

INSIDE: **Harold Hill is back!** • **Woodshedding: 0% arrangements, 100% fun** • **2011 Hall of Fame Class**

November/December 2011

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

Portland

2012 International Convention

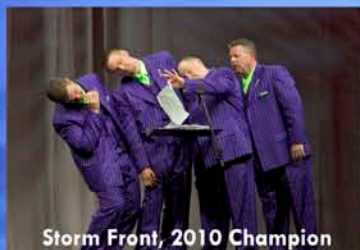
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6



For many years, woodshedding has been relegated to a room up the stairs, down the hallway and around the corner. While it's definitely no spectator sport, there's a movement afoot to re-enshrine woodshedding as the ultimate participant sport—the only kind of barbershop that delivers “instant gratification”!

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The last time the Society did Operation Harold Hill, Society membership shot up. Now's the time to do the same thing in your chapter!

BECCA BOX, MANAGER OF MEMBERSHIP SERVICES

13 Welcome new members

We have a lot of new members and a lot of great recruiters in our midst. How are you going to get your name and other's name on the next list?

14 He writes the songs

Norm Starks is the man who wrote “Sweet and Lovely,” but have you heard the story about the anti-climactic way he was invited to write it?

“MONTANA JACK” FITZPATRICK

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Earl Moon may have been one of the finest teachers the barbershop world has ever known, but Jerry Orloff is without doubt the best recruiter of all time

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Photo: Brent Bradley,
Travel Portland

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Do one more thing and watch your chapter grow

When I was first selected as your president in mid-2010, one of the guys in my chapter asked me how I was going to find something to write about for *The Harmonizer* every two months for two years. I remember saying, "No problem. There is so much good stuff going on out there, how could I not find something?" So here it was the beginning of year two and I had writer's block. How could that possibly happen?

Barbershoppers find it easy to stay busy with worthwhile activities

I took a deep breath and thought about everything swirling around me. We barbershoppers can be very busy. As I write this, my own chapter is busy preparing for its annual show, which, like in most chapters, is one of the highlights of our year. Polishing notes and words so that we can make them into music, selling advertising, selling tickets to our family and friends (old friends and friends we haven't met yet), and putting those final touches on our uniforms for the show keep us busy and happy as we contemplate the pending opportunity to entertain so many people.



I just came back from a district Leadership Academy where spirits were soaring, tags were sung, concepts of chapter leