



What's Happening?



Official Weekly Bulletin of the "Fairfax Jubil-Aires"

**** Mid-Atlantic District 2009 Southern Division Plateau AA Chorus Champion ****

Fairfax Virginia Chapter, Southern Division, Mid-Atlantic District of the Barbershop Harmony Society

Vol. 57, No. 2

Chartered November 30, 1953

12 January 2010

Editor: Fred Geldon: fgeldon@gmail.com

Staff: Robyn & Eric Sandler

Booking Agent: Dave Sande – sande@realty-2000.com

Tonight we're rehearsing at **Lord of Life, West Campus**

[Note: Bring your sheet music for Moon River - amended sheet music will be distributed.]

Attendance Jan 5 – I dunno, I wasn't there!

2010 Events

- Jan 15 Kathleen Pierce Retirement Event
- Jan 24 **George Mason Women's Basketball (anthem) - 2 p.m. (note date change)**
- Feb 14+ Singing Valentines
- March 6 St. Paddy's Day (note date change)**
- APRIL 10 Jubil-Aires Spring Show!
- May 28-30 Southern Div Contest, Roanoke
- June 17-20 Harmony College East
- June 28-July 4 BHS Intl Convention, Philadelphia
- July 4 Independence Day Parade
- July 25-Aug 1 – Harmony University

- October 1-3 Mid-Atlantic District Contest, Lancaster
- Dec 9 Tall Oaks Senior Ctr, Reston
- **Red = Newly Scheduled Event**

January Birthdays (Meeting date/this week)

Bix Doughty	10	Charlie Preuss	13
John Knueven	24		

Lost & Found

Missing something? Let us know.

Phil's Phyles - Phil Merkel –



Doug has set an excellent example with the Prez's Corner articles. I had a boss who once said my writing was cryptic. I had to look up the definition, and I found that he was quite accurate. But I will try to overcome the tendency to "crypticity."

For those that missed the Installation Banquet, I have to tell you that it was a fine affair. Once again, Bill McDonald has done an outstanding job in organizing this event. We thank Bill and Gail for making the Hidden Valley Country Club available. And thanks to everyone who contributed to the event. It is one more thing that glues this chorus together.

A fellowship of men devoted to the art of a cappella barbershop singing, committed to excellence in musical performance and good will in the community.
Visit the Fairfax Jubil-Aires's Web page at www.thefairfaxjubilaires.org

As I write this, I don't know what I'm going to say in my speech, so I cannot summarize it here. Other than the 3 B's (Be Funny, Be Brief and Be Seated), I'll try to present my view as to the State of the Chorus. No video recorders please!

As for the future of the chorus, I believe that stagnation equals death. A lot of things have taken place in the last year or two that are highly encouraging. We have, by my count (and including three prospective members) 52 active members. This is probably three times the number that was in the chorus picture when I joined in 2003. The newer members have injected a wonderful sense of spirit and enthusiasm into our operations. We will make every effort to continue that trend.

I am continually impressed by the number of different activities and functions that constitute the normal operation of the chorus. The list of roles, function, jobs, duties, whatever seems endless, and I could think of some new ones too. I note that some members have more than one role. As we have grown, we should try to spread these activities more widely so we do not burn out the men who are doing more than their share. So, if you feel that that you are under-utilized, see me, and we'll put you to work.

Prodigious thanks go to Doug and the 2009 Board for leaving the chorus in really good condition. Thanks also to the current board members who volunteered for their respective important duties. I look for an even more successful year ahead and your help in making it happen. Let's have fun, sing well and entertain others.

Director's Corner— Tom Meier-

I was surprised, delighted, and... speechless. Thanks, men; I appreciate the BSOTY award presented to me by last year's awardee, Tom Norin, at last night's Installation Dinner. This is special because it

comes from the members, not a prize committee in Stockholm – oops, wrong award. In any case, it is sometimes hard for a director to remain a *member* of his chapter, but I think this is an indication of how we can connect in a lot of different ways, starting with our music, but encompassing all the other activities and concerns that build the friendships we have and have to offer to new and potential members of our chapter, division, district, Society, and "hobby."



Barbershopper Of The Year!

And that's another good reason to be surprised – look at all the nominees this year and the depth of commitment to the Jubil-Aires that they have made! I thank them for that, and all the other jobs that get done so that we can get on with the music-making. And what spirited music we made last night, eh? We've got a lot to build on, and I promise to "carry my part" in whatever way I can.

Thanks, gentlemen; it's great to be a Jubil-Aire!

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway • Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary: Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno

A morning with "Awesome Joe" – Tom Norin-



Up to this point, I only mentioned to a few folks that I was anticipating a private coaching session with "Awesome Joe" Connelly. After 5

weather-related cancellations going back before Halloween, we finally had our session on Thursday morning, January 8th.

Most folks already know who Joe Connelly is, and that he is the lead singer with Old School. The Jubil-Aires were very lucky to have them as our show headliners two years ago. I did the sound work at that show and made a CD of their show and afterglow performance which I sent to each member of Old School. To date, I still have the only CD that has been made of Old School! I also sent them photo's that ended up on the face page and the photo section of their website . . . I'm a fan. At that time I offered to help Old School make a commercial CD in my basement studio if they ever had the interest.

For our newer members, Joe Connelly is a lead singer and the first ever member of the Barbershop Harmony Society (S.P.E.B.S.Q.S.A.) to have earned 3 gold medals at the Internationals quartet contest. Interstate Rivals (1987 – when he was 22), then with Keepsake in 1992, and again with Platinum in 2000. Old School is currently a contender for Gold at Internationals and, barring the unexpected, has a really good shot at the gold in Philly this Summer.

Joe moved to Falls Church, VA from the Midwest about a year ago. He is one of very few folks who have ever managed to make their living by coaching, directing and promoting barbershop singing. Suffice to

say he has more 'frequent flyer' miles than he can use. I knew he was expensive, but I wrote to him in the Fall and said I'd meet him anytime, anywhere at his convenience for a coaching session with him. He drove to my home. I can't tell you what his fee is – he didn't charge me. More on that later. By way of analogy, having Joe Connelly coach me is akin to being a high school quarterback with Joe Marino as a private coach.



Ok, enough on the background, Tom. How did it go? Sorry to overuse the adjective – but it was awesome! Turns out Old School intends to accept my offer to cut a CD in my basement, so we spent a few minutes talking about recording logistics and process. Then on to the vocal coaching.

As a medium, we used "Sweet Georgia Brown", a song Third Quarter is currently working on and vocally challenging – a Brigade song. Joe had me sing it through all the way one time, and was clearly 'taking it all in'. Might as well get the butterflies out in one pass. I'll admit it was intimidating, but I was surprised at my comfort level and just went for it. Stayed in tune – voice didn't crack – didn't fall down. He appreciated that I actually moved some, smiled, and seemed to be 'into' the song, beyond just singing.

Joe then started to analyze my sound, and quickly identified that the "long O" vowel was my best and most resonant sound. Other coaches like Cerutti and Gene Hanover

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway • Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary: Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno

have suggested this model, that each of us find our best vowel, and try to sing everything "through" that vowel. It's not easy. Early in the session Joe mentioned that his earliest coach and mentor was Jim Casey (not to be confused with Clancy). What I didn't know is that Jim Casey was not only known as an amazing coach, director and singer in the Barbershop world, but also was widely known and in demand in the High School and College choral world, primarily in Texas. At around the time of Joe's first gold medal with Interstate Rivals, he met Casey and became fast friends. Much of Joe's instruction was derived from the coaching he received from Casey.

I was pleased that Joe felt I had a good handle on basics such as posture, breath support, staying on pitch, staying in motion, using warm breath. Our work centered on the finer points of resonance, precision on vowel consistency, maximizing overtone production, maintaining a 'wall of sound' – all much easier written about than accomplished!

From the beginning of my Barbershop career, I have been frustrated by the inconsistencies and sometimes-outright contradictions in the advice I have received from some pretty great singers and coaches. Other folks have voiced the very same. More and more I am convinced it is often a matter of vocabulary and interpretation rather than intent. Joe was a great help in clearing up an issue that has dogged me from the outset. I have been fighting the wide vs. tall singing demon, and have made strides. It is less and less of a problem. However, I was still confused about when to sing tall (at all times) vs. when to sing forward (depends on vowel – and independent of 'tall').

Joe also made it clear that you always want to produce maximum resonance and harmonics (overtones). This is also not inconsistent with knowing when to ease off

and remain within the vocal plan for any given song. And it is much different in a chorus setting where "unit sound" becomes a significant issue. According to Joe – in an ideal world a chorus would consist of all members who could put it all "out there" all of the time. Closest we have ever come is the Westminster chorus, in his opinion.

Some specific tips I took from the session:

1. Breathe through your nose whenever you can – even in performance or competition. It gives your vocal cords a rest and maintains hydration better. Mouth breathing dries the cords out.
2. Practice in falsetto as much as possible. It strengthens and improves the chest and mix as much or more than actually using them, increases the upper range and helps smooth the breaks.
3. Always tall, always maximum resonance. Moderate the 'placement' of the vowel as part of a mix with "E" the most forward to "O" the most rearward.
4. Keep moving, it dramatically helps the sound. Keep eyebrows lifted virtually at all times except when briefly and deliberately making a facial expression for effect. (Where, oh where have we heard these suggestions before?)
5. If you have to clear your throat, do it with your mouth closed and gently. It, along with coughing, is the most damaging thing you can do to your voice.

He's funny – "I'm ADHD and I'm not medicated." Casey instructed him to perfect his tall sound, then add back "that annoying forward, bright sound you insist on using". He's personable, fun to spend some time with, and generous. He offered to continue to coach me without a fee, and added that this wasn't much of a gesture given our track-record on getting together so far. I

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway • Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary: Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno

was hoping for a one-hour session, and Joe spent well over 2 hours with me. It was an unforgettable morning, and the start of what I hope will be a long-term association. And along the way I certainly hope to ask Joe about his willingness to coach the Jubil-Aires and other singing friends who can benefit from his unparalleled experience and expertise.

**FARB's
Life - Play
it Again,
Mike!
-Aaron
Watts -**



FARBs practiced the Tag for SOLD! (The Grundy County Auction Incident) at one of our recent meetings. The first time we sang the tag, Tom Meier recognized and fixed my problem right away. On a tie between two notes in the tag (a D to an F), I was going from the D to an E flat. This was probably because the note prior to the tie was an E flat, and maybe because an E flat is easier to hit than an F! Anyway, since my problem kept coming back, I later asked Mike Stoll how he deals with problem areas in a song. Mike said that for some problems like mine, where he just keeps singing the wrong note, he records the trouble area on an MP3 player (or the like), and listens to it over and over again until he gets it right ... repetition!

Separately, I got a call from one of our new barbershop candidates that heard Tom Meier explaining 5ths, 7ths, and 9ths at our Tuesday meeting. (Refer to Cliff Shoemaker's 8JAN email!) This prospective rookie was confused, and asked me what a 9th was, and whether we needed to know that stuff. I told him a 9th was a 7th with an

extra high note ... my knowledge being completely exhausted, I stopped there. But it occurred to me that my ability to explain how we sing barbershop chords is severely limited! As I realized at a FARB meeting several months ago, and as Tom Meier reminds me ... barbershop is fun, but it takes a lot of work!

**SHOW
TICKETS
READY FOR
SALE! - Lowell
Holloway -**



Tickets for our Show (**Lights, Action, Barbershop!**) on April 10, 2010 are on sale! See Brian Johnson, our Show Ticket Manager, for tickets and info about them.

Ticket prices for our 2010 Show are as follows:

✚	Regular Seating, Matinee and Evening:	\$20
✚	Patron Tickets (80% tax deductible)	\$100
✚	Military, Active Duty	\$10
✚	Senior Citizens (Residents of retired centers w/ID cards)	\$10
✚	Students (w/ID cards)	\$5
✚	Children under 12 years of age	Free
✚	Bus Drivers (for retired centers/military hospitals)	Free

NOTE: Discounted tickets will not be specially printed. Each FJA will be on the honor system to reconcile w/the Ticket Chairman (Brian Johnson) for discounted sales.

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway • Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary: Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno

Patron ticket buyers will get a letter from the FJA's documenting the tax deductible portion of the purchase and stating no goods or services were provided. Be sure to get an address where the letter can be sent. Further, every Patron ticket sold will get the Patron's name on the screen during intermission and special seating, i.e. the best seats in the house! Each Patron ticket sold adds \$100 to our treasury – need we say more! So, Patron tickets contribute to The FJA's. All Patron tickets will be deductible in calendar year 2010.

Don't forget to sell ad's for our program to be handed out to each attendee at our Show - a wonderful way to be recognized, good for business and the ad will be projected on the screen during intermission. Pete Brintnall is our Show Program Ad Manager, so see him if you have any questions.

The ad prices for our Show Program are as follows:

✚ Back Cover	\$200
✚ Inside Cover	\$150
✚ Full Page	\$95
✚ ½ Page	\$70
✚ Business Card	\$40

We will have "thermometer charts" to track our ticket & ad sales. Please buy some this week! Many thanks to Tom Meier for making the thermometer charts!

If we don't sell the ad's and tickets to OUR SHOW, no one else will! It is up to each of us FJA's to sell them – all of them! Remember, Show tickets make wonderful gifts anytime!

In Theory, Part Two . . .

On Thu, 28 Feb 2002 **Jay Giallombardo**
goldmedl@theramp.net wrote back:

Mike,

The 3rd in "just" intonation actually tunes a bit lower than a "tempered" 3rd. The Minor 7th tunes very low when the major 3rd is present in the chord. When this tritone interval between 7th and 3rd is made small by the low 7th, difference tones are produced that actually create the remaining root and 5th of the chord. Thus, a properly tuned Bb and E (with the Bb low) creates C and G. The inversion of the same interval A# and E, using the wide intonation of the same interval (i.e., the A# as 3rd higher than Bb as 7th, and E as 7th lower than E as a 3rd) will produce the inversion of C and G, i.e., F# and C#. My, isn't this fun!

Flat singing comes from a variety of conditions. Lack of support, misapplication of vowel and resonance, lack of hearing or awareness. Sharp singing comes from a variety of conditions. Vocal tension, misapplication of vowel and resonance, lack of hearing or awareness.

The reason that coaches/teachers like things on the high side is usually because improper vocal conditions cause most singing to sound flat in relation to the key center.

Average singers do not know how to manage resonance well, so the "chest" voice is pushed too high, resulting always in a flat tone. Thus, the admonition, "keep it on the high side", "big steps up", "small steps down", might help to keep the singer in the ballpark, intonation-wise. Actually, it is a pretty poor teaching method, because it focuses on interval singing rather than on "hearing".

Here's what I mean:

Many times a pitch will be a common tone between two chords. If we move from C major to A7, the E and the G are common tones (i.e., they appear in both chords). However, given a fixed tonal center, the pitches E and G are different depending on which chord you are singing. How many singers in your group, see

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway • Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary: Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno

G and G on the page and sing the exact same note? Our AH-SOW brethren will decry the "printed" arrangement that identifies a note as to be sung the same, when they know, by ear, that the pitches are entirely different! In fairness, the "printed" chord does give us a clue to the intonation, but we still have to go find it, by ear!

