

The Harmonizer

BRINGING BARBERSHOP HARMONY TO LIFE • JANUARY/FEBRUARY 2023



SMILES FOR MILES

Kids go from frightened to laughing in under 60 seconds thanks to the Music Medics. How and why to become a Music Medic and have "the best experience of your barbershop life."



NOTEWORTHY
JOINING THE SOCIETY AT 97
50 YEARS, 10K FOR CANCER

TIP SHEET
7 THINGS YOU SHOULD DO
AFTER A CONTEST WEEKEND

SPOTLIGHT
OUR NEW INTERNATIONAL
PRESIDENT, JOHN SANTORA



LOUISVILLE

2023 INTERNATIONAL CONVENTION

JULY 2 - 9, 2023



Reserved seating is back!

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THE BEST QUARTETS AND CHORUSES IN THE WORLD, AND MORE OPPORTUNITIES TO SING THAN EVER!

It's time to get ready for the most incredible week of barbershop on the planet! Charlotte brought barbershop back, and now Louisville will be where the new best barbershop memories ever are made. Let's make harmony and history together!

Mon
July 3

Registration
and Harmony
Marketplace

Tue
July 4



Education
in Louisville

Quartet
Quarterfinals
Session 1

Quartet
Quarterfinals
Session 2

Opening Night
Party

Wed
July 5



Education
in Louisville

Quartet
Quarterfinals
Session 3

NextGen Varsity
Quartet and
Chorus Invitational

Afterglow

Thu
July 6

2nd Annual
International
Quartet and
Chorus Festival

MegaSing

Gold Medal Hours:
Quorum and Music
City Chorus

Quartet
Semifinals

Late Night
Showcase

Fri
July 7

Chorus Contest
Session 1

Chorus Contest
Session 2

Association of
International
Champions Show

After Party

Sat
July 8

Chorus Contest
Session 3

Quartet Finals
and Finale

Chordatorium



NextGen Varsity Festival



Festival registrations
Now open for ALL groups!

Chorus Festival

**REGISTER
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Starting at \$289/
\$199 for youth

Early Bird pricing through February 15, 2023

barbershop.org/international

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JANUARY/FEBRUARY 2023 • VOLUME LXXXIII • NUMBER 1



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When a group of singing “doctors” enters the room, a potentially frightening experience suddenly becomes much more manageable for the young patients and their families. As for the singers themselves, the regular visits provide the most rewarding experiences of their barbershop lives.

24 How to navigate the afterglow

For some, casual singing after a show or contest is one of the best parts about being a Barbershopper. But many others have a hard time finding their place in a potentially exhausting environment filled with intimidating social expectations. Some tips on how to help the experience be more fun for all.

On the cover: Sam English (Br), Paul Wietlisbach (L./Br/Bs), Bill Munn (Bs), Doug Wooten (L), and Marty Monson (T) sing for six-year-old Savannah Callison at the Centennial Children’s Hospital in Nashville.
Photo by Lorin May, cover by Eddie Holt

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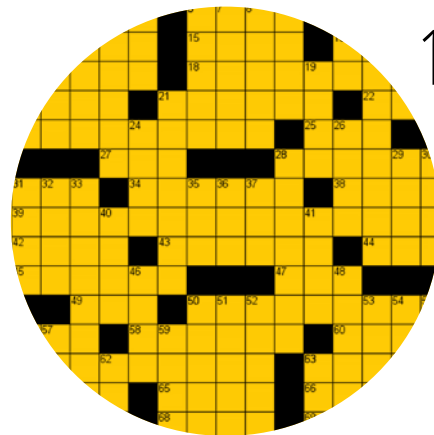
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“Come Sing with Us!”



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barbershop.org



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Twitter: @barbershopnews



Instagram: @barbershopharmonysociety

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AND NEW CHARTS SUCH AS

BACK IN THE SADDLE AGAIN

SWEET PEA

CALIFORNIA DREAMIN'

WHAT A WONDERFUL WORLD

BLUE SHADOWS ON THE TRAIL

(THEY LONG TO BE) CLOSE TO YOU

HAPPY TOGETHER

GOD BLESS AMERICA

SINCE I DON'T HAVE YOU

AND MANY, MANY MORE
SHOP.BARBERSHOP.ORG



The Harmonizer

GENERAL CORRESPONDENCE/EDITORIAL

harmonizer@barbershop.org

EDITOR

Lorin May

OUR VISION

Everyone in Harmony

OUR MISSION

To bring people together in harmony and fellowship
to enrich lives through singing.

OUR PURPOSES

To perpetuate the old American institution:
the barbershop quartet and barbershop harmony

To promote appreciation of barbershop harmony

To initiate and maintain a broad program
of musical education, contests, and appreciation in
support of barbershop harmony and the
allied arts

To establish and maintain foundations that support
our vision

To initiate, promote and participate in charitable
projects that support our vision

The Society for the Preservation and Encouragement
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STARTING PITCH

A conversation with our President and CEO

Your chapter past and future

As the post-pandemic haze clears for many chapters, there's a balance between recovering what you once were and deciding what you want to be moving forward



Marty



John

BRIAN LYNCH: As we entered 2022, the world looked optimistic, but still murky. Now, entering 2023, it's a little less murky and a little more optimistic. I'm getting this sense that we as a community of barbershop singing communities are running at almost full speed ahead now, and the question is, full speed ahead—to where?

JOHN: Well, I think it all depends on full speed ahead, for whom? Some of the singing communities are either being very cautious about what they do or just have not brought the critical mass back to pre-pandemic levels.

MARTY: Recovering to when—1984, or 2000, or February 2020? If you've understood your ensemble identity, you are probably recovering and helping others through your inspira-

tion of getting back to singing together again. Other chapters might be saying, "What's our identity, what do we give back: entertainment for an annual show? Personal growth? Music Education and Youth support?" We're creating a culture of barbershop philanthropy that goes beyond "treasure," that also values time and talent as equal gifts—you know, service over self.

JOHN: New people coming into BHS don't have 50 years of expectation for "what has been." They want to drink in the thing that first attracted them. These are somebody's future good old days. So, we're not so much at a "recovery" as at their new launch point.

MARTY: Just this morning, Mark Morgan and I were discussing the chapter fundraising program. All five

pilot chapters are really lasered in to how unique they really are. Could there be 20 or 50 others that are having their same discovery or rediscovery? How do we connect similar ensembles for similar growth? Look back 60 years, to our period of our fastest growth. Why did we grow? Because we mentored each other. We didn't just think about our own individual survival, we looked around and helped new groups get off the ground, and helped existing groups get stronger. Now we have an opportunity to not go backwards, but to learn and rally everybody because of what we have in common, which is being our

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WE AIM TO "GLOW AND GROW." JUST GET TIGHT ON THE PART THAT MAKES YOUR PEOPLE HAPPY EVERY WEEK, AND THE REST TAKES CARE OF ITSELF.

most relevant selves.

JOHN: Our organization has a very successful track record of volunteerism. Look at how often a director of one chorus will coach another chorus without either side feeling threatened. We need to expand that to administrative and leadership coaching. Smart, passionate people are willing to help. The Chapter Ambassador listening project has been a good example.

MARTY: We can facilitate that process without needing to completely steer the results. We've had a culture for ages that some people think the Society is saying, "We know what's best for you." But it's always been about helping you do your best with your own resources.

JOHN: We're almost 40 years into a generational change where people won't abide being commanded what to do. They want to do things on their own terms.

BRIAN: "I don't know about all your other previous baggage, I just know about what I found when I arrived. I want a barbershop great moment right here, right now."

MARTY: So we aim to "GLOW and GROW." I learned from Artie Dolt to just get tight on the part that makes your people happy every week, and the rest takes care of itself. The community will tell you whether you're delivering by the smiles and the return visits.

JOHN: It's a good point, Marty—the *why*. We all have a different *why*. The joy we get from singing in a community of people is really important. But group satisfaction is hard for many people to attain because we are individually and collectively so unique.

MARTY: Personal story: I was singing last week with the Nashville Music Medics in a hospice, and a resident named Dale was listening—unbelievable bass voice. We started singing, and he sang a note right in the key, probably a low B-flat. With what he was battling we would have been happy to hear him

"WHEN YOU FOSTER THOSE SAME KIND OF FEELINGS IN YOUR AUDIENCE THAT YOU'RE FEELING AMONG YOURSELVES AS THE SINGERS AND PERFORMERS, THAT'S A PRETTY POWERFUL EXPERIENCE."

talk, let alone sing like that. But we got him singing while he was eating alone in his room. Friends, if our purpose as the Barbershop Harmony Society isn't to spread a little more of that joy. I don't know what it could be.

It's more than just the barbershop art form. As we've all said, that's been a means to get us to experience the giving culture of philanthropy, of time, talent and treasure to spread more joy, more harmony in the world via barbershop. Everyone in harmony. It's all connected, and I think that's a really key piece for us to always remember the impact that this organization has not only to the singer but to the audiences we perform for like Dale.

JOHN: Everyone in harmony. Wow—that's the first time that I consciously thought "Everyone in Harmony" means the audiences that we sing for, not just the performers themselves. When you go out and you engage the community like that, and you foster those same kind of feelings in your audience that you're feeling among yourselves as the singers and performers, that's a pretty powerful experience.

MARTY: The entertainment industry has figured it out. They sell hundreds of thousands of dollars in tickets to fill an arena. Why do people go? Not because they're trying to solve a problem in society. Because they want to feel good. And because people want to be part of



John & Marty are attending

Jan 5, Chapter music and show committee meetings (John)
Jan 15, BHS Board meeting (virtual)
Jan TBD, Finance Committee quarterly meeting (virtual)
Feb 7-12, Midwinter Convention and BHS Board meetings (John & Marty)
Feb 14, Singing Valentines (John)
March 7 Chapter St. Patrick's Day Irish quartet contest (John)
March 24-25 MAD convention (John)

John is (re)reading

Good to Great and the Social Sectors, Jim Collins

Marty is reading

Authentic Happiness, Martin E.P. Seligman

John is listening to

Once Upon a Time, Musical Island Boys

Marty is learning

"Christmas Chopsticks" and "Jingle Bells"



STARTING PITCH

A conversation with our President and CEO

"IT'S ALWAYS THE SAME STORY AT THE CENTER OF EVERY GREAT CHAPTER: ONE, TWO, THREE, DYNAMIC, BIG-HEARTED, ENERGIZED PEOPLE WHO MAKE IT HAPPEN."

something for a moment in time. It's a lot cheaper to listen to Taylor Swift on earbuds all by yourself, walking on your treadmill, but Ticketmaster sells millions of tickets in seconds because people want to be a part of something bigger than them.

JOHN: Which goes right back to volunteerism. We thrive because in addition to showing up and singing and experiencing the momentary joy, people show up and set up the risers, or sell tickets, or—thank them beyond words!—volunteer as chapter secretaries and district treasurers. Those are the most thankless jobs, the invisible jobs, but when you are the treasurer, you are completely part of something, and you own it—sometimes for five or ten years! Treasurers and secretaries have found their *why* in assuring the continuation of the chapter.

MARTY: It's always the same story at the center of every great chapter: one, two, three, dynamic, big-hearted, energized people who make it happen. They don't have to be the music leaders. They have to be the people who care the most and have enough energy and enough brain power and enough leadership to find people who want to go someplace together.

Leadership has a lot of definitions, but the number one is: people are willing to follow you. People want to be where someone makes them feel fully "barbershopped," because it enables everyone next to them to feel the same thing—together!

JOHN: And that's the barbershop "why" that we are all recovering to—people making something meaningful, together. ■



Reader Feedback

Let us know what's on your mind: Harmonizer@barbershop.org

Praise, comments on convention issue(s)

@ Congratulations on an exceptional *Harmonizer* Issue! It is full of fantastic photos, articles, and backgrounds that says it all. Thank you, your staff, photographers, volunteers and especially the editorial board.

Terry Daum

Southern Gateway Chorus

@ Congrats on a brilliant convention issue of *The Harmonizer*—and at 48 pages, the biggest issue I can recall. Even your masterful "80 Years of Conventions" didn't stretch this long. Have you recovered yet?

Jim Bagby

Bari of 1986 champion Rural Route 4

@ I saw in *The Harmonizer* that Jay Hawkins, the great Freddie King, and I are the only three guys to compete in quartet competition in six decades. Never thought about that one. But—if you wanted to stretch that a little, you could include competing in chorus competitions on top of quartet competitions. I competed with the **Dallas Big D Chapter** in 1958—we were fifth. So if you wanted to include that decade, it would be seven decades of competition. Just shows that I don't have anything else to do!

Still have the one about Top Ten in all voice parts. If Gary Lewis starts singing lead, he might get that one too. My wife, Holly, always said he was as good a lead as some of the leads he sang with. Good job with the entire *Harmonizer*, as usual. Guess all the **Dealers Choice** will be in Louisville. We're all still walkin' and talkin'.

Brian Beck

Bari of Dealers Choice (1973 champion)

Editors note: When Brian competes with Sound of the Rockies in Louisville this summer, it will mark his eighth decade singing on the International chorus stage. That's the maximum number of decades possible (the International Chorus Contest started in the 1950s), but there may be other members out there who already have or soon will have competed during eight decades. If you know of any, please drop us a line! ■



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barbershop.org*



Barbershop.org



*Facebook.com/
barbershopharmonysociety*



Thank you for Stepping Up You did it!

Thank you to our step up partners:

- Peggy Leon and Richard Knight
- Society Board of Directors
- Jim Kline
- Robert and Lynne Pollack
- Janet and Harvey Kiser
- Anonymous
- BHS Staff '22
- Rafi Hasib
- Dick and Lee Kingdon
- Skipp and Nancy Kropp
- Charles Leavitt and Anne O'Brien
- Larry and Lavonne Monson
- Ben Porter

GOAL
\$200,000

Most of all, thank you to our entire community for your support of BHS. With your help, we have been able to provide new levels of support for the impactful BHS programs you love most.

**ENERGIZE
YOUNG SINGERS**

**PRESERVE
BARBERSHOP**

**BUILD THRIVING
SINGING COMMUNITIES**

**SUPPORT
MUSIC EDUCATION**

**BHS
MISSION**



NOTEWORTHY

The latest in the world of barbershop

● 2023 MIDWINTER

Daytona Beach means more time to SING

The evenings will include the strongest show line-up we've ever had, but the best singing you find in Daytona will include you! Feb. 7-12, 2023

Spend the entire weekend in Daytona Beach singing, even if you won't be performing in the Junior or Seniors Quartet Contests or the Junior or Senior Chorus Festivals. And enjoy the best Midwinter show line-up ever!

Some of the cheapest airfares anywhere land 10 minutes from our headquarters hotel overlooking the ocean. There's plenty for you to do away from the contest/show venue:

All-Chapter Chorus. All singers are welcome to perform on the big stage, led by dynamic directors Katy Dane and Anthony Colosimo.

Harmony Platoon. Come with those arrangements learned perfectly!

The Woodshedders. Experiment with improvisational harmony: no arrangements, just ear-singing!

Harmony University at Midwinter will offer a reimagined personal learning experience, with a variety of singing activities.

NO JOKE: BEST SHOW LINE-UP EVER!

All three North American barbershop champions will share the same stage! The best quartets from Charlotte, joined by 2006 champion **Vocal Spectrum!**

Thursday Night Show. You are going to love **Let's Hang On!** America's #1 Frankie Valli Tribute Show.

Friday Night Show. AISQC Show



Lead Chris Vaughn won't be available, but Quorum has found an "adequate" substitute.

with the AISQC Chorus and Seniors champs **One Foot In The Stave** (2022), **Party Of Five** (2017), **St. Croix Crossing** (2018), **Double Double** (2019), and **Hearsay** (2020). Also, see **First Take** (BHS 5th place), **The Ladies** (2023 SAI Queens); **Throwback** (BHS 3rd place); and **Take 4** (2022 HI Queens).

Saturday Night Show - Featuring **GQ** (BHS 4th place); **Vocal Spectrum** (2006 champs); **Tampa Heralds of Harmony**, **The All Chapter Chorus** Directed by Katy Dane & Anthony Colosimo; **The Combined Youth Chorus** Dir. Vince Sandroni; and **Quorum** (2022 BHS quartet champs).



Barbershop thrives on Acaville Radio

Barbershop specialty shows have some of the largest audiences on *Acaville.org*, the 24/7 streaming service for the human voice. In addition to plenty of barbershop scattered throughout the general playlists, tune in Wednesdays for 'ShopTalk and Thursdays for the Barbershop 7th Hour, or check the show pages for multiple repeats throughout the week. Great barbershop music is getting heard by rabid vocal music fans!

New assignments place singing communities first

The continued health and growth of singing communities—chapters, districts, quartets, clubs—lie at the center of the BHS Strategic Plan. New staff roles and assignments will help build these resources in 2023 and beyond.



Katie Macdonald (Youth Impact Manager): focusing on energizing youth-related programming, including Next Generation Barbershop, and encouraging youth to participate more fully at the local, regional, and national levels.



Brent Suver (Music Educator Relationship Manager): expand outreach to the key classroom influencers who shape the singing lives of countless youth.



Dan Rohovit (Singing Community Impact Manager): focused on expanding the range and availability of resources that singing communities need to grow and thrive.



Joe Cerutti (Director of Leadership Engagement), works with district and Society leaders to bring further depth to training, motivation, and service delivery to help our singing communities achieve their potential.



WATCH ONLINE Get your registration and room, sign up for the All-Chapter Chorus, and get other information and updates at barbershop.org/midwinter.

● SMALL AND MIGHTY



ST. LOUIS COUNCIL SHOWS BIGGER ISN'T ALWAYS BETTER

Usually when I come to the St. Louis area, I visit the **Ambassadors of Harmony**, an iconic chorus that shines so brightly that it is sometimes hard to see the other stars in the sky. But the St. Louis Barbershop Council shone a spotlight on the entire St. Louis-area barbershop community at November's 16th Annual Harmony Festival. Five choruses performed, the smallest only being eight singers and the largest 20, and three quartets performed, followed by coaching by a panel of talented local Barbershoppers ... and me, who is neither local or well, talented.

Having spent most of my 40+ years in barbershop in smaller chapters, it was no surprise to see the energy and community. And that is a good thing, because the majority of our Society membership sings in groups of 30 and smaller. Some are smaller because of geography, or because of their particular vision; sometimes they are smaller because of bigger, bolder groups nearby. Regardless of size, all have purpose, all have value.

Not every group is for everyone, and we are fortunate as an organization to have choices. Sometimes I want to be part of a group that constantly aspires for more, but sometimes I want a more intimate experience. Sure, it is fun to sing with 100 singers, but it can also be a joy to sing with just four, or eight, ten, or twenty. There is a closeness that a singer can experience in a smaller chorus that you can't get anywhere else.

I wish I had spent more of my Society presidency singing the praises of these smaller groups. I wouldn't be here today had it not been for a tiny chorus in Iowa. These smaller groups may not have gold medals, but they are certainly champions in other ways!

— John Donehower, 2021-2022 BHS President

● DEADLINE END OF MARCH

APPLY FOR ELECTION TO THE SOCIETY BOARD OF DIRECTORS

If questions like “What can barbershop become?” and “Who could become Barbershoppers?” intrigue you, consider seeking election to the Barbershop Harmony Society Board of Directors. Now more than ever, a broader range of energy, perspectives, and voices can help shape a barbershop world in which all people can make music together in every combination imaginable.

The Society Nominating Committee particularly encourages people who may have never considered themselves as candidates, whether from demographics (age, gender, heritage,) previous barbershop experience, or simple lack of visibility throughout the barbershop world. Bring your brains, passion, empathy, and collaborative spirit to bear on building our future! The process of inquiry and interviews for the 2024 Board will begin in the next few months, with applications due by the end of March. For full details and timeline, please see barbershop.org/become-a-board-member.



How many times have you said, “I wish I’d discovered barbershop years ago?” How about... eight decades ago? Bill Kruschel (front and center) of the Stillwater, MN **Croix Chordsmen** finally got around to joining the Society this past summer, at the cool age of 97. Land O’ Lakes District President Jay Althof says, “Bill regularly comes with us to our afterglows and we often don’t get home until 11:30 PM or later. So when guys say, ‘Oh, I’m too old to join in the afterglows,’ I chuckle.”



● COMMUNITY GIVING

\$10K anniversary gift

The community-centered group focused its 50-year concert on securing a cancer center

Canada's **Cape Breton Chordsmen** of Sydney, NS showed how to celebrate 50 years in style, with an anniversary concert that ended up raising \$10,000 for a campaign to build a new local cancer center.

"We're over the moon about this," said Hal Higgins, who recently notched his 40th year as chorus director. "Two years of Covid lockdown was tough, so it's thrilling to get back to what we love—ringing chords and doing community service."

The "Fifty Years in Harmony" con-

cert included The Men of the Deepes (North America's only coal miners chorus) & The Cape Breton Chorale. The combined 97 performers on stage was a record for the Savoy Theatre.

The chapter, which has long been deep into community work, was a shining light during Covid lockdowns. The chapter's creative weekly Zoom activities ended up including chapters throughout the Northeastern District's Sunrise Division. Two Cape Breton chapter presidents, Jack Gardiner and Ger-



ald Farrell, have been named NED Chapter President of the Year.

The Cape Breton Regional Hospital Foundation's campaign to build a new cancer center locally so that patients no longer have to travel to Halifax (500 kilometers away) for cancer treatment. ■

capebretonchordsmen.ca

**There's still time! Register today
and come see the most incredible lineup
of talent we've ever had at Midwinter.**



**BHS Champs
QUORUM**



SAI Champs
the Ladies

**Daytona
BEACH**
2023 MIDWINTER CONVENTION

February 7 - 12, 2023



**H.I.
Champs**

TAKE 4

**Day passes available starting Jan 17
barbershop.org/midwinter**





What's Happening

Harmony University ▶

July 23-30, 2023

New Orleans

Back at Loyola for the second year!
barbershop.org/hu



2023 International Louisville

July 2-9, 2023

The party continues in a newly vibrant downtown setting with great amenities and venues.

Midwinter Convention 2023

Feb. 7-12

Daytona Beach, Fla.

Seniors & Youth contests, casual vibe, great shows!



2024 Midwinter New York City

January 9-14

2024 International Cleveland

June 30-July 7

2025 International Denver

June 29-July 6

A barbershop-themed crossword puzzle by Michael Black. Answer key on page 15

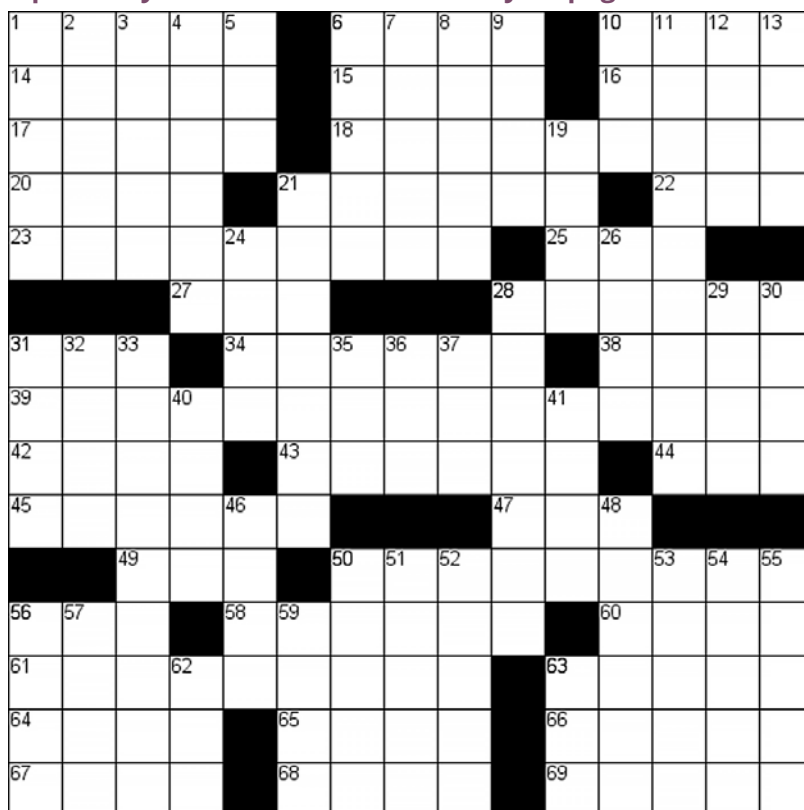
Across

1. Gold medal director and quartetter "Buz"
6. Some image files
10. Beltmaker's tools
14. Tenor of the Western Continentals
15. Creme-filled cookie
16. Half of a quartet with the Metzger brothers?
17. Small rounded hill
18. *Like learning tracks created by Tim Waurick?
20. 2011 BHS Hall of Fame inductee Moon
21. Breastbones
22. Acid drug
23. *Ideal vocal quality?
25. Inaugural BHS Hall-of-Famer Hicks
27. Chips partner
28. Ardent supporter
31. Hypotheticals
34. Hot Mexican dish
38. Subside
39. Iconic Ringmasters AIC Show performance... or a hint to the answers to the starred clues
42. Final Four org.
43. Mark IV member Dale
44. Language similar to Thai
45. One at a time
47. Narrow inlet
49. Dealer's Choice opener?
50. *Got close to Four Renegades bass Felgen?
56. Most Wanted org.
58. Get fouled up
60. Honey/Little ____ Medley lize
61. *Indiscriminate Harmony Marketplace apparel purchase?

