal Chorus that sang with the 360-member Mormon Tabernacle Choir after our International Convention in Salt Lake City in 2005. Next June I will be attending my 30th International Convention. It is my intention to draw upon these various experiences to help you in any way I can.

Why do I tell you all this? It is because I know some of you are "one-night-a-week barbershoppers" and I want to encourage you to explore the whole world of enjoyment waiting for you out there! A good way to start would be at the top by attending the upcoming International Convention in Philadelphia next June 28 thru July 4th. (Your only chance to attend one here on the east coast for many years to come!) You can also consider attending the M-AD Spring or Fall Conventions where you will meet and sing with many other M-AD barbershoppers. You don't need to be a competitor to go.

My first order of business is to build our team of Northern Division Chapter Counselors. I have intentions to visit as many chapters as practical with these counselors. Their job and mine is to build the communications between your chapter and the District, to be there to answer questions, and to help wherever we can.

My wife, Pat, and I will be attending the Mid-Winter Convention in Tampa and upon my return I look forward to meeting as many of you as possible.



Leadership Academy Trains 2010 Officers

by **Hardman Jones**, DVP Chapter Support and Leadership Training

More than 140 new chapter officers and delegates representing 43 chapters attended the three Leadership Academy (LA) programs offered in the Mid-Atlantic District in November and

December. Students received training in chapter positions to prepare them for the challenges of managing their chapter activities, increasing membership, and making chapter meetings more fun in 2010. Combined sessions generated active discussion, new ideas, and an understanding of chapter positions and how they work together to make the chapter more fun for the members.

The one-day LA programs were held in Newark, DE; Reston, VA; and Morris Plains, NJ. The opening session began with singing and then faculty introductions. Then the students went to their morning classes. Lunch was served and was followed by the combined sessions. The day ended with singing in a joint session.

Our thanks goes to **Neil Keihm**, **Jere Richardson**, **Bill Ennis**, and **Oley Olson**, and their assistants for the excellent work in organizing the Leadership Academy and for making the arrangements for the facility, food, and hotel. Also our thanks go to the members of the faculty who taught the classes and shared their knowledge and love of barbershop quartet singing with the students. We are blessed in the Mid-Atlantic District to have many highly qualified and dedicated men who are willing to give their time and talents to make our singing hobby better for all of us. Also, a special thanks goes to **Walt Lane** from the Northeast District (NED) for teaching the Secretary class at the North LA.

The downside of the Leadership Academy program this year was the decline in attendance. This trend (over the past four years) should be reversed if the chapters, the District, and the Society expect to grow and flourish. The Chapter Support and Leadership Training Committee will meet in February to review the evaluations and ideas offered by the class participants and faculty to help make the next Leadership Academy better and to increase attendance. The Committee would like to understand why attendance continues to decline. Your ideas and suggestions are always welcome. Please send them to me at hajones425@aol.com.



An Upcoming Barbershop Show

La Plata Chapter *Southern Mix*, James River Chapter *Soundworks*, and quartet *BSQ* will be featured in the College of Southern Maryland's "Barbershop Extravaganza" on March 27 at 2:00 p.m. and 7:30 p.m., at the CSM Fine Arts Center, La Plata MD. Contact **Bill Walter** at 301.934.3704 (wrtaxes@comcast.net).

WHO DO YOU CALL?

Got a question about ___? Need help with ___? **Who do you call?** Call your Chapter Counselor or a **Chapter Support Resource (CSR)**. The CSR is a Mid-Atlantic District barbershopper who is highly qualified in specific areas of expertise. The CSR may be contacted directly to answer questions and provide advice and support to the chapter. The CSR list below includes the 2010 District Officers and Operations Team members, their e-mail addresses and telephone numbers. Give them a call. They are ready and willing to help you.

AREA OF EXPERTISE	CSR NAME	E-MAIL ADDRESS	TELEPHONE
Leading volunteers and other President responsibilities.	Gary Plaag Dick Powell Joe Stangl	gary.plaag@verizon.net rpowell74@verizon.net stanglj@yahoo.com	703-670-4996 410-451-1957 570-624-7106
Keeping the chapter records straight and other Secretary responsibilities.	Keith Jones Chris Buechler	harmobred@yahoo.com chris.buechler@verizon.net	202-863-2688 703-786-0990
Keeping the chapter financial records straight and other Treasurer responsibilities	Bob Eckman	bob.eckman@cox.net	703-440-5997
Staying current with the Society Board, M-AD Endowment and the Harmony Foundation.	Alan Wile	alan.wile@comcast.net	703-538-6526
Getting new men in the door and keeping them. (Membership and Chapter Development)	Christian Hunter	mrbarrier@comcast.net	908-806-7122
Increasing public interest and awareness in your chapter. Communicating to your chapter and fans through your web site and bulletin. (Marketing and Public Relations)	Eric Herr	ewh14@comcast.net	856-988-7721
Getting members involved in chapter activities. (Chapter Support Leadership Training)	Hardman Jones	hajones425@aol.com	804-379-6257
Developing and improving your members singing skills (Chorus Director Development)	Roger Tarp	rtarp@verizon.net	804-829-2466
Creating raving fans for your performances. (Music and Performance)	Bill Colosimo	billcatps@aol.com	571-213-7376
Questions about show clearances and filing for show clearances (Music and Performance)	Neil Keihm	Keihm@verizon.net	302-737-6141
Reaching out to local schools, colleges, and young people in your community. (Youth In Harmony)	Garry Warlow	bihmvp@aol.com	215-354-9060
Navigating through the Mid-Atlantic District web site. (Chief Information Officer)	Mike Kelly	mikekelly97@gmail.com	301-775-1908
All about Mid-Atlantic District conventions, meetings and events. (Events)	Walt Griffith Dennis Ritchey	imabari1@aol.com denritche5@cox.net	570-735-5577 540-373-3484
All about District contests and judging. (Contest and Judging)	Chuck Harner	CACHuck@cox.net	703-938-3001 703-944-7975 (c)
All about what's going on in your Division. (Division Vice Presidents)	Neil Keihm (Atlantic) George (Oley) Olson (Northern) Jere Richardson (Southern) Don Springer (Western)	Keihm@verizon.net oleyols@aol.com therichardsons2@verizon.net dntspringer@enter.net	302-737-6141 973-539-7941 571-223-1553 610-678-5753



Youth In Harmony—the Future of Your Hobby

by **Garry Warlow**, DVP for Youth In Harmony

How many of you recall elementary school where there was a time set aside to learn songs such as “My Country ‘Tis of Thee,” “Way Down Upon the Swanee River,” “Dixie,” “My Bonnie Lies Over the Ocean”? I know I do! For many of us that was the foundation of our interest in music.

As any architect knows, to construct a house you need to have a solid foundation. The fundamental approach to our Youth In Harmony initiative can be no different. So where does this “foundation” begin today and how do we build it?

Please allow me a moment to digress. I have heard barbershoppers across this Society of ours say, “We are one of the best kept secrets.” To use myself as a barometer, I was in my late 20s when I was first introduced to this wonderful hobby. Grateful that I was a part of barbershopping, I vowed to do whatever I could to ensure that young people would be introduced to the hobby at an earlier age.

My situation was not a typical one in that I had an “in” with a local middle school vocal music educator, Ellen Fitt. My “in” was the fact that Ellen is my sister and I had already hooked her two sons into singing with me. They joined the Society in 1987. Jamie was 9 and Jonathan was 6 (Yes! That is correct—six years old). While they are no longer active in the Society, they did sing for 10 years and were an integral part of the success of *Fitt’s Finest* and credit their current musical accomplishments to their start in barbershop.

Some of you may recall *Fitt’s Finest* performing various places in the District, and that is where young **Tim Waurick** got his humble beginnings. While the Mid-Atlantic District can boast the fact that Tim began his barbershop career here, I think we need to view that as an enigma and not the norm. But I am straying too far from my original point.

Back to laying a “solid foundation.” As men, we see a problem and want to fix it NOW. It’s a genetic thing. I get a sense that if it were up to us we would barn storm into every public and private school singing at the top of our lungs and not come out until we convinced every human being with an X and Y chromosome to follow us to the Promised Land. Sometimes, however, we need to take a kinder, gentler approach to a problem and that doesn’t always sit well with us, but PATIENCE IS A VIRTUE.

Music educators at all levels have more on their plates than they can say grace over. That’s why I feel that when we approach them with an, “I have a cure for the lack of males singing in your

chorus” mentality, we get the cold shoulder. It’s not that they are not interested in including barbershop in their curriculum. They are just plain SWAMPED. Couple that with the fact that currently, school districts are facing enormous economic challenges every year across the Mid-Atlantic District and the nation. One of the first areas on the chopping block is the arts and that means music—both vocal and instrumental. Therefore, I feel our initial step should be to ask, “How do we keep music alive and well in our schools?”

I challenge every man in the District to take a part in this process by becoming active in your local community’s school music programs. My idea is a three-step approach (this is where PATIENCE comes into play).

Step One: Make a list of all the schools in your area. Include both public and private schools. Most are located on the web. Research who all the players are. Who is the President of the School Board? Who is the Principal and who are the music educators? Then look to see when their musical events are scheduled. This could be vocal or instrumental or even a musical. Circle those dates on your calendar and ATTEND. Immediately go home and write three letters. The old-fashioned kind you put in an envelope and address, affix a stamp, and place in the mail box across the street. The first one should be to the President of the School Board letting him or her know that you are a member of the community interested in the musical arts and have just attended a concert at XYZ School and were impressed with the efforts of Mr. or Mrs. So-and-so. Then write another letter to the music educator’s principal basically saying the same thing and last, write a letter to the music educator. Let him or her know how much you enjoyed the concert and how much you appreciate what they are doing for young people. Make them aware that you have written a similar note to the principal and the superintendent. In this letter mention BRIEFLY your affiliation with the Barbershop Harmony Society and let them know you are here to support them.

Gentlemen, what we have just done is dug the trench (Step One). Next issue, we will pour the footer (Step Two). After that we will begin laying some block (Step Three).





Calling all Nature Lovers

by Jack Watters, Patapsco Valley, MD Chapter and TRAILBLAZERS Wagon Master

Many of us think public awareness of barbershopping falls in the category of “best kept secrets.” But how many of you know that for the last 40 years there’s been an informal organization of barbershoppers in the Mid-Atlantic District who get together 1–2 weekends a year to combine their love of the great outdoors with barbershopping?

It all started in 1969 when the Salisbury Chapter hosted the Southern Division Convention. Some members of the Montgomery and Dundalk chapters decided to spend that weekend together with their families at the Red Roost Campground near the Wicomoco River in White Hall, MD, which happened to be owned by another barbershopper, **Frank Palmer**. So much fun was had that weekend that the group later decided to get together on a semi-annual basis, took on the name TRAILBLAZERS, and began encouraging others to join them. And join they did. The first rally I attended in the mid-seventies at the North Fork campground in Front Royal, VA, included 40 other barbershoppers and their families from chapters in NJ, MD, and VA. Our kids swam in the Shenandoah River or played games while parents socialized with each other. A lot of spontaneous quartet woodshedding broke out all over the campground that weekend and we put on an impromptu show for all resort attendees Saturday evening. Just to add to the excitement, when departing the campground our pop-up camper broke loose from our car as we crossed some railroad tracks on the crest of a hill. As it teetered precariously on the tracks, I feared it would either roll down into the Shenandoah or get hit by a train! Tragedy was averted, however, when fellow TRAILBLAZERS saw our predicament and came running to our aid. Afterwards a lot of laughing and joking was had about the whole situation.

Years later we still get together each year at a camping resort in southern PA, western MD or eastern VA with participants hailing from chapters all over the Mid-Atlantic region. Although some still pitch tents or pull a pop-up camper, most now come in RVs, motor homes, or just rent cabins. Resort managers frequently hire a registered quartet or local chorus who, along with all our members, put on a Saturday evening show for the whole campground. Prior to the show we all get together for a pot-luck supper and follow-up the show with an “afterglow” at one of our campsites. Other non-barbershoppers frequently join in and a fun time is had by all.

Join us! All nature lovers/barbershoppers and their families are invited to join us September 17–19 at the Gettysburg KOA.

There are no organization dues and resort reservations can be made by calling 1-800-562-1869. RV and tent sites as well as a variety of cabins are being held in our name, so be sure to mention TRAILBLAZERS. Can’t stay the whole weekend? Visit Saturday and be in the show. Send an e-mail message to jrwatt1@msn.com to get detailed event announcements, or call me (410-795-2175) if you have additional questions. Help spread the word about the TRAILBLAZERS so we don’t remain a “best kept secret.”



Sounds of Liberty Celebrates the Holidays with Song

The *Sounds of Liberty* men’s harmony chorus’s annual Holiday Show was held at Cannstatter’s Hall in Northeast Philadelphia on December 6th and was a festive success with more than 150 guests. The show, titled “Do You Hear What I Hear?: A Beginner’s Guide to Holiday Barbershop Shows,” included the chorus singing traditional holiday favorites such as “Frosty the Snowman” and “Christmas Chopsticks,” as well as many bell-happy classics like “Jingle Bells,” “Jingle Bell Rock,” and “Silver Bells.”

Four in-house quartets contributed during the event—*Born to Sing* with “The Meaning of Christmas,” *Live Wire* with “O Holy Night,” *Back Four More* with “Away in a Manger,” and the wittily-named *The Four Gone Conclusions* with “Mary’s Little Boy Child,” a song formerly covered in the reggae style with only steel drums and vocals.

The show offered a unique feel in that it was quirky and humorous, and the night was topped off with a tribute to the chorus members’ wives. Following the show, *Sounds of Liberty* lifted their voices up with affection in offering the tune “May I Never Love Again” to their wives in appreciation for continued support and patience throughout the year.

“Everybody enjoyed themselves,” commented **Dennis McCook**, chairperson for the holiday show. “One of the wives commented that it was the best one we’ve ever done—not only vocally but as a whole show.”

—Kristine Parkes, Krisp Communications

Please add the “Mid’l Antics” editor to your chapter bulletin e-mail list to provide us with chapter news.



Money Talks!

by Alan Wile, Endowment
Fund Chairman

**“Come on, come on,
love me for the money
Come on, come on,
listen to the money talk”**
[from “*Money Talks*,” a song
by AC/DC]

We’re *talking* here about our District endowment fund! Earnings from the fund are used for scholarships for youth quartets and M-AD chorus musical directors to attend Harmony College/Directors College East. The principal grows but is never touched

M-AD’s Endowment Fund is administered by the Harmony Foundation. Contributions may be made directly or through end-of-life bequests, retirement programs, trust arrangements, etc. Also, up to 30% of contributions to the Harmony Foundation’s Presidents Council may be designated to be returned to the Endowment Fund, to your chapter, or both. Every gift helps grow our fund ... and helps to guarantee the future of barbershop harmony!

Preliminary figures through 2009 indicate that a total of over \$67,000 has been contributed over the years by more than 80 individuals, 19 chapters, nine quartets, the M-AD Association of Quartet Champions (MADAQC), DELASUSQUEHUDMAC (M-AD’s honor chapter), House of Delegates, “donor choice” designations by Presidents Council members, etc. Thirteen individuals have contributed a total of \$250 or more; 12 chapters \$1,000 or more (one has donated over \$7,000!). You and your chapter are urged to join these exclusive groups. It’s easy, especially if gifts are made at regular intervals.

As contributions to the Barbershop Harmony Society are tax-deductible, they offer us all a “win-win” opportunity! Your gift to the M-AD Endowment Fund (in any amount) may be sent to Alan Wile, 4825 Little Falls Road, Arlington, VA 22207-2868. Please make checks payable to “Harmony Foundation” with “M-AD Endowment Fund” in the memo section.

**PLEASE DISPOSE
OF THIS PAPER
PROPERLY!**

*Share it with your wife
or significant other.*

Nassau Mid-Island Provides Data for a College Term Paper

Curtis Haywood, a Molloy College student, majoring in music therapy leading to a master’s degree, visited one of our chapter meetings in December with his camera and tripod “at the ready” to capture a barbershop chorus in rehearsal. His term paper centers around the cultural and historical origin of barbershop harmonizing and if there is any connection between it and Negro spirituals, music of the Black church and/or early Jazz music. Curtis explained to Bob Heim that he was surprised to find how much our cultures have in common. In a follow-up letter to Bob, Curtis wrote, “Bob, it’s wonderful to know that the 1940’s revival of this great American tradition is still alive and KICKIN’ right here in my back yard and (the fact that it) has crossed cultural barriers thrills my heart. Keep on ‘Ringin’ those chords, guys.”

—from “Toosday Tunes,” Nassau Mid-Island Chapter bulletin, January 2010 issue, edited by **Charles F. Bell**

Innovation in Education and Service: Queen Anne Chapter’s Unique Offering

Just as a few men started the Barbershop Harmony Society in Oklahoma, a few men in a smaller (and getting smaller!) chapter on the Eastern Shore of Maryland have started “*The Quartet Coaching Academy*.” Rather than abandoning their charter, the Queen Anne County Chapter decided to promote quartet singing. They voted in summer of 2009 to dissolve the shrinking Pride of the Bay Chorus and to establish and finance the Quartet Coaching Academy for established quartets and for singers looking to form a quartet on the Eastern Shore.

The QCA meets *one Wednesday a month* in centrally located Denton, MD. Aided by experienced coaches **Bill Colosimo** and **Bob Wachter**, five coaching nights have been held. The attendance varies but has been as high as 30. Participants respond enthusiastically. “The improvement in our quartet was unbelievable!” “The coaches helped me so much!” “Can we get more of this?”

Observers, too, say they have learned by watching and listening. The improvement they have heard has made them anxious to form quartets and take their turn at being coached and improved. A very popular “general session” during each meeting focuses on individuals’ proper vocal production and provides group warm-up.

Plans for 2010 include two, three-month “semesters”: February through April and September through November. Each semester will end with a quartet show, showcasing the quartets and our art form to our families and community-at-large! Additional coaches, like **Anthony Colosimo**, will also be rotated into the coaching staff.

The enthusiasm generated and the noticeable results inspire the chapter officers to continue the chapter mission, “To provide professional coaching and resources for the encouragement and the continuing improvement of both existing and *potential* local BHS quartets.”

To learn more about this exciting new program, please contact the Academy’s “Dean,” **Bill Colosimo** at billcatps@aol.com.

—from the Board of the Queen Anne County Chapter



2010 M-AD HARMONY COLLEGE EAST 2010
Salisbury University – Salisbury, Maryland June 17 – 20, 2010



SECTION I: REGISTRATION

Instructions: Individual Registrants fill in First Line under Name and all other information except Quartet Name. Quartet Registrants fill in all spaces. Registration includes 3 nights lodging, 3 meals Friday, and 3 meals Saturday. Commuters will receive meals but no lodging. Lodging is double occupancy but single rooms may be requested on a space-available basis for a higher fee. No refunds after June 1.

<input type="checkbox"/> Individual	<input type="checkbox"/> Quartet (Biographical sketch required with each Quartet Registration & Please send quartet name and days to be coached to Ron K. - rgkbari@comcast.net)
Name 1: _____	Quartet Name: _____ Yrs. Registered: _____
Name 2: _____	Ind'l or Q'tet Contact: Name: _____ Tel#: _____
Name 3: _____	Address: _____
Name 4: _____	City: _____ State: _____ Zip: _____
Chapter Name: _____	
Registration Options/Fees: <input type="checkbox"/> 3 Nights (6 Meals) \$210.00	<input type="checkbox"/> Commuter (Meals Only) \$150.00
<input type="checkbox"/> Student Individual Rate (take ADULT classes) \$180.00	<input type="checkbox"/> YIH Quartet (inc. advisor) \$788.00
<input type="checkbox"/> Single Room (3 Nights, 6 Meals) \$230.00	<input type="checkbox"/> Quartet Registration Fee \$840.00 (includes 4 individual registrations)
Note: Add \$15.00 for each registrant after May 18, 2010.	
Questions should be Directed to: Fred Morton 301-863-2366 (housing, registration) Ron Knickerbocker 610-269-0267 (classes, coaching, schedule) Scott Ward 215-368-8041	
Emergency (Security Office) number at Salisbury: 410-543-6222	Return form & check payable to M- AD, SPEBSQSA to: Fred Morton 20096 Manor Drive Park Hall, Md. 20667
A 24-hour number into the dean's room—published later.	
Dean (Ron) cell—484-288-9788, Spt. (Scott) cell—215-262-2498	
There will be a Barbershopper's Shop on site—BRING MONEY!!	If you want confirmation, you MUST send a SASE.

SECTION II: CLASS SELECTION

Instructions: When registering, please indicate a 1st and 2nd choice. 1st choice will be available except in cases of insufficient advance registrations (in which case the class will be cancelled) or when the number of registrants exceeds the maximum. The first official function will be a general session at 7:00 p.m., in Holloway Hall, followed by a variety of two-hour classes (and one 3-hour class).

Thursday PM (8:00 – 10:00)	Friday AM (8:30 – 12:15)	Friday PM (1:45 – 5:30)	Friday All Day (8:30 – 5:30)
<input type="checkbox"/> T1 Sight Singing	<input type="checkbox"/> FA1 Emceeing	<input type="checkbox"/> FP1 How To Be A Gr8 Tenor	<input type="checkbox"/> F1 Music Fundamentals
<input type="checkbox"/> T2 Tag Singing	<input type="checkbox"/> FA2 Repertoire Review	<input type="checkbox"/> FP2 How To Be A Gr8 Lead	<input type="checkbox"/> F2 Theory of BBS Harmony
<input type="checkbox"/> T3 Woodshedding	<input type="checkbox"/> FA3 Marketing Your Chorus Or Quartet	<input type="checkbox"/> FP3 How To Be A Gr8 Bari	<input type="checkbox"/> F3 Outstanding In Front
<input type="checkbox"/> T4 Quartetting as a Business	<input type="checkbox"/> FA4 So Now What Do I Do With this Song?	<input type="checkbox"/> FP4 How To Be A Gr8 Bass	<input type="checkbox"/> F4 Vocal Techniques
<input type="checkbox"/> T5 Vocal Production for Directors and Coaches	<input type="checkbox"/> FA5	<input type="checkbox"/> FP5 Tune It or Die!	<input type="checkbox"/> F5 Beginning Arranging
<input type="checkbox"/> T6 Presentation Basics		<input type="checkbox"/> FP6 The Power of Presence	<input type="checkbox"/> F6 Rx for Directors, Coaches, and Section Leaders
<input type="checkbox"/> T7 Society Judging Program		<input type="checkbox"/> FP7 Arranger Coaching (by appointment only)	<input type="checkbox"/> F7 Coaching Apprentice
<input type="checkbox"/> T8 Musical Leadership			
Saturday AM (8:30 – 12:15)	Saturday PM (1:45 – 5:30)	Saturday All Day (8:30 – 5:30)	
<input type="checkbox"/> SA1 Emceeing	<input type="checkbox"/> SP1 Barbershop 101	<input type="checkbox"/> S1 Music Fundamentals	
<input type="checkbox"/> SA2 Repertoire Review	<input type="checkbox"/> SP2 Develop Vocal & Ensemble Skills Through Tag Singing	<input type="checkbox"/> S2 Theory of Barbershop Harmony	
<input type="checkbox"/> SA3 The Power of Presence	<input type="checkbox"/> SP3 Performance Development (for Quartets & Chorus leaders)	<input type="checkbox"/> S3 Theory 4	
<input type="checkbox"/> SA4 Computer Music Notation (Finale)	<input type="checkbox"/> SP4 Arranger Coaching (by appointment only)	<input type="checkbox"/> S4 Vocal Techniques	
<input type="checkbox"/> SA5 Make Rehearsal Mean Improvement	<input type="checkbox"/> SP5	<input type="checkbox"/> S5 Advanced Arranging	
		<input type="checkbox"/> S6 Coaching Apprentice	
		<input type="checkbox"/> S7	

Registration begins at 3:00 p.m. on Thursday in the breezeway at the end of Chesapeake Hall. Park in the parking lot right along route 13. While attire for the weekend is casual, quartets might want to bring an outfit for the show. There will be shows both Friday night and Saturday night. **A GUEST QUARTET** may sing Saturday night. Quartets – Don't forget to send in your biographical sketch and to copy Ron on your application. **Dinner Thursday and Breakfast Sunday will NOT be provided.** A phone number to the Dean's (Ron Knickerbocker) room will be monitored most of the weekend (available later), and Ron's cell phone will also be on at all times, except when he's sleeping-- (484)288-9788. **Bring soap, a big, plastic drinking cup, blankets, and a pillow.** Towels, sheets, and a pillow case will be provided.



2010 M-AD DIRECTORS COLLEGE EAST 2010
Salisbury University – Salisbury, Maryland June 17 – 20, 2010



SECTION I: REGISTRATION

Instructions: Individual Registrants fill in First Line under Name and all other information. Registration includes 3 nights lodging, 3 meals Friday, and 3 meals Saturday. Commuters will receive meals but no lodging. Lodging is double occupancy but single rooms may be requested on a space-available basis for a higher fee. No refunds after June 1.

Name: _____ Chapter: _____
 Telephone #: _____ Years Directing _____
 Address: _____ Email: _____
 City: _____ State: _____ Zip: _____

Registration Options/Fees: 3 Nights (6 Meals) \$210.00: Commuter (Meals Only) \$150.00

Student Individual Rate (take ADULT classes) \$180.00

Single Room (3 Nights, 6 Meals) \$230.00:

Note: Add \$15.00 for each registrant after May 18, 2008.

Questions should be Directed to: Fred Morton 301-863-2366 (housing, registration)

Ron Knickerbocker 610-269-0267 (classes, schedule- HCE)

Roger Tarpy 804-829-2466 (classes, schedule- DCE)

Emergency (Security Office) number at Salisbury: 410-543-6222

A 24-hour number into the dean's room—published later.

Dean (Ron) cell—484-288-9788, Spt. (Scott) cell—215-262-2498

There will be a Barbershopper's Shop on site—BRING MONEY!!

(If you have the capability to do so, please email a *copy* of your registration to rtarpy@verizon.net.) In order to be registered, though, you **must**:

Return this original form & check payable to M- AD, SPEBSQSA to:

Fred Morton
 20096 Manor Drive
 Park Hall, Md. 20667

If you want confirmation, you MUST send a SASE.

SECTION II: CLASS SELECTION

Instructions: When registering, please indicate a 1st and 2nd choice. 1st choice will be available except in cases of insufficient advance registrations (in which case the class will be cancelled) or when the number of registrants exceeds the maximum. The first official function will be a general session at 7:00 p.m., in Holloway Hall, followed by a variety of two-hour classes (and one 3-hour class).

Thursday PM (8:00 – 10:00)	Friday AM (8:30 – 12:15)	Friday PM (1:45 – 5:30)	Friday All Day (8:30 – 5:30)
<input type="checkbox"/> DT1 BHS Judging Program	<input type="checkbox"/> DFA1 Sound Management 1	<input type="checkbox"/> DFP1 Make Rehearsal Mean Improvement.	<input type="checkbox"/> DF1 Outstanding in Front (non-directors)
<input type="checkbox"/> DT2 Vocal Production for Directors and Coaches	<input type="checkbox"/> DFA2 Directing 1	<input type="checkbox"/> DFP2 Sound Management 2	<input type="checkbox"/> DF2 Fundamentals of Music
	<input type="checkbox"/> DFA3 Director Tutorial	<input type="checkbox"/> DFP3 Int/Advanced Directing	<input type="checkbox"/> DF3 Theory of BBS Harmony
<input type="checkbox"/> DT3 Musical Leadership			

Saturday AM (8:30 – 10:20)	Saturday AM (10:30 – 12:15)	Saturday PM (1:45 – 5:30)	Saturday All Day (10:30 – 5:30)
<input type="checkbox"/> SA Director Round Table	<input type="checkbox"/> DSA1 Musical Leadership	<input type="checkbox"/> DSP1 Director Tutorial	<input type="checkbox"/> DS1 Outstanding in Front (non-directors)
REQUIRED for all directors	<input type="checkbox"/> DSA2 Roundtable Follow-Up	<input type="checkbox"/> DSP5 Intermed./Advanced Directing	<input type="checkbox"/> DS2 Fundamentals of Music
			<input type="checkbox"/> DS3 Theory of BBS Harmony
			<input type="checkbox"/> DS4 Theory 4

Registration begins at 3:00 p.m. on Thursday in the breezeway at the end of Chesapeake Hall. Park in the parking lot right along route 13. While attire for the weekend is casual, quartets might want to bring an outfit for the show. There will be shows both Friday night and Saturday night. **A GUEST QUARTET** may sing Saturday night. DCE only, please see Bill Colosimo or Ron to confirm your schedule on arrival. **Dinner Thursday and Breakfast Sunday will NOT be provided.** A phone number to the Dean's (Ron Knickerbocker) room will be monitored most of the weekend (available later), and Ron's cell phone will also be on at all times, except when he's sleeping-- (484)288-9788. **Bring soap, a large, plastic drinking cup, blankets, and a pillow.** Towels, sheets, and a pillow case will be provided.

-----CLASS DESCRIPTIONS-----

Thursday Night Classes

Sight Singing—This class will give you the fundamentals of reading music. We will assume you have SOME knowledge of lines and spaces in both clefs.

Tag Singing—Sing tags for two hours. Sounds great, doesn't it?!!

Woodshedding—This is how Barbershop started, so spend two hours going back to the roots of our great hobby.

Quartetting As A Business—Learn how to “stay legal” with the IRS.

Vocal Production For Directors and Coaches—Learn some of the fundamentals of proper singing and how to teach those concepts to others.

Presentation Basics—Learn some basic techniques for developing an appropriate and effective performance plan for a song.

Society Judging Program (3 hours)—Learn the basics of the judging program—what the judges are looking for and what determines your score. This class can be used toward Director Certification.

HCE CLASSES

Music Fundamentals (Music Theory 1)—both days

Want to study the fundamentals of music theory? This class will cover lines and spaces, major and natural minor scales, major and natural minor key signatures, and intervals.

Theory of Barbershop Harmony

More music theory. This class and the Fundamentals class above cover about the equivalent of Theory 1 – 3 as taught at Directors College.

Music Theory 4

See class description in DCE list below.

Beginning Arranging

Prerequisite—Theory 3 or equivalent. You will be introduced to the harmonization of an easy barbershop song.

Intermediate/Advanced Arranging

Prerequisite—Beginning arranging or equivalent.

Arranger Coaching—by appointment only

Get one-on-one time with an experienced arranger to discuss your own arrangements. Set up an appointment in the HCE Office.

Listening to Barbershop—1938 to the Present

Hear recordings of quartets and choruses through the years and note when important changes happened.

Vocal Techniques—Maximum—25 per section

Here is an opportunity to study how to produce sound properly with the most knowledgeable folks in Barbershop. You will get some one-on-one time with the instructor. The class can be used toward Director Certification.

Coaching Apprentice

Here's your chance to observe some of the finest coaches in Barbershop working with both quartets and choruses. Coaching grids will be available in the HCE Office.

So Now What Do I Do With This Song?

In this class you'll discuss how to take a song from “scratch:” and decide how to handle it vocally, visually, emotionally. You'll develop a plan and discuss some rehearsal techniques to help members of the group perform the song to the plan.

Emceeing

Learn the responsibilities of the Master of Ceremonies or “front man” for your chorus or quartet. Get some practice by introducing some of the performing groups on the evening show.

Tune It Or Die!

Learn some of the fine points of recognizing and tuning different chords in the Barbershop vocabulary.

Performance Development (for Quartets or Chorus Leaders)

This class will include show development, presentation design, etc. Discuss properties of an entertaining show and how to maximize the entertainment value of YOUR group's shows. This is essentially an expanded “Standing O” class.

Marketing Your Chorus or Quartet

Discuss how to find performance opportunities, corporate sponsorship, community arts programs, etc.

Barbershop 101

What every barbershopper should know about our favorite hobby. Origins, history and organization of the Society, contest and judging, basic music theory, singing technique, performance considerations, planning shows and performances. Lots of recordings and class participation.

----- HCE / DCE--- 2010-----

Developing Vocal And Ensemble Skills Through Tag Singing

Learn how to produce sound correctly and to use that knowledge to develop the consistency necessary for a group to always sound their best. We will also discuss how to analyze each voice part for vocal challenges.

Create A Website For Your Chorus or Quartet

Students will create a fully functional website for their chapter or quartet. Their website will be posted on the internet by the end of class. Students are asked to come prepared with photos, schedules, bios, etc. They will learn basic HTML, FTP procedures, photo scanning and reduction, and basic webpage editing. We will have access to computers with Internet connectivity. Space is limited, so first registered will be first served.

How To Be A Great Tenor/Lead/Bari/Bass

Don't miss the opportunity to learn some ways to sing your part better. The last hour will be spent together singing (and getting some coaching from your instructor) in quartets.

Repertoire Review

Read through several of the latest Society arrangements—and BUY the music at a reduced price.

Rx For Directors, Coaches, and Section Leaders

Morning — Instruction in the 3 T's—tone, timing, tuning

Afternoon—Work on applying acquired knowledge from the AM session with a live quartet.

Computer Music Notation (Finale)

Learn how to notate music on a computer. Probably you'll get a chance to use a midi device. The software used will be Finale. You'll need to bring a computer.

The Power of Presence

Within each of us there is a wonderful psychophysical power that can be sourced to hold our audiences in captivated attention-- the “power of presence”. In this class, you will learn how to use techniques, established by actors, to develop this Power of Presence for your own performances.

Make Rehearsal Mean Improvement

Learn some ways to make your rehearsals more effective in producing improved singing and performance.

DCE CLASSES

Director of the Future—For anyone who has wondered what it would be like to be in front of a chorus creating beautiful music, but didn't know how to get started. This class is for aspiring directors, section leaders, warm up guys, etc.

Intermediate/Advanced Directing—Discuss how to develop your own style, learning techniques, rehearsal techniques, motivation techniques, the importance of sound directing techniques, etc. Get some coaching on directing skills.

Director Coaching—Get some one-on-one time with an experienced director, who will review with you a video of you directing your chorus (make sure you bring one along). Get some coaching on “arm-waving”, teaching skills, rehearsal techniques, body language, etc. Sign up for an appointment in the HCE Office.

Director Round Table East—As the title implies, this is an opportunity to discuss any topic that you think requires discussion (relative to directing, hopefully). The discussion leader will be one or two VERY experienced and VERY educated Society directors. Attendance is required for all directors in DCE.

Director Round Table Follow Up

Further analysis of issues raised in Roundtable: Rehearsal Techniques, Individual work.

Outstanding In Front

This class is intended for barbershoppers who would like to learn how to direct. It is not intended for people who are already directors.

Music Fundamentals (Music Theory 1)—both days

Want to study the fundamentals of music theory? This class will cover lines and spaces, major and natural minor scales, major and natural minor key signatures, and intervals.

Music Theory 4—Saturday only

This class will assume knowledge of Theory 3 and will cover Basic harmonic analysis, secondary resolutions, altered 7th chords, advanced harmonic analysis, basic harmonization, and voice leading.

Sound Management 1 and 2

See Rx for Directors, Coaches, and Section Leaders above.

Director Tutorial

Individualized work on hand skills and rehearsal strategies using, if possible, videos supplied by the director from his own rehearsal or contest.

Hunterdon County Chapter's 25th Anniversary Celebrated in Style

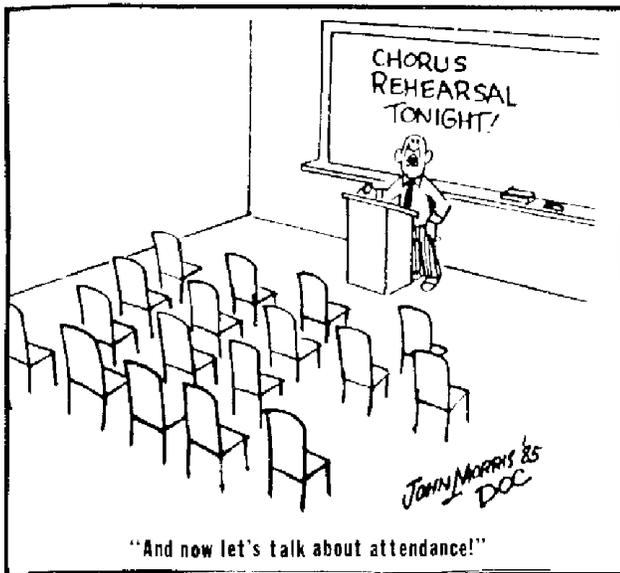
by Rusty Williams



Sakes, alive—we're 25! To prep for this anniversary show, **Art Cole** and **Rusty Williams** spent some time trying to reconstruct the early years of the chorus. They went back to that first night in the 1984 snowstorm, our first gigs, the events like our potato suppers and helium balloon sales (really!), and the great camaraderie of our developing years.

We had five chapter quartets on the show! *Chordhouse Steps*, *Life Renewed*, *Re-mix*, *Untamed*, and *Voice Odyssey* pitched in to add their unique touches to the celebration of our silver anniversary.

Thanks go to our director, **Don Reckenbeil**, who brings out the best in our chorus, and his artistic guidance makes us better each time we perform.



There are three kinds of people
in the world, those who can count
and those who can't.

—probe web site

Where Do I Fit Into My Chapter?

by **Tom Vizzi**, Buffalo Billboard Editor, Buffalo, NY;
editor found this on the PROBE web site

What can we do to improve our chorus? Am I a Competitor, Leader, Hobbyist, Affiliator, or a Tag-a-long? “Where do I fit in my chapter”? Every chapter's membership roster consists of individuals who fit into one or more of the above categories.

Improve chapter quality, attract singers, not just numbers. This is not one of those panic, browbeating articles but it is an article of enlightenment.

Last fall at the SLD COTS school, I heard a talk on the membership structure of our chapters. This talk brought out the fact that each chapter has members that fall into 5 categories:

The Competitor. He's the guy that wants to win! He is willing to sacrifice and work hard to accomplish his goal.

The Leader. This guy is willing to be an officer, a committee chairman, section leader, and do anything he can to help out the chapter. He's not too sure where he stands when it comes to competition.