If we correctly tune the E in C major ("just" intonation), and then use the exact same E for A7, the A in the A7 (LA of the scale) will need to tune very low in order to make the perfect 5th interval between the two notes.

This may seem to be OK at first, but the next chord that usually follows, D7, has the common tone A. If the A remains unadjusted from the last chord (in its relation to the key of C), the D (in D7) will now have to be lower, as well, in its relationship to the tonal center.

If one follows through the progression to G7, now using the "lowered" D, the resulting perfect 5th, G, will be lower than the required perfect 5th for C major. Moving on to the final chord, C Major, the quartet could have properly tuned each chord but is now below the tonal center where they started. This sort of seems unfair, to seemingly tune individual chords correctly, only to end up below DO!

At some point in time, an adjustment needs to be made, usually by the melody singer, to stay in relation to the key center, for the group to remain in key. This can often happen when a note shifts in its chord-position from a (low) 3rd a (high) 5th as a common tone. Leads that understand this shift can sure make life easier for the harmony singers.

Most the time, we don't want the leads adjusting to the harmony parts, but those leads that know how to make the "shift", by understanding their position in the chord, can make for terrific lead singers.

What this means is that the melody has to be learned in a specific way that will allow for the adjustment to take place. That means that you can't learn a melody from note to note and expect good intonation. You have to learn each note in its relation to the key and sometimes in its relation to the chord. Ah...ha! (you should be saying.)

In all practicality, leads should learn to sing melody notes in relationship to the key, not by to note-to-note interval singing. The technique for learning a melody is to always have the tonal center present (like with an electronic pitch pipe sounding the key of the song), so that pitches are learned in this fashion, rather than in their note-to-note relation. Learning melody notes by moving in intervals, like down a half, up a whole, down a minor 3rd, is not only disastrous for a melody singer, but a TOTAL waste time. The other aspect is knowing how and when to make the "shift". That takes quite a bit of skill, but having learned the pitches in relationship to the tonal center, is going to carry a lead quite far along the path to good intonation.

As for learning to sing higher pitches, our ears will do that automatically for us if we approach learning the melody in relation to the key. We have to allow our "hearing" to work. When we do, we don't have to learn to adjust an 1/8 higher. We just "hear" it. You don't have to teach a harmony singer to tune. They instinctively do it well. When they don't, it is often for a lack of vocal production skill, not innate hearing ability. A lead needs a similar reference point to be successful. Harmony tunes to the lead, and leads tune to the tonal center. Learn the pieces in the right way, and good intonation becomes a by-product of the learning process.

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway • Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary: Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno

Youth in Harmony News

The Mid-Atlantic District is staging our first Youth in Harmony event of 2010 (Quartet Adjudication) on Saturday January 23rd at Gaithersburg (MD) High School. Singing starts at 11am sharp. We expect at least twelve performing groups as of this writing and we would love to have you in the audience that morning. The sponsoring Chapter is the DC Singing Capital Chorus.

This is also an excellent opportunity for you to bring a High School Choral Director to come and observe how our program works with Youth Barbershop Quartets and ensembles. Please consider this to be an "outreach" opportunity where the Music Educator can see and hear first-hand what it is that we and our young singers do.

Please also call me directly with any questions (cell phone is 301/752-9266). Thanks. In Harmony,

-Ned Duffy, M-AD YIH Assistant

Everyone is invited to the US Army (all-male) Chorus performance at the Vienna Presbyterian Church Sanctuary on Saturday, January 16, 7:30 PM.

A distinguished Guest Conductor will be leading the chorus, with two VPC chorus members including SFC Kerry Wilkerson, Bass and Patrick Sobolik, Tenor.

This is free, open to the community and a reception follows. DO get there early for best seating!

Hope to see you all there.