63. Garfunkel partner Simon
64. And thus ..."
65. Not any, country-style
66. Vowel-shaped pipe part
67. Canadian singer Celine
68. Bergman's "Casablanca" role
69. Valuable Scrabble tiles

Down

1. Made cookies
2. ____ nerve (funny bone part)
3. Chocolate campfire treat
4. Frequent partner of an uptune
5. Brynner of "The King and I"
6. Classic word-guessing game
7. Groom oneself
8. Jazz or bluegrass
9. Momentarily
10. Spot for a sleeve garter
11. Song in a medley with "Good-bye, My Coney Island Baby"
12. ____ of Enchantment (1957 quartet champions)
13. Transport down a winter hill
19. Quartet-mate of Michaela, Nathan, and Blair
21. March parade honoree, colloquially
24. Speck
26. Like some whiskey
28. Enjoy oneself festively
29. On the ocean
30. R&B singer with the 2006 hit "So Sick"
31. Quaint hotels
32. Central points
33. Enthusiastic audience response, informally
35. Sweet McBride in a Most Happy Fellows song
36. ____ Wasting My Time? (The Boston Common chart)
37. I Sang The Old Songs With ____ (button frequently seen at International conventions)
40. Fury
41. Famous canal in a barber-shop song
46. Toy building brick
48. Goes off script
50. Birth-related
51. Decorative pitchers
52. How ____ Fixed for Love? (Frank Sinatra tune)
53. OC ____ (2008 quartet champions)
54. Atmosphere layer
55. Repairs, as trousers
56. 1999 quartet champion
57. Bass clef voice part, for short
59. Prefix with potent or present
62. Barnick of the AIC
63. Take legal action





SPOTLIGHT

Kathi Santora, owner of The Writing Studio
ksantora@gmail.com

● GETTING TO KNOW YOU ...

John Santora, BHS President for 2023

He's lived everywhere, and has long been someone who quietly does the vital and challenging (but often thankless) tasks that move the Society forward.

What song first hooked you on barbershop?

It was probably "Down Our Way" at my first-ever rehearsal. The Montclair, NJ Chapter did a good job of welcoming guests. It was the first time that I realized that not only do I like the style of music, but I could do it and enjoy it. When you are performing barbershop, you feel the music as opposed to performing the music.

You have moved several times in both the U.S. and Canada. You always found a barbershop community. What has that meant to you?

I've been proud to sing with the **Montclair Chorus**, **Scarborough Dukes of Harmony**, **Alexandria Harmonizers** and the **Patapsco Valley Heart of Maryland Chorus**. Each chapter was very welcoming, and I was less anxious about living in a new location. Fellowship and community is one of the strengths of our organization. It's not just about the singing.

How did Barbershoppers in Ontario, especially Harmony Ranch, impact you as you raised your two young daughters?

Harmony Ranch is an 88-acre weekend and vacation property owned by 100 barbershop families. To be part of a community that shares a common hobby and passion is almost beyond description. Even more special, my longtime quartet, **Current Affairs**, were also all members. You knew when you got there that you'd sing a song or there would be a campfire where people told

interesting stories. For 15 years, it was a safe space and a refuge for my family.

Why do you think audiences (who are not barbershop members) love barbershop singing events?

Corny jokes are a big part of it! Audiences appreciate that we are not professionals, but produce creative, high quality, and memorable shows.

What keeps you coming back after 45+ years of singing?

I believe with all my heart that you join for the singing but you stay for the camaraderie. Barbershoppers come from all walks of life; yet, when we get together, we all have a common purpose and a common goal for that night. Then it becomes a goal for the next contest, then the next show . . . it just keeps expanding, but you never lose the focus on the people who are there. Those relationships over time are what keeps me coming back.

What's your most memorable barbershop experience?

There are so many. The first time I sang on an international stage—and won a medal doing it. Singing in premier venues such as Roy Thomson Hall in Toronto, the White House, St. Giles' Cathedral in Edinburgh, Scotland and Strathmore in Bethesda, Maryland.

My absolute most memorable experience was at the 70th anniversary of D-Day at the American Cemetery in Normandy with the Alexandria Har-



(Top): John & Kathi Santora. (Bottom): Current Affairs (ONT) circa 1987: John (T), John Tonus (L), Barry Towner (Br), Harold Silver (Bs).

monizers. It was a combination of pride in being a Barbershopper and pride in our country.

Why are weekly rehearsals and get-togethers so important to making sure that barbershop harmony is preserved?

Barbershop harmony is not about competition. There were always elements of friendly competition going back to the 1890s and 1900s. But it's also about the ability to please ourselves, ring a chord, and get a good audience response. When you do something that you enjoy, it keeps you coming back and you help to preserve the art form.

How do contests help preserve barbershop harmony?

I have long since abandoned the view that the only reason to go into a contest is to win. Putting your best effort forward and having judges and coaches give you feedback is much more important than a score. That

"I BELIEVE WITH ALL MY HEART THAT YOU JOIN FOR THE SINGING BUT YOU STAY FOR THE CAMARADERIE."

being said, contests provide an incentive for groups to get better and for the top groups to show what the best of the best can do.

You have had a lot of leadership roles over the years: Chapter President, Administrative Judge, District Officer and others. Which has meant the most?

For the past 20 years, I have been an instructor at our chapter leadership academies for incoming chapter leaders. I have seen so many individual "light bulb" moments over those years. It's one of my most ground-level impacts. I hope that I have helped people become better leaders.

Everyone in Harmony has been a significant change for some long-time members. Why are you a staunch supporter of this vision?

The Society has a strong history as the premier all-male a cappella singing organization. Like many previously all-male organizations, we came to the conclusion that it is no longer appropriate to exclude half of the population

based on gender. Singers are singers. The overall vocal ranges overlap and all voices blend with a pleasing quality.

The welcoming of all genders is a voluntary decision that every singing community in our organization can choose to make or not to make. However, the Society takes pride in breaking down barriers and welcoming all who want to sing.

How will BHS look different in the coming years and what will never change?

What I hope will never change is the simple joy of singing a song. Barbershop is an evolving artform. Certain elements will never change—unaccompanied music, four distinct voices coming together, a defined chord structure and simple heartfelt lyrics. We are preserving the style of music, not particular pieces of music. There are some songs written in 2010 that are just as likely to be arranged in a pleasing barbershop style as those written in 1910. That's how we will continue to evolve and flourish.

Why might you be the right person for the job of BHS Board President now?

I have spent 45 years at all levels of this organization and continue to learn something every day. I want to celebrate the successes of our districts and chapters, and find ways to continue to show the world the joy and camaraderie that comes from our music. There are challenges ahead, for sure, but I have the experience and love of barbershop to help build a sustainable future.

Do any songs still move you to tears after all these years? Which ones make you smile?

The one that still moves me to tears is Kathy Mattea's "Where've You Been," especially the Kirk Young arrangement sung by Masterpiece. It reminds me of how precious lifetime love is." ■

ABOUT JOHN SANTORA

Married to Kathi Santora for 18 years; 2 daughters, 1 son

Sings with and is assistant director of the **Patapsco Valley, MD, Chapter**; member or former member of the **Alexandria Harmonizers, Scarborough Dukes of Harmony and Montclair Chorus (NJ)**

BARBERSHOP HIGHLIGHTS

- Competed in 14 International Chorus Contests, earning multiple 3rd, 4th, and 5th place medals
- Sang in four registered quartets
- Multi-year president, secretary, treasurer, board member and section leader in two chapters
- Certified Chapter Treasurer instructor
- Certified Administrative Judge; former Category Specialist
- Chairman, Society Audit Committee and Society Finance Committee
- Society Board Member-at-Large
- Society Treasurer

MID-ATLANTIC DISTRICT

- Chair, Leadership Development Committee
- VP, Contest & Judging
- Events Team Treasurer

ONTARIO DISTRICT

- President
- Executive VP
- VP, Finance
- Convention Chair

PROFESSIONAL BACKGROUND

- Retired CPA



(Top left) Singing with the Alexandria Harmonizers has led to many gold medal moments. (Bottom left) Santora Family: Kathi, son Brendan, Brendan's SO Stephanie, daughters Karen and Pamela, John.



TIP SHEET

Adam Scott, Music judge
✉ musicscotty@gmail.com

● CONTESTS AS A LAUNCHING PAD

7 things to do after a contest weekend

With as much time as you spend preparing for the contest, be sure you invest enough time analyzing and building upon what you learn after exiting the stage

Many quartets and choruses spend countless hours preparing for a short 8-10 minutes on stage. We bring in outside coaches, acquire flashy uniforms and matching socks, spend hours duetting, to say nothing of the hours some of us spent driving (or even flying) to and from rehearsal, all culminating in a few minutes of showing an audience and some judges our peak performance. But while we seem perfectly happy to invest this time before contest, many of us spend comparatively little time post-performance. With that in mind, here are a few things you can *do*—after convention with your quartet or chorus.

1. TAKE STOCK OF WHAT YOU SANG

Does your repertoire fit your persona? Your vocal range? Ace quartets quickly learn what they're great at: **Michigan Jake** (swing), **Signature** (soul), **Storm Front** (comedic delivery). Ask yourselves (or an outside set of ears) "what's going well in our ensemble right now?" Do you have a lead who can sell a ballad? A bass with a particularly deep voice? A tenor who can post like Alan Reynolds? What challenges does the quartet have? Was the song perhaps a little too high? Was there a nasty key change before the last chorus that was always a little rocky? Be honest with writing things in the +/- categories.



2. CHOOSE YOUR NEXT SET OF SONGS BASED ON THAT FEEDBACK

Many choruses hang onto music longer than they should. If your songs have plateaued to the point where you sing them on autopilot, it's time to rotate your rep. If your ensemble is on the rise, you're gaining new skills that will require new material to keep those skills fresh. I knew of a college ensemble that picked songs six years in advance! But don't be afraid to cut a song loose or to stop singing the old rep that you did when you were singing 7 points lower.

3. SO WHAT'D THE JUDGES SAY AGAIN?

Does the feedback the judges gave you make sense? We all have the

Music City Chorus brought a big trophy back home after winning gold in Charlotte, and your ensemble can bring back something big from every contest, too, if you know how to apply what you learn.

capability to record our evals with smartphones. Consider listening to those recordings as early as possible. Our judges are talented folks, many of them accomplished performers

MANY CHORUSES HANG ONTO MUSIC LONGER THAN THEY SHOULD. IF YOUR ENSEMBLE IS ON THE RISE, YOU'RE GAINING NEW SKILLS THAT WILL REQUIRE NEW MATERIAL TO KEEP THOSE SKILLS FRESH.



HARMONY UNIVERSITY Want to improve your mastery of the barbershop craft? Register for Harmony University 2023 at Loyola University! barbershop.org/hu.

DON'T PIN YOUR ENSEMBLE'S VALUE AND IDENTITY ON A SNAPSHOT SCORE YOU GOT IN A BALLROOM ILL-SUITED TO SINGING. DON'T PIN YOUR WHOLE FUTURE ON IT.

and coaches. You may not agree with everything they say, but that fifth set of ears can illuminate some things in your performance you may not have thought of.

4. LISTEN TO THE RECORDING—EVEN IF YOU'RE HYPERCRITICAL OF YOUR VOICE

No one will know better than you what notes you may have missed. Regularly listening to songs or passages of your quartet practice is the closest thing you have to a shortcut to make sure you seek and destroy wrong notes and incomplete or out of tune chords. Now watch the recording on mute to see what you can learn about your visual execution.

5. KEEP THE JOY IN THE JOURNEY

After placing sixth in 2016, the fearsome foursome from **After Hours** left home disappointed. They had worked so hard only to come away with no medals. After a heart to heart, they came to the realization that they had just placed in the top ten! That is a feat so few Barbershoppers ever accomplish and yet their chief reaction was disappointment? They

changed their mindset and began moving into keeping barbershop fun and enjoying the journey rather than just being in it for a trophy. Mind, that doesn't mean they didn't take contest seriously, but the audience could tell the difference in who they became largely because of an incredibly important post-mortem conversation.

6. TAKE THE SCORE WITH A GRAIN OF SALT

Most of us have said (or heard) this statement: "We practiced more, sang great today—even better than last time, yet our scores showed no difference/went down." There are many factors on this one. A different venue, a different panel, a different contest season, etc. Maybe someone was in particularly good voice one weekend while your bari was battling allergies this fall. Little things can add up or change things. But even if conditions (or even the songs) are the same, keep in mind that outside of a top 10 group, many ensembles struggle to have a performance be exactly the same each time. Don't pin your ensemble's value and identity on a snapshot score you got in a ballroom ill-suited to singing. Don't pin your whole future on it.

7. SING IN AS MANY DIFFERENT VENUES AS YOU CAN!

Not every hall rings the same. Though our events folks try their hardest to make sure the conditions are the best we can make them, giving the performers every possible consideration, we'll always have "We couldn't hear well on stage." Perhaps you struggle with nerves. Singing in as many different places as you

can. A restaurant with noisy patrons, a corporate event, outside at a fair with one lousy mic, in a shopping mall, private party, or singing valentines (you could get all those in the same day with SV). You might even swap where you sing in the quartet (T/L/Bs/Br vs. T/Bs/L/Br). The point is, get experience singing around. My dad's old quartet, the **Sunland Vocal Band**, had a standing corporate gig they sang at regularly, and it was always their place to debut new pieces in the middle of a set and see a real audience reaction.

Try a few of these after your next contest weekend and see if it helps your ensemble keep focus. You just might find it helps you even outside a score sheet. ■

ASSESS THE FUN FACTOR

Make sure above all else you're still having fun. The hallmark of a quartet or chorus on the rise is the fun factor. If rehearsal isn't fun, you're probably doing it wrong. Living in Nashville, I have the Music City Chorus in my backyard. Their rehearsals are challenging, but there is plenty of good-natured humor, laughter, tags, and quartets—even during the crunch of contest prep time!

From page 11





*We're
back!*

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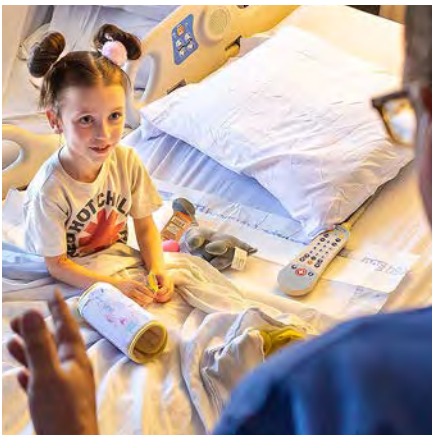
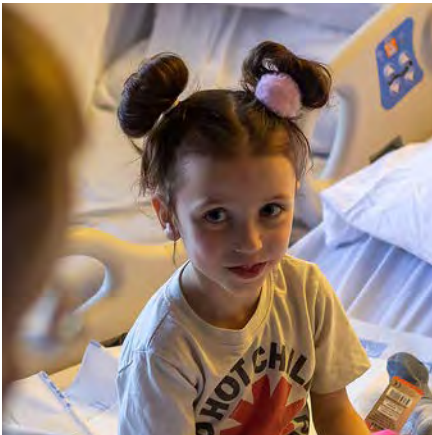
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The perks of being ...

MUSIC MEDICS

If a picture is worth a thousand words, here's an entire book about why your singing community needs to start its own Music Medics program.

"Azlynn, we have some people here to sing for you!"

The hospital staff member opens the door wider, and six-year-old Azlynn freezes. She warily watches the five masked figures in hospital scrubs file into her room. Throughout her dozens of stays at the Centennial Children's Hospital in Nashville, new faces have rarely been good news. Azlynn's eyes seem to be asking, "What are you going to do this time and how bad will it hurt?"