The Hobbyist. This guy loves to sing; it's his hobby! He's been told that he has a nice singing voice and he probably does! He's not interested in competition, he just wants to sing!

The Affiliator. This guy just wants to belong. He comes to the weekly rehearsals, sings, and has a great time. He hardly ever volunteers to help the chapter in anyway but, just wants to belong.

The Tag-a-long. This guy goes along with anything the Leader says, does what ever the Hobbyist wants to do, and just tags a long with the chapter flow.

What is your chapter attitude and where do you fit in!

Take a long look at your chapter, see if you can recognize any of the above member types. Now ask yourself, “where do I fit in”? Is there room for improvement? A chapter full of competitors is a chapter that wants to go to a national convention. And why not! In our lifetime, how many opportunities do we get to do something that really makes a difference. Think how exciting it would be to travel to a national convention and compete on stage with the best in the world. Wow! Win or loose, it's the experience that counts.

The non-competitors in our chapters need to analyze themselves and ask the question, “Why do I belong to my chorus?” Our common denominators are that we all love to sing and entertain or we would not be here in the first place. Would our audiences rather hear the “Blahville Harmonizers” from Blahville, USA or the exciting *Vocal Majority* chorus?

The youth of the world are our future! Our youth today wants to win! They are growing up with competition. A chorus can not attract a youthful singer if they have the “Blahville” attitude. Our choruses must meet the new millennium with a Year-2000 attitude.

Yes you can teach an old dog new tricks. If we want to attract youth of the 21st century, we must become a chorus, a District, and a Barbershop Society of the 21st century.

Let's all sing with excitement, enthusiasm, focus, and then we will all have more fun. I for one have changed my mind about my attitude. I have decided to move up to the competitor level. It seems to me, that if viewing a rainbow is exciting, imagine what it must be to find the gold.



Mid-Atlantic District Convention All Events Ticket Registration Form



Order Name _____

♦ Billing Name/Address _____

Address (2) _____

City _____ State _____ Zip _____

Phone (____) _____ eMail _____

Quartet: _____ Chapter _____

- Registration pick-up at the Will-Call desk
- No C.O.D. or phone reservations accepted
- Use Block Order form for more than 10

Note: Payment for the full amount of your order MUST accompany this request or, if form is submitted via e-mail, must be received within 5 days to validate the order.

Send Your Request To:

M-AD Registrations

Mr. Bob Hastings

9013 Hedgerow Way

Baltimore, MD 21236-1919

Buy on-line: www.mad-registrations.org

Mail info: questions@mad-registrations.org

Web Page: www.MidAtlanticDistrict.com

Type: Gen'l Y/N 1st Timer * Q-tet Y/N VIP Y/N (Specify: _____) If offered

* Early registration only - valid up to 30 days before convention

Special request (aisle, wheelchair / h-c, seated with, etc.) _____

Spring Convention (SC) – Harrisburg, PA – avail. After FC

No. _____	*Early Regular Reg(s) @\$30= _____
_____	*Jamboree Sat. Only @ door _____
March 12 & 13, 2010	
* Indicates discount of \$5 - valid up to 30 days before convention	
_____	Reg. Registration(s) @\$35= _____
_____	Jamboree Sat. Only @ door _____

Sub-Total _____

Fall Convention (FC) – Lancaster, PA – avail. After SC

No. _____	*Early Premium Reg(s) @\$40= _____
_____	*Early Regular Reg(s) @\$30= _____
October 1 & 2, 2010	
* Indicates discount of \$5 - valid up to 30 days before convention	
_____	Prem. Registration(s) @\$45= _____
_____	Reg. Registration(s) @\$35= _____
_____	Jamboree Sat. Only @ door _____

Sub-Total _____

Other Events (Early registration period ends 30 days before convention weekend – please add \$5 after deadline)

No. _____	Northern Division (ND) Apr 30 & May 1 – Hilton – Scranton, PA	*Early Regular Registration(s) @\$30= _____
_____	Atlantic Division (AD) May 14 & 15 – Doubletree – Wilmington, De	*Early Regular Registration(s) @\$30= _____
_____	Southern Division (SD) May 28 & 29 – Hotel Roanoke – Roanoke, Va	*Early Regular Registration(s) @\$30= _____
_____	Western Division (WD) June 4 & 5 – Raddison – Camp Hill, Pa	*Early Regular Registration(s) @\$30= _____
* Indicates discount of \$5 - valid up to 30 days before convention. Please add \$5 after early registration date		
_____	Your Donation of Support TBD	MAD Endowment TBD

Payment Information

Sub-Total _____

Pay by _____	Check or M.O. No. _____	Make check or M.O. payable to: Mid-Atlantic District
(Select One) _____	MC Card No. _____	Exp. Date ____/____
_____	Visa	
♦ Note: Please use cardholder's full name and billing address above.		Comments: _____
		\$ _____
		(Total Enclosed/Charged)

Please double check your selections

Verify dates on District Calendar



Mid-Atlantic District, SPEBSQSA
 Barbershop Harmony Society
 Linda M. Williams, Editor
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 M-AD!!

This tag was arranged by **Burt Szabo** who while teaching for many years at university levels, has composed and arranged a great variety of music for school and church use, and for barbershop quartets and choruses. He is a long time member of ASCAP, both as a composer and as a music publisher, and is a 50-year member of the Barbershop Harmony Society. This tag is taken from *Burt's Big Book Of Tags, Volume 1* (Orlando, Florida: Choral Concepts Publishing, 2004). Reprinted with permission.



Tell Me That You Care

Tell me that you care; tell me that you care.

1990s