

THE THOROUGHBRED CHORUS MISSION IS TO CHANGE LIVES

Louisville Chapter

HIGHLIGHTS OF
THE MONTH

St. Michael's

Fish Fry



North Oldham



**WELCOME TO THE THOROUGHBRED
NEWSLETTER. THIS NEWSLETTER WILL BE
PUBLISHED ON-LINE MONTHLY. HARD COPY
VERSIONS AVAILABLE ON REQUEST.**

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Louisville #1 Chapter Membership Statistics

Active Members as of April 1, 2010: 58

Average Attendance (March, 2010): 48 (83%)

The Starting Gate

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The Starting Gate is published monthly by the Louisville #1 Chapter, member of the Cardinal District of the Barbershop Harmony Society

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MUSIC CRAFT OF THE MONTH

How To Be a Great Lead

By Joe Connelly

Some tips from world champion lead Joe Connelly, two-time quartet gold medalist (from the International Society Web site).



When the audience is leaving the auditorium after a show or contest, what will they be humming? The melody, of course (music judges excluded, for reasons we can't explain here). It is the lead singer's job to execute (no pun intended) each melody line with precision and flair. It is this "recognizable" line that is familiar to audiences and puts them at ease. Although this makes the lead part the easiest to learn, it also means that the lead singer is the most vulnerable. When you sing melody, you can run, but you can't hide. So, what does it take to be an awesome lead singer? Let's take a look at three of my personal favorites, and observe what I consider to be their most outstanding qualities. (Keep in mind that these all-time greats were blessed with phenomenal harmony-part singers who helped support and showcase their talents.)

- **RICH KNAPP**—1980 International Champion Boston Common. Rich embodies the very best of singing naturally and believably from the heart. Listeners fall in love with his no-nonsense delivery. We can all learn from Rich to trust our feelings and emotions when we perform each and every song.

- **KEN HATTON**—[Yes, OUR Kenny Hatton – Ed.] 1978 International Champion Bluegrass Student Union. Never before or since has there been a lead singer who commands the stage with more vocal energy and visual excitement than Kenny. His stage personality also evokes a positive rapport with any audience. We can all learn from Kenny to sing and perform every note with intensity and a commitment to be the best.

- **BOB FRANKLIN**—1961 International Champion Suntones. Bob is the consummate professional showman. He is always prepared and always disciplined in his performance. He is also extremely adept at singing harmony when called upon to do so. We can all learn from Bob to be aware of our vocal role in every tune we present to an audience, and to strive to perform it flawlessly.

Top Ten Habits of Highly Effective Lead Singers

- Learn basic barbershop chord structures to be aware of proper balance.
- Diligently study successful leads' strengths and adapt them to your own voice and personal style.
- Plan ahead for maximum mental focus in each rehearsal and performance.
- Be fully prepared in every aspect of your music.
- Be consistent—sing each song the same way every time.
- Practice singing the melody against a continual fixed tonal center—an electronic pitch pipe works great.
- Always rehearse as though in front of an audience.
- Develop a physical exercise plan that works for you.
- Drink a lot of water every day to keep your body and vocal cords hydrated.
- Find a great bass, baritone and tenor whom you trust musically, and who in return, have faith in you to lead them onward and upward.

How To Be a Great lead (continued)

Additional resources: Link for Lead Support Group -<http://groups.yahoo.com/groups/bbshoplead/join>



District News:

Subject: Official Call to House of Delegates Meeting



The Cardinal District Spring House of Delegates will convene at 1:00 P.M., Friday,

April 9, 2010 at the Fort Wayne Hotel and Convention Center, Fort Wayne, Indiana, for the purpose of conducting official business of the Cardinal District Association of Chapters, Barbershop Harmony Society.

This Official Call is to alert you to the time and location of the meeting so that all delegates will have ample time to make arrangements to attend. It is important that every chapter be represented at the House of Delegates so that the wishes of "Joe Barbershopper" can be heard and communicated to the Society by way of the District.

This meeting precedes the Spring Convention, which begins with the Quartet semi-finals and Senior Quartet Contest and Collegiate Contest on Friday night, followed by the District Plateau Chorus Contest on Saturday at 10:30 A.M.

A Chorus and/or Quartet Contest Entry Form must be submitted to District Director-C&J, Aaron Dale [aaronkdale@gmail.com] by March 31, 2010. Requirements for participation in the contest include: All men who sing on the stage must be members in good standing of the Society and MUST purchase a complete convention registration.

If you, as the chapter delegate of record are unable to attend, please arrange to have a substitute and have him bring a letter confirming such replacement from the President of your chapter to the HOD Meeting and present it to the District Secretary prior to the meeting. See you at the HOD!



From Eric Hunstiger—Mark your calendar:

- Every 1st Thursday—P.R. Committee Meeting, Jim Miller Hall
- Every 2nd Thursday—Show. Committee Meeting, Jim Miller Hall
- Every 3rd Thursday—Board of Directors Meeting
- Every 4th Thursday—Music Leadership Team Meeting, Jim Miller Hall

DATE	EVENT	LOCATION
April TBA—7pm	Marketing and PR Meeting	Jim Miller Hall
April 8	Show Committee Mtg	Jim Miller Hall
April 9–10	District Spring Convention	Fort Wayne, IN
April 15	Chapter Board Mtg	Jim Miller Hall
April 22	MULE Team Mtg	Jim Miller Hall
April 30 5??	Dawn at the Downs	
May 15 3:00	Steam Boat Museum	IN
May 15 7:30	A Capella Fellas	Charter Show
May 30	"Lincoln Horse" Pres	J-Town Vet Park
June 5	Cardinal Chord College/Top Gun	Columbus, IN
June 29–July 4	International Convention	Philadelphia, PA
July 8–10	Harmony Explosion (Youth)	TBD
August 2–8	Harmony University	TBD
August 19th	State Fair Opening Ceremonies	Fairgrounds, Louisville
October 1–3	District Fall Convention	Columbus, IN
December 4th	62nd Annual Show	Memorial Auditorium



GET TO KNOW A THOROUGHBRED



THIS MONTH'S MEMBER SPOTLIGHT
IS ON: BOB PETERS

How long a member of BHS: 1 year
How long a Thoroughbred: 1 year

After joining the Thoroughbreds, Bob Peters jumped right in and volunteered to serve as Chorus Librarian. When we got the chance to get “up close and personal” with Bob, we began to understand why. He’s a detail guy with tremendous organizational and technological skills coupled with a “let’s get it done” attitude.

What got you interested in singing?

I’ve been singing since 12, mostly in church choirs. Youth and adult. Still sing in church choirs occasionally.

You don’t have a strong regional accent.

Guess that’s because I’ve lived all over the place. Grew up in Orlando, Florida—lived there for 30 years, got my degree in business from Florida International University.

In the early ‘60s I went to Canada Dry bottlers as business manager, then to Miami. Then I took a position with Greater Miami Youth For Christ, as Business Manager.

Came to Louisville in 1981, to go to the Southern Baptist Seminary. My wife was taking courses to become a minister. Unfortunately, when she graduated they weren’t taking women ministers. So she wound up becoming a Methodist minister instead and got placed in four churches throughout Illinois.

What brought you back to Louisville?

The kids stayed here when we left Louisville. So when my wife retired from the ministry, we came back to Louisville to be with them. We have two married daughters and one son, 7 grandkids and another on the way.

You gave up a job in business to go to the seminary?

I was doing accounting work for companies, and then working as a comptroller, and got burnt out on it. Didn’t like being told by different companies how to do my business. So it was a career shift. When we moved up to Illinois, I did installations of computers in churches, but after a while that got old. So that’s when I decided to become a truck driver.



A truck driver with a college degree in business?

Yes sir. Got my training with CRST, stayed with them for 15 months, then moved over to JB Hunt and Averitt Transportation. Drove all 48 states and Canada, for 12 years.

Were you a good at it?

Well, I made it through without any major accidents—nothing over \$500 in damage. I averaged about 140,000 miles a year for 12 years. So that’s over a million and a half miles without anything serious. I’d say that’s a pretty good driving record.

All that time away can be tough on a family.

Well, I didn’t get behind the wheel of a Class 8 truck until the kids were grown up. When we moved back to Louisville I hooked up with M&M Cartage, doing day trips within a hundred mile radius. Home every night. Eventually they made me second shift dispatcher, and then I got caught in the downturn.

So what are you doing now?

I’ve come full circle. Doing taxes for private individuals and small companies. It’s good, because they need my help and don’t tell me what to do or how to do it. I feel like I’m performing a

GET TO KNOW A THOROUGHBRED BOB PETERS (CONT'D)

valued service. Given the chance, I'd go back into dispatching but people are a little leery of hiring someone at my age.

Let's get back to music. What got you interested in the Thoroughbreds?

I went to fair a year ago, saw the booth, talked to someone and decided to give it a try. I thought it would be Bill Gaither-type of music, but I found it was a totally different style. I was used to singing solo parts, and this is totally opposite.

What's been the toughest part for you?

Having to learn the craft. Especially the pronunciation, all the "these, thou's and therefore's." It's a challenge and a growing experience. I come on Sundays to work with the youth choir, and I learn right along with them.

What do you listen to in the car as you drive?

I listen to southern gospel channel 67 on Sirius—Bill Gaither, Andre Crouch.

Thanks, Bob—we're glad you're a part of our team!



GET TO KNOW A THOROUGHBRED



THIS MONTH'S MEMBER SPOTLIGHT IS ON: WHIT NALL

How long a member of BHS: 1 year

How long a Thoroughbred: 1 year

Whit Nall is another one of the newest members of The Thoroughbred Chorus, standing tall in the back row of the bass section. When you hear Whit sing, it's like you're looking at and hearing the longest pipes on an organ—the sound is that deep and resonant!

Your accent is a little stronger than most people from around here.

That's because my sister and I grew up in Owensboro, Kentucky. It wasn't until 1986, after a couple of years at UK, that I moved to Louisville.

What got you interested in barbershopping?

My dad sang when Owensboro had a chapter, and he used to talk about the Thoroughbreds all the time. When I was at UK, I was in Sigma Phi Epsilon with one of Mel Cooksey's sons. But I don't think I ever dreamed that I'd be standing up here, singing with his dad!

So you're a big UK fan?

Absolutely. UK, the Miami Dolphins, Louis L'Amour and my father. Not necessarily in that order.

What brought you to The Thoroughbreds?

When I moved here 23 years ago, joining the Thoroughbreds was always in the back of my mind that it was something I should try to do – but work got in the way. Where do you work?



At the airport, loading and unloading Delta/Northwest aircraft and pushing them away from the gate for departure.

I noticed on Facebook that you sing with a trio. What kind of music do you perform?

Our group is called the Sanctuary Trio. We've been together since 2007, singing mostly gospel. We've got a couple of songs on YouTube, if you want to hear what we do. I guess that's why my favorite piece that we perform (so far) is "When I Lift Up My Head." It's all about the message.

How is it different, performing in a trio versus The Thoroughbred Chorus?

Well, your flubs stand out a lot more when there are just three of you! Seriously, the biggest difference is learning how to match everyone else's target vowels and putting the consonants in the right place so that we sound like "one voice." I appreciate all the help this rookie has been getting from the riser veterans.

GET TO KNOW A THOROUGHBRED WHIT NALL (CONT'D)

Aside from singing, do you play any instruments?

I played trombone in the band and orchestra at UK. I also play both the upright and electric bass. Guess I'm kind of drawn to the lower register.

You just performed in a quartet for Singing Valentines. How'd it go?

Well, we made a couple ladies cry—which we were supposed to do! Even sang for a guy, and he seemed to be having as much fun as we were. I would say that singing in a barbershop quartet exceeded all of my expectations and hopes.

Your dad got to see you perform with The Thoroughbred Chorus at our annual show.

How big was that?

Huge. Just huge. For me to be up on stage, performing with a group that he holds in such high esteem, it made me so proud. I wish it hadn't taken 23 years for me to get here, but it was well worth the wait.

Thanks, Witt. You're a great addition and we look forward to signing with you for many years to come!

[We included two interviews this month because of the busy schedules and computer crashes last month we didn't have a "Get To Know a Thoroughbred" in the March issue—Ed.]



The following is from the TIP SHEET published by The Thoroughbred Chorus many years ago (anybody know when?) as a handout for visitors.

WE'RE GLAD YOU CAME

Welcome to Thoroughbred Hall! If this is your first visit, we hope you will be back often. We enjoy having an audience when we sing. If you are here just to listen. . . relax, sit back, and enjoy. If you think you would rather be standing on the risers singing with us, read on, we'll tell you the steps to take to become a Thoroughbred.

We are one of two choruses in the world to have won seven International Chorus Contests (1962, 1966, 1969, 1974, 1978, 1981, and 1984!). If this seems to be a great accomplishment, consider the fact that any winning chorus must sit out for two years before becoming eligible for competition again! You can see that we are dedicated in our effort to being the best chorus in the world. This issue was written not only to let you know we're glad you came, but we wanted to tell you something about ourselves. Perhaps, when you've read it, you will decide that you want to become a member and sing with us.

HOW IT ALL STARTED

In 1938 a Tulsa lawyer whose name was O.C. Cash, found himself in the lobby of the Muehlbach Hotel in Kansas City. As he stood there, he unexpectedly saw his Tulsa friend,

Rupert Hall. They started talking to each other, and before long, the subject turned to singing. Both men loved barbershop harmony and never turned down a chance to get two other guys to "bust some chords." Cash felt that it was sad that the opportunity presented itself so rarely. "When we get back to Tulsa," he said, "Why don't we try to get some other men interested?"

They decided to write letters to all their friends inviting them to come to a meeting where they could sing together.

Cash and Hall composed a letter and sent it to 14 of their friends. It was dated, April 6, 1938. It read as follows:

"In this age of dictators and Government control of everything, about the only privilege guaranteed by the Bill of Rights, not in some way supervised or directed, is the art of Barber Shop Quartet singing. Without a doubt we still have the right of "peaceable assembly" which, I am advised by competent legal authority, includes quartet singing. The writers have for a long time thought that something should be done to encourage the enjoyment of this last remaining vestige of human liberty. Therefore, we have decided to hold a songfest on the Roof Garden of the Tulsa Club on

TIP SHEET (Continued)

Monday, April 11, at six-thirty P.M. The letter was signed by Rupert Hall, "Royal Keeper of the Minor Keys" and O.C. Cash, "Third Assistant Temporary Vice Chairman."

Twenty-six men showed up for the first meeting and they had so much fun, it was decided they would meet again a week later. On their third meeting, over 150 men showed up, creating a traffic jam when people slowed down to listen to the sounds coming from the second floor of the Alvin Hotel.

A reporter for the *Tulsa World* tried to find out what had caused the traffic jam. When they learned from a policeman that "There ain't no wreck, its just some damn fools up there singing." The reporter sensed a news story and sought the sources of the singing.

Wire services throughout the world picked up the article and soon Cash and Hall were besieged with phone calls and letters, and the Society for the Preservation and Encouragement of Barber Shop Quartet Singing (SPEBSQSA) was born. Much later (June 10, 1946) Owen C. Cash presented the Louisville Chapter with its charter.

THE LOUISVILLE CHAPTER

F. W. Drybrough, a Louisville business man, had invited a number of his friends to come to his home to listen to some "Barber Shop" harmony with the thought in mind that it might be possible to form a local chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing.

Twice the number invited showed up and on that same afternoon, July 11, 1945, the Louisville Chapter was born. There were 33 charter members, with Drybrough serving as its first president.

The chapter increased in membership over the years and at one time had 297 members. The chorus met every other week at local hotels, first the Henry Clay, then later at the Watterson Hotel and finally the Seelbach. The chapter presented its first show at the Memorial Auditorium in November of 1946.

Unfortunately, most of the members in those early years were more interested in the social activities than they were in improving their singing. As a result, a number of members wanted very much to learn how to improve their singing.

These men started meeting on the weeks the chapter didn't. They worked hard on proper vowel formation, breathing, stage presence, and everything they could make them improve.

On October 12, 1958, the new group competed in the Cardinal District (IN-KY) Chorus Contest and won first place! Incidentally, we have never lost a district contest where we were eligible to compete.

THOROUGHBRED INTERNATIONAL
COMPETITION RECORD

YEAR	CITY	DIRECTOR	MEN ON STAGE	FINISH
1959	Evansville	Benner	24	8
1960	Dallas	Benner	42	6
1961	Philadelphia	Benner	39	2
1962	Kansas City	Benner	48	1
1965	Boston	Miller-Wise	52	2
1966	Chicago	Miller-Wise	72	1
1969	St. Louis	Miller	92	1
1972	Atlanta	Miller	106	3
1973	Portland	Miller-Wise	80	2
1974	Kansas City	Miller-Wise	88	1
1977	Philadelphia	Miller-Wise	85	2
1978	Cincinnati	Miller	93	1
1981	Detroit	Miller	114	1
1984	St. Louis	Miller	101	1
1987	Hartford	Buckner-A.Hatton	89	3
1988	San Antonio	A.Hatton	76	2
1989	Kansas City	A.Hatton	101	2
1990	San Francisco	A.Hatton	119	Tied 1
1992	NewOrleans	A.Hatton	106	3
1994	Pittsburgh	K.Hatton	97	6

Each year the winners of each of the 16 districts, several wild card choruses, and several international competitors gather together to compete for the title of "International Chorus Champion."

**Some things you might like to know
about The Thoroughbred Chorus**

We do a lot more than sing in contests. Each Monday night we rehearse to prepare ourselves for

TIP SHEET (Continued)

upcoming performances and to learn to new music.

Our performances are called "Package Shows." Most of these shows are held in the Louisville area, but on occasion we do sing "out of town." It is each member's duty to participate in these if at all humanly possible.

When we learn new songs to sing, each member is provided with the sheet music and a part pre-dominant tape which will aid you in learning your music at home.

Courses in craft (how to sing better) are offered to help each member become more proficient. Barbershop singing is divided into four parts, tenor, lead, baritone, and bass, and is almost always done without musical accompaniment. The tenor usually sings above the lead; the lead sings the melody; the bass sings the lowest notes; and the poor bari may sing notes anywhere, but usually between the bass and lead. It is traditional to belittle the baritone, despite his having the toughest part to sing.

The Thoroughbreds have an active social life which is provided by informal gatherings after performances and rehearsals as well as more organized affairs during the year.

We have an active Ladies Auxiliary where your wife or girl friend will be welcomed. The ladies support the Thoroughbreds in all that we do. Thoroughbred Hall, where you are sitting, was purchased by the chapter in July, 1978. Our street address is 10609 Watterson Trail, Jeffersontown. Our mailing address is P.O. Box 99993, Louisville, KY 40269-0993. Phone (502)267-7464 (SING). The hall is maintained for the benefit of the Chorus and its members. Other organizations and individuals rent the Hall for events.

SPEBSQSA is divided into 16 districts. We are part of the Cardinal District which embraces all of Indiana and Kentucky. There are over 800 chapters with a membership exceeding 35,000, with international affiliates as well. SPEBSQSA headquarters is in Kenosha, Wisconsin.

Most singers, when they hear us for the first time, say to themselves, "I'm not good enough to fit in." You do not have to have an excellent voice to qualify for membership. *If you call carry a tune, give us a try.*

Our mission is... To make people happy through excellence in singing, to set standards of conduct and performance for other society choruses, and to exceed the expectations of every audience, and of ourselves, to the point that it becomes legendary.

Rehearsals are every Monday evening at 7:30 P.M. [7:00]. Rehearsals usually end by 10:30 P. M. Extra rehearsals may be called prior to competitions and major performances. Rehearsals are open to friends, family and anyone having an interest in barbershop harmony.

First year membership dues for new members are \$89. New student membership dues are \$58. [see secretary for new rates—Ed.] Payments may be made in full or in two installments. Men who wish to join the chorus must attend three rehearsals before being admitted in the chorus. Each man will be voice evaluated in the areas of maintaining pitch and voice range. Each evaluation is private and painless. After his voice part is determined the prospective member will be given a membership application and dues will be requested. The Board of Directors will vote on each applicant. Once accepted for membership, dues cannot be refunded. The Chorus is governed by a Board of Directors working within the Corporation By-laws. The Board is elected annually by the membership of the chorus. Term of office is from January 1 to December 31. The Corporation is registered with the Commonwealth of Kentucky and the Internal Revenue Service as a 501(C) (3) non-profit corporation. Singers and board members do not receive financial consideration for their services.

It would be very difficult to explain the way we feel about each other. We realize that one member's voice by itself is nothing, but when we become part of the chorus, we enjoy a sense of fellowship that can't be described with words. It is

TIP SHEET (Continued)

a fact that anywhere you go in the world where there is a chapter, people look at you with new respect when you say, "I'm a member of The Thoroughbred Chorus."

"Thoroughbredism" is a philosophy which has always reflected confidence in the capacity of the average man to master this craft. Our former director, Jim Miller, once said, "Barber shop singing is simple in design. You learn the word

and notes in the chord. Then you tune it, balance it, and get into it and out of it the same way; add a little heart and soul and there you have it."

If you enjoy performing, or would like to and never had the chance, The Thoroughbred Chorus is the perfect vehicle to express yourself. Joining the Thoroughbreds may be one of the nicest things you ever do for yourself. {Missing ending—Ed.}



By-Line
CaptainHBH [Harry Harden]

Ya know the first thing I do when we get new music is turn to the last page and read the Performance Notes. Sometimes there aren't any. But if there is, they can be pretty interesting. For example our latest song "Lullaby in Ragtime."

Performance Notes

Songwriter Sylvia Fine wrote this tune for "The Five Pennies," which starred her husband, Danny Kaye. Kaye played bandleader Red Nichols in this semi-biographical film from 1959. The movie received four Oscar nominations: Best Musical Scoring, Best Original Song, Best Cinematography, and Best Costumes.

Not many arrangements have been sung by three Barbershop Harmony international champions, but this one has. According to Terry Clark, bass of the 1980 quartet champ, the "Boston Common," "This was arranged by Billy Mitchell and the Boston Common. We'd bring Billy to a rehearsal, woodshed what we heard, and he'd return with the score."

The BC sent a copy to the "Second Edition," who won gold in 1989. Of course, they made a few minor changes, as all top groups do. The chart then migrated to our 1992 champion "Keepsake," whose lead, three-time gold medalist "Awesome" Joe Connelly, (who coached my former chorus, the Granitestatesmen, on a number of occasions) found some further options.

Still, the three versions of this song sound substantially alike, and the music you now hold in your hand uses elements from all of them. Sing this swiny ballad with a backbeat groove, making sure to feel the triplet pulses, which give songs like this one forward motion and extra life. If metronome markings interest you, a tempo of around 77 beats per minute sounds mighty nice.

PRACTICE LIKE YOU PERFORM

THE JOURNEY IS THE DESTINATION



GET TO KNOW A THOROUGHBRED *OFFICER*



THE SPOTLIGHT IS ON OUR CHAPTER DEVELOPMENT VP: JEFF HARPER

How long a member of BHS: 14 years

How long a Thoroughbred: 4 years

He sings: Lead

Hometown: Louisville, KY/Clarksville, IN

Education: Bachelor of Arts, University of Louisville (Political Science)

Military Service: Retired member of the Kentucky Air National Guard (22 years) & an Iraqi Freedom veteran

Occupation: Airline Security Rep/UPS Airlines

Married to: Monica Fehribach Harper (10 years)

Children: CJ (7), Kaela (5), Mathew (2), Amanda (2).

Favorite quote: "The light at the end of the tunnel is the approach of an oncoming train."

--Wile E. Coyote

What's the hardest part about being a parent?

Having to deal with children all of the time.

Tell us something about you that very few people know

Click here and find out:

<http://www.youtube.com/watch?v=kYiSxkrqMgM>

When did you first hear of The

Thoroughbreds? I had just graduated from high school in 1984 when the Thoroughbreds won their 7th international championship. I think they were featured on a WHAS television news piece. I remember that I thought they were an intimidating group of singers. I never would have imagined that I would one day sing in the chorus.

How did you get involved in singing? As a teenager growing up in the '80s, I listened to a lot of Heavy Metal music, especially Van Halen. Lead singer David Lee Roth was starting to experiment with some different styles of singing at the time, including some jazz and swing tunes and this is how I first became exposed to that style of music. I have an appreciation for WWII vintage military aircraft, so one night I took my girlfriend to see the movie, "Memphis Belle." That was the first time that I had ever seen or heard Harry Connick Jr. sing. He sang an up-tune arrangement of "Danny Boy." I had never heard anyone sing



like that. After that, I started buying up all of his CD's. I discovered that I have a similar voice range as Harry and that I could emulate a lot of what he was doing. Exposure to HC Jr. led to exploring other crooners including Nat King Cole (one of my all-time favorites), Frank Sinatra, Bobby Darin, Sammy Davis Jr., Vic Damone and lately, Michael Bublé.

In the '90s I discovered karaoke. Karaoke gave me the opportunity to try some of these great songs that I had been learning as a soloist with the big band accompaniment recorded on a compact disk. The jazz swing style was kind of in renaissance with the karaoke community at the time. I became quite popular as a singer on the east end of Louisville and my voice afforded me a lot of girlfriends at the time. I also started singing back up harmony vocals for some of my karaoke friends. That influenced me to want to try a capella harmony singing.

How did you get involved with Barbershop?

One day I was watching the local cable access bulletin board and saw an ad for a new a capella vocal jazz ensemble forming in the Louisville area. That sounded exactly like what I was looking for so I made the phone call. That's how I got lured into visiting The Louisville Times (LT) Chorus. I first sang with Kris Dunn and Dave Duncan as a member of the "Times." Singing with the Louisville Times was a life changing experience for me. I ended up singing 10 years with LT until we disbanded in 2003. Some of the LT guys helped form the Kentucky Vocal Union and I still sing with them when my schedule permits.

GET TO KNOW A THOROUGHBRED
OFFICER-JEFF HARPER (Cont'd)

As the Chapter Membership Development VP, what is your vision for the Louisville #1 Chapter? I would like to see the active performing membership of the Thoroughbreds grow 35% over the next three years. I think this is a reasonable goal if we recruit aggressively. This would give us a standing chorus of roughly 80 men. I want to form two additional competitive quartets by the end of this year and I want to see the youth chorus grow as well. Kenny Hatton has a vision for the "TYC" and I want my committee to take the Thoroughbred "youth" into full consideration as we execute the 2010 plan.

What do you perceive as our chapter strengths? Our organization is probably our greatest asset. We have a leadership team that is committed to the success of the chapter. We have excellent directors for both the Thoroughbreds and our youth chorus. Our associate directors are also

either excellent or up and coming. We have a knowledgeable music team with good section leaders. There are many strong voices in the chorus as well, but our secret weapon is the craft manual. I started singing barbershop with a group that never preached the craft so it's taken me awhile to come around to this way of thinking, but I'm finally starting to "drink the Koolaide." I think that if we can get 60-80 men well versed with the craft that Dave and Kenny are teaching, we can compete for district championships.

What do you perceive as our greatest challenge? Our visual presentation is severely lacking. We have a lot of guys on the risers who have never been asked to do this kind of stuff so they are understandably questioning their ability to do it well. The chapter once had several men who were well versed in this aspect of performance, but not so much today.



A CRITIQUE

St Mathew's Fish Fry By Captain HBH (Harry Harden)

This critique is certainly not from me, it is for me. It is from a theatre person I have known quite well (I think) for many years. The critic has been involved in community and professional theatre in many different areas. Has also seen us perform for some years.

The critic said she could understand every word, is that good or not. It must be working Kenny. And here's the comment I like. We were all very "animated," in our own way. Don't you love it, I don't care who's way it is right now. Let me say that again, "We were all very animated".

We did have a good audience; you could feel it. Even though we were looking at the director the entire time, weren't we? Except of course when he turned to the audience and we did also. At such a bright venue you see all the happy smiling faces, what a kick!

The critic did mention one person took their eyes off the director for a few seconds and it was picked up right away like waving a flag. I have nothing to say about that except "don't."



SHOTS!

Here are some pictures from various activities in March:

St. Michaels Fish Fry, March 19, 2010, Bradford, IN



North Oldham Lions Club: Dave Duncan Directing