Bert

Editor's Note

– Fred Geldon

Wasn't Sunday night's Installation Banquet a wonderful event? Great singing, great



companionship, great food! If a picture is worth a thousand words, then Roger Lemieux, Dave Sande, and Aaron Watts have given us thousands of words on the next pages.

But first, a few personal words that can't be expressed in a photo. You may have noticed that I was rather nonplussed¹ Sunday night when I received the Reed Everhart "Rookie Barbershopper for 2009" Award. So I want to take this opportunity to do what I was not able to do then, and offer thanks – not for the award (though that was a wonderful surprise), but for all the help that so many of my fellow Jubil-Aires have given me over the past two years, both in helping improve my singing and in making me feel a full member of the chorus/chapter. At the risk of failing to mention some who should be named, and apologizing in advance for not doing so, I want to especially thank Tom Meier, Tom Norin, Mike Stoll, Frank Jefferson, and John Knueven for helping me grow musically, and Ray LaTurno, Bill McDonald and Doug Jones for helping me become an active chorus member.

It's Great to be a Jubil-Aire!

¹ No, that's not the same as being "minused" – as Casey Stengel would say, "you can look it up!"

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway • Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary: Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno



Pete Bermel, introducing our Jubil-Ladies Emeritae



"Happy Birthday, Dear Bix..."



"The Family"



"Old Bones, inside an old raincoat"



The Virginia Gentlemen

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway • Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary: Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno



Special Blend



**The "Woody Hayes" Ohio State
Buckeyes Rose Bowl Award**



Third Quarter



**The "Reed Everhart" Rookie
Barbershopper for 2009 Award**

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway • Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary: Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno



'Tis a St. Patrick's Day Celebration!

Come join the Fairfax Jubil-Aires'
**Fourth Annual "Festival of Irish
Song, Barbershop Style"**

**When: Saturday, March 6, 2010,
12:00 noon to 4 PM**

**Where: American Legion Hall, 3939 Oak
Street, Fairfax, VA 22030
(703) 273-2250**

**Who can attend: Barbershoppers and
friends.**

**Who can compete: Any amateur male
or female or mixed barbershop quartet
(Society registration not req'd) based in the
Washington, D.C. metro area**

**Cost: \$50 per quartet (w/reg'n *); \$15 per
guest**

***Not refundable after February 29, 2009
Cash no-host bar; hot Irish style lunch
included**

**Competitors: Sign your quartet up now and
mail to Don Collier at the address shown below
!**

Quartet name:

Point of contact:

Phone number:

E-mail address:

Singer's names:

**Contest rules: Competitors will sing two
songs of clear Irish content arranged in the
barbershop four-part harmony style (only G-
rated material, please); additional songs may
be sung, in batches of two until a winner of
Most Songs is determined. Quartets will be
judged on quality of music, performance, stage
presence, costume, and originality **Bring your
favorite limerick to tell between quartet
performances.****

Prizes will be awarded for:

- (1) Best male quartet
performance: quartet name
goes on rotating cup**
- (2) Best female quartet
performance; quartet name
goes on rotating cup**
- (3) Most unique Irish song**
- (4) Most authentic Irish costume
and props**
- (5) Best "in-character"
performance**
- (6) Most Irish songs in repertoire**

**Address: Don Collier/1713 Palm Springs
Drive/Vienna VA 22182
Phone: (571) 232-4474 e-mail:
jdonaldcollier@verizon.net**

President: Phil Merkel • Immediate Past President: Doug Jones • Executive VP: Lowell Holloway •
Music and Performance VP: Tom Norin • Chapter Development VP: Aaron Watts • Marketing and
Public Relations VP: Dave Sande • Corresponding Secretary: Bill McDonald • Recording Secretary:
Fred Geldon • Treasurer: Kevin Deasy • Board Member-at-Large: Dan Patton • Board Member-at-
Large: Don Collier • Board Member-at-Large: Brian Johnson • Board Member-at-Large: Ray LaTurno