A tall, white-haired "doctor" pulls out ... not a needle! He blows into the black circle and a note sounds. All five start singing, "*O Azlynn, Azlynn, bless your heart! O Azlynn that we love so well ... !*"

Their performance is animated, but Azlynn remains motionless as she scans the smiling eyes behind each mask. Her gaze softens and she turns around to see her mom, Melody, smiling broadly.

"Azlynn we love you, Azlynn we love you, love you in the spring and in the fall! ..."

She turns back, and like a dam breaking open, her wariness is washed away by a gushing smile.

"... Oh Azlynn that we love so well!"

Azlynn's mother and hospital staff applaud while the first-grader beams in amazement. Her kidney infection and stomach tube are suddenly the last things on her mind—all she wants to know is, "How did these doctors know an Azlynn song?!" Their next song is one she knows: "You've Got a Friend in Me" from *Toy Story*. She quietly mouths some of the words.

As the song wraps up, a positively bouncing Azlynn waves goodbye. Even behind their masks, five big smiles are clearly lighting up the hallway as the men wave back and walk out the door. This is only the first of seven performances that hospital staff have arranged this morning.

A few singers were missing on this day, but in two weeks a larger team of Nashville Music Medics regulars will be back here, then moving on to a hospice for another hour. Centennial

staff tell the medics that these young patients and their families often talk about these performances for days. As for the singers, they expect that some of these encounters will stick with them for the rest of their lives.

THE BEST PART OF THEIR BARBERSHOP LIVES

"To a man, this is the most rewarding thing any of us have done since we started to sing barbershop," said Nashville Music Medic Sam English. Even appearing on the International stage with **Music City Chorus** doesn't hold a candle for Sam. "It's hard to describe the feelings you get when you come

"ONCE THE KIDS FIGURE OUT WE'RE NOT THERE TO POKE OR PROD BUT TO ENTERTAIN, WE TAKE THE FEAR OUT OF A HOSTILE ENVIRONMENT. WHO WOULDN'T WANT THIS?"

**Text and photos by Lorin May,
Editor of The Harmonizer,
harmonizer@barbershop.org**

away from one of these performances. It's goosebumps."

Sam helps fellow Nashville Chapter member Wayne Jackson lead not only the Music Medics program in the chapter but to facilitate the Music Medics program for the entire Society. The **Miami Chapter** originated the idea in 2013, and Sam and Wayne are aware of at least 17 chapters or Very Large Quartets that are now either actively singing or working to get their own programs going. They'd all like to see many more Barbershoppers regularly enjoy the powerful effect these encounters have on young patients, their families, hospital staff, and on the singers themselves.

"Once the kids figure out we're not there to poke or prod but to entertain, we take the fear out of a hostile environment," said Wayne. "There are benefits for those receiving, and for us from watching their reactions. Who'd not want to have this?"

The answer to Wayne's question: Not

"TO A MAN, THIS IS THE MOST REWARDING THING ANY OF US HAVE DONE SINCE WE STARTED TO SING BARBERSHOP."

every facility, at least not at first. Hospital administrators must be choosy about who they let in their doors, and earning their trust can take time. Centennial Children's Hospital was on board quickly and enthusiastically, but other area children's hospitals have been slower to welcome the singers.

Wayne, Sam, and others stand ready to help other ensembles navigate these issues and the entire process of starting up a program—how to get a foot in the door, what to sing, how to audition

and rehearse, what to wear, and other dos and don'ts.

DEVELOPING YOUR OWN MUSIC MEDICS PROGRAM

Determine whether this program is a good fit. How many children's hospitals are nearby? Do you have enough singers to support at least one quality quartet for regular outreach? Do you have the patience to grow this program and develop meaningful relationships with your local hospital staff?

Develop relationships with the right people. Most, if not all, children's hospitals have a "Child Life" department that ensures quality of life for young patients. Child life specialists and/or music therapists may give initial approval and escort you through the

(Top left): Sam English, Bill Munn, Paul Wietlisbach, Doug Wooten, and Marty Monson. (Bottom left): After the Medics left her room, Savannah, age 6, told her mom that her cheeks hurt because she had been laughing so much. (Far right, middle): When available, Matthew Jaeger, a pediatric emergency medicine doctor, carves out time to sing a song or tag with the Medics.





hospital. It is not unusual for them to seem a little distant at first, maybe suggesting that you sing only in lobbies, at nursing stations, and in waiting rooms. Once they get to know you and see the positive reactions from the kids, they will likely start bringing you in to sing directly to young patients at their bedsides.

Limit the scope of your program. You may have to cast a wider net during the early stages of your program, and the gatekeepers at, say, veterans facilities or hospices, may open their doors sooner than children's hospitals. But as your program gains momentum, you'll likely have to narrow your focus to ensure that full participation does not become burdensome for your singers. A limited scope also allows you to politely decline other settings or other hospitals without placing a negative strain on those relationships.

AS YOUR PROGRAM GAINS
MOMENTUM, YOU'LL LIKELY
HAVE TO NARROW YOUR
FOCUS TO ENSURE THAT FULL
PARTICIPATION DOES NOT
BECOME BURDENSOME FOR
YOUR SINGERS.

Jealously guard the quality of your product, especially at the beginning. Elite-level singing isn't necessary, but never accept a poor product. Every participant must be able to deliver his/her own part skillfully and without help.

Repertoire matters. "You've Got a Friend In Me" from *Toy Story* is the foundational song for Music Medics, among other Disney songs. Learn four children's songs, including songs that today's children recognize, and have them learned solidly over the 2-3 month startup period. Later, expand

your repertoire to up to eight songs, including holiday-appropriate material.

Never pick songs on the fly. Common barbershop songs may have phrases that are inappropriate in a hospital setting. ("So long forever ...")

Show up early. Have a 30-minute warm-up/rehearsal before each performance, then take time to connect with the staff member coordinating the visit.

Invest in hospital scrubs. The reason is in the name: *Music MEDICS*. Helping children have a positive experience with people who look like doctors and nurses will not only brighten their day, but will make their entire hospital stay less frightening.

To access the program manual, sheet music, coaching, and support for your own Music Medics program, go to barbershop.org/join/music-medics or email bhsmusicmedics@gmail.com. ■

"Wow! What a great trip down memory lane."
Ann Gooch,
Sweet Adelines
International Lifetime
Achievement Award Winner

"Thank you for all you taught me and for writing it down in your book."
Dan Meyer,
VP Music and Performance,
Northwest Mix Chorus

"Nothing But Voice is a remarkable book. In chronicling her storied journey as a visionary chorus director, coach, and performance leader, Jan Muck provides countless valuable lessons to the reader. In practically every chapter, a director, coach or clinician can gain important insight into strategies to help their ensembles grow and shine, whatever the genre or makeup. But, most importantly, it's not a dry 'leadership textbook,' it's a fascinating, fun set of stories to which you'll return often. I'm a 'Jan Fan!'"
Bill Colosimo,
BHS Director, Coach, Clinician...
and Anthony's Dad

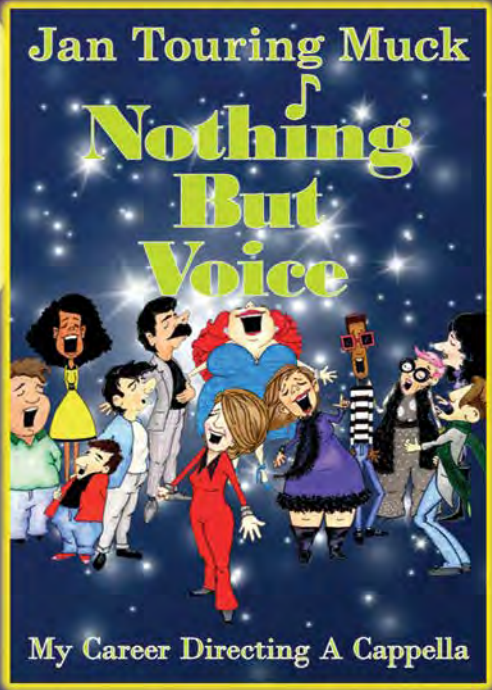
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Only three weeks after discovering barbershop, 14-year-old Andrew Lujan (left) was too self-conscious to accept the invitation to tag with other youth chorus singers at the 2010 Midwinter Convention. A year or two later, he'd shed 110 lbs. and his shyness, and today he's a professional musician and tenor of 2022 Quartet Semifinalist **Wildfire**.

How to navigate the afterglow

Tips for both the anxious and for the socially-connected when the informal singing begins

As long as he can take frequent breaks to recharge, “Bob” (who asked to remain anonymous) loves casual singing and tagging as much as anyone. However, he feels that the deck can be stacked against introverts like him at barbershop gatherings. It often takes all the energy he can spare just to interact with people in a loud and unpredictable setting. For him to gather a group to sing a Barberpole Cat or approach an existing tag circle sounds too exhausting to consider. It’s easy to be overlooked and miss out on a lot of the fun. It was even more challenging when he was new to barbershop harmony.

“I remember many times standing around at conventions and after shows listening to tags, wanting to be invited in to sing, and it didn’t happen,” he

said. “I didn’t want to be rude by intruding or putting them on the spot to let me in.” Once, he was the only other person in a room with three members of a gold medal quartet. “One of them said, ‘Come on, let’s go find someone to sing tags with ...’ Preserve and encourage!”

Then there’s John Patton of **Vocal Revolution** chorus who, despite challenges in initiating conversations with people he doesn’t know, is generally energized by social interaction. The casual singing scene at his first-ever International Convention in Charlotte was tougher to navigate than past district and chapter events that were filled with familiar faces.

“It felt that unless you know people, there’s really not much to do,” John said. “A lot of people just want to sing

with certain people. It’s kind of hard to break into these cliques.” Then one night, David Zimmerman and Kohl Kitzmiller of 2015 champ **Instant Classic**, with Music judge Anthony Bartholomew, saw John alone and invited him to sing with them. “It was the highlight of my week!” John said.

A BETTER EXPERIENCE FOR EVERYONE
Barbershop gatherings can be an in-



Dr. Jacob Bartlett is an Associate Professor of Music and a Choir Director at Peru State College (Nebraska). He has been a Barbershopper since 2003. jacobkbartlett@gmail.com

“SOME WON'T CONSIDER SINGING AT ALL FOR FEAR OF NOT BEING GOOD ENOUGH. INVITE THEM IN! ESPECIALLY SOMEONE WHO DOESN'T LOOK ALL THAT COMFORTABLE OR WHO IS STANDING ALONE.”

credibly exciting venture; yet, there is a population that may sometimes struggle to adapt to the environment. While many would say, “Let them be,” data shows that introverts and those with social anxiety or Avoidant Personality Disorder benefit more from being invited. These individuals can either say yes or no, but this eliminates the hardest part—initiating conversation and singing with groups that have already been established.

It is clear that any of these groups could be excluded at different times and at different events based on the environment. Most barbershop gatherings tend to swing between extroversion and ambiversion. The following are tips for helping yourself or other people become more engaged at barbershop gatherings, and even rehearsals. These tips can be instituted at individual, quartet, chorus, district, and international levels.

TIPS FOR THE ANXIOUS

- **No more hero worshiping.** Even the best of the best barbershop singers are people just like you. Often, we call these people “heroes” and they may very well be to some. But to others, you are also a hero. Live in that mental space.
- **Get rest.** Find the one or two people you already know and hang with them. Watch them interact with others. Make a goal to meet someone new with your friends.
- **Speak the truth.** If you need some-

A few definitions

Introversion

In any given setting, this includes 25-40% of the world population. This personality type typically also includes shy, reticent persons. Introverts generally:

- feel drained when spending time with people.
- recharge by spending time alone.
- listen and encourage others in conversations.
- find small talk with strangers difficult and awkward.
- internalize thoughts.
- focus on themselves.
- crave solitude and quiet environments.
- have small numbers of intensely close relationships.
- dislike self-promotion.

Extroversion

In any given setting, this includes around 50-74% of the population. Extroverts are typically outgoing and have a more overtly expressive personality. Extroverts generally:

- feel energized when spending time with people.
- enjoy initiating/engaging in conversations.
- are comfortable talking to strangers about anything.
- verbalize thoughts, are often outspoken.
- focus on others.
- crave stimulation.
- have strong negotiation skills; may make good first impressions. (Or not!)
- are comfortable communicating over the phone and face to face.
- focus on the bigger picture over small details.
- enjoy self-promotion.

Ambiversion

Most people (68%) possess both extroverted or introverted personality characteristics, largely depending on the situation and on the people surrounding them. Ambiverts generally:

- have traits of both introverts and extroverts.
- enjoy moderate to calm environments.
- take charge/lead in select situations.
- mostly trust others, depending on the person.
- may feel both nervous and excited at the same time.
- are more flexible and emotionally stable.
- tend to have strong intuition.

Beyond personality traits

Introversion, extroversion, and ambiversion are simply personality traits, but for many, any of a number of mental health challenges can strongly affect their desire or ability to socialize. (Professional help is generally the best route forward.) Here are only two of these challenges:

- Social Anxiety Disorder is an intense fear and anxiety of being watched and judged by others, leading to frequent distress in and/or avoidance of many social interactions.
- Avoidant Personality Disorder is diagnosed when chronic feelings of inadequacy lead to being highly sensitive about many engagements. People with APD are particularly vulnerable to negative thoughts and premonitions about how other people judge and see them.

- one for emotional support, just ask. Oftentimes, people will assume others just do not want to associate because they do not respond on social media or via text. That person may be very busy and not know that you are reaching out with a need they may be able to fill.
- **Focus on others.** Scan the room. You may find someone struggling just like you!
 - **Plan your talking points ahead of**

time. Have a topic or two to talk about when someone approaches. This way, you can be more pre-

“I’M ALWAYS TRYING TO FIGURE OUT MY EXIT STRATEGY. ALL MY ENERGY IS GOING INTO NOT LETTING MY WHEELS SPIN OUT OF CONTROL.”

pared for your “presentation.”

TIPS FOR THE COMFORTABLE AND/OR CONNECTED

- **Utilize tag zones more often than tag circles.** I get the rules ... no fifth wheels, no singing out of turn, etc. However, it can be intimidating for many to approach a group that includes big names, or those who have been singing in a particular spot for a while. Some won't consider singing at all for fear of not being good enough. Invite them in! Open up the circle, especially to someone who doesn't look all that comfortable or who is standing alone.
 - **Watch the people around you.** Is someone standing alone, adrift, or whatnot? If extroverted, go introduce yourself. They may seem very shy, very uncomfortable. Ask them about their barbershop experiences and relate to them.
 - **Attend or stand by the “First Time Attendees” room.** Many people
- there don't yet have a group of people to hang out with. Even standing outside with some of your friends to welcome your new friends can be exciting and a moment made eternal for the “newbies.”
- **Don't walk away.** Introduction and small talk can be intimidating for many. If your new friend is still struggling when you suddenly say, “Well, I have to be going now ...” SA/APD folks may feel negatively judged, even if that's not the case. Stay awhile or share contact information for further hangouts.
 - **For both: Make it a point to meet at**

“I PREPARE IN ADVANCE TO MINIMIZE UNKNOWNNS: SCHEDULE DETAILS, LACK OF ORGANIZATION, SINGING SOMETHING I DON'T KNOW, BEING PUT ON THE SPOT, OR BEING IN A BIG, NOISY SPACE WITH PEOPLE I DON'T KNOW.”

It's not necessarily about shyness: tips from the introverted, extroverted, and anxious

I asked Barbershoppers regarding their experiences with introversion/extroversion at barbershop events on the “Let's Talk (barber)Shop” Facebook group. A brief post yielded 180+ comments, and many others privately shared with me their insights via messages and/or interviews. (Those are marked by an asterisk.) All comments and interviews have been excerpted and/or edited for length. - Lorin May



Learn tags in larger groups (the group learns faster than any individual) and then sing it in quartets or smaller groups. For novices, there will then always be at least one person who knows the next note, which makes the environment more supportive, encouraging, and natural. I've seen so many people go from “I'm just a chorus singer” to “I can DO this!” singing tags this way.

– Jeff Buckles*

It's more on the shoulders of extroverts to create overtly welcoming and supportive tagging spaces for introverts to feel comfortable joining in, rather

than for introverts to have to figure out how to “get over it” and dive in. Be so overtly and consistently inviting and supportive that people with insecurities feel more and more confident.

– Drew Wheaton

It's more on the “in-crowd” than just extroverts in general. People don't necessarily fall into neat “introvert/extrovert” dynamics—your dynamic will change when your setting changes.

– Leah Tanzy

Express patience and grace so that people who are learning don't think that they have to sing something correctly the first time. Remember that



tagging etiquette varies by region. It's okay to politely ask to join a tag circle; the worst that can happen is they say “no,” and that's okay. Be open to inviting people. Everyone is there to connect with others and experience the transformative effect of making music together. If you focus on those things, you'll have a good time. And have a buddy to help you make connections

– Iain Haukka*

Have a touchstone person who will just interact with you or help you navigate the social interactions.

– Chaz Chesser

My approach is to act like the person I wish to be vs who I am. Not being deceptive but out of survival. Otherwise I'd never attend anything.

– Kevin Keller

I can't go 48+ hours with the throttle wide open, so I take moments to recharge that aren't just when I go to sleep at night.

– James Pennington

I schedule half hour vocal/mental/social breaks in my hotel room every couple of hours or else I'll burn out. If you are an introvert, you don't have to wear yourself out pretending to



least one new person each day. Share contact info. It's worked for me, and helped me grow as a person, a colleague, and a Society member.

It is clear that we, as a Society, are already a welcoming, inviting and compassionate population. By incorporating some of these tips for inclusion of differing personality types, we can continue to provide once-in-a-lifetime experiences for all, while making an extra effort to include our friends who may struggle in large crowds with friends they have yet to meet. May we Keep the Whole World Singing! ■



be an extrovert. Read the room, look for the person who is too afraid to sing the tag. That's who I try to walk up to and ask to sing. Be the icebreaker.

– *Tim Waurick**

My challenge is avoiding people who want to sing tags—that's exhausting. I'm happy to stand in the background and listen.

– *Alex Beamish*

I'm always trying to figure out "What's my exit strategy?" If I've hit



my limit, it's okay—there's more fun to be had the next day when I'm not burnt out. I can look standoffish at times, and it's because I'm a ball of anxiety—all my energy is going into not letting my wheels spin out of control. Don't pressure introverts; but we want to be invited. If I say no this time around, that doesn't

mean the next time I won't say yes.

– *Jenni Sheets**

I prepare in advance to minimize the number of unknowns: schedule details, lack of organization, singing something I don't know, being put on the spot, or being in a big, noisy space surrounded by people I don't know. At our last two district conventions, my chapter has had a game room going as an alternative to the afterglow. – *Scott Anderson**

Think and act like a host, not like a guest; then your focus is more about making others comfortable than about yourself. Be a conduit to helping others have a great time.

– *Doug Brown*

Wearing an extrovert mask is often fun but draining and sometimes damaging. I'm trying to tell my friends when I

need afterglow breaks. By and large, people get it. They may even be in the same boat and thrilled that you suggested it.

– *Sam Hubbard*

I often walk up to high-level 'shoppers for a tag, and 95% of the time they are more than happy to. Remember, most people would love to sing with you! – *Mitchell Bartel*

Learning some polecats and tags ahead of time can help you feel more prepared.

– *Nicole Burkhardt*

I think tagging is a great thing for introverts because it is like a structured, accepted way of getting someone to sing with you; however, it may be difficult to approach someone. The noise level and group dynamic at afterglows is immensely draining, so I try to convince a group to go to a hallway or smaller

room to sing. – *Georg Irion*



I'm not the character I play on stage. Be forgiving if someone's behavior seems

standoffish—you don't know this other person's story. Introversion can be perceived as shyness when it's just that you can't engage with a lot of people or you won't have any energy left for the stage. I've learned to keep encounters brief but super friendly; when that wasn't happening, I had a signal with my quartet that meant "please save me." At events, cue your significant other and your group to look out for your needs when you are in public, and to know in advance that you'll need a lot of time alone in your hotel room.

– *Brian Philbin**

**excerpted from interview*



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Island Grove Chorus is searching for director who will nourish our creative, light-hearted, hard-working spirit while inspiring us to perform at our highest level. We are Sweet Adelines chorus that rehearses Tuesday nights in Abington, MA. Contact us at igcdirectorsearch@gmail.com. islandgrovechorus.org; facebook.com/islandgrovechorus.

Crimson Pride Chorus of Tuscaloosa, AL, needs a replacement for our retiring director in weekly rehearsals, performances, and competitions. Contact Henry Compton at 205-863-0364 or search@crimsonpride.org; www.crimsonpride.org

The Northshorem Barbershop Chorus seeks a music director for weekly rehearsals, frequent sing-outs and periodic regional contests. Contact Charlie Coogan at 978-395-9651 or northshoremenchorus@gmail.com; northshoremenchorus.com

The Hall of Fame Chorus of Canton, OH is contest-oriented, and hosts three annual shows plus an annual fish fry fund raiser. We are a small but a very active chorus of 25 men looking for an experienced director. Contact Darryl Flinn at 330-494-9912 or darrylflinn@gmail.com

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Come Sing With Us

Not long ago, my Akron, Ohio, Chapter launched a membership drive called "Come Sing with Us." We had 5,000 cards printed up for distribution, well, all over the place, and I was asked to write a tag to be sung during our performances. So that is how the tag on this page came to be.

The Akron Chapter has, to borrow a cliché, a long and storied history. The first meeting took place on March 9, 1939, and the chapter was formally chartered in July of 1945. The **Derbytown Chorus** got its name from the All-American Soap Box Derby, which has been held each year in our city since 1935.

Our annual two-night show has long been famous throughout the Society. For many years, the venue was the fabulous 1920s-era Civic Theatre, with gilt statues, red velvet drapery, twinkling stars and clouds that traveled across the domed ceiling. Currently, the show is held at a local high school, but the lineup of guest quartets is just as impressive as ever. Foursomes from the **Buffalo Bills** to **Quorum** have graced the stage. Back in the day, busloads of Barbershoppers would come from as far away as Chicago to witness an evening featuring, for example, the **Gentlemen's Agreement**, **Suntones** and **OK-4**—yes, all on the same show!

You basses have probably the only challenging spot in this tag: finding your first note. It is the third of the tonic chord, and most basses, accustomed as you are to singing roots and fifths, would rather eat a bug than sing a third. If it helps any, you start an octave lower than the tenor note in measure 2.

So have fun with this ringy tag, and do feel free to employ it to help your own chapter attract potential members! ■

Come Sing With Us

TTBB voicing Tom Gentry 2022

Come sing with us! _____

Tenor Lead

Come sing with us! _____

Bari Bass

Come sing with us! _____

4 5 6 7 8

Come _____ sing with us! _____

us! _____

SSAA voicing Tom Gentry (2022)

Come sing with us! _____

Tenor Lead

Come sing with us! _____

Bari Bass

Come sing with us! _____

4 5 6 7 8

Come _____ sing with us! _____

us! _____

SATB voicing Tom Gentry (2022)

Come sing with us! _____

Tenor Lead

Come sing with us! _____

Bari Bass

Come sing with us! _____

4 5 6 7 8

Come _____ sing with us! _____

us! _____



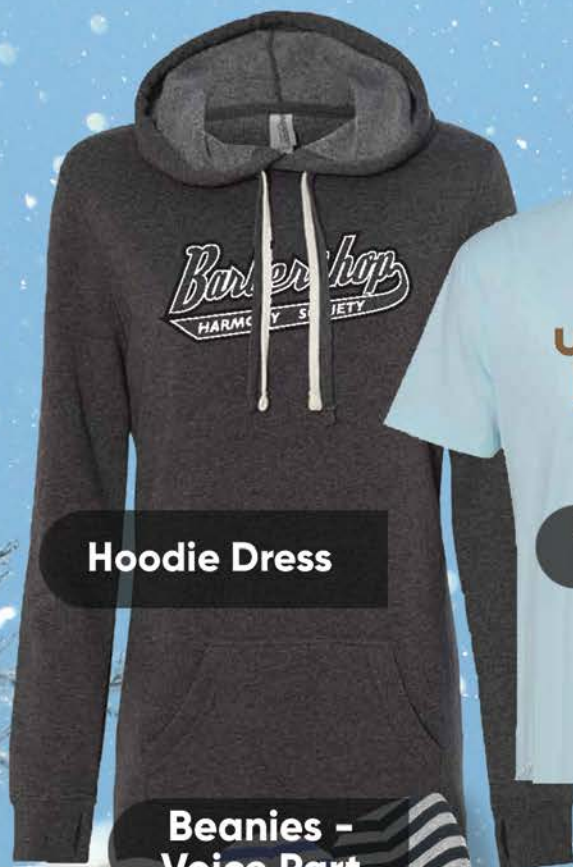
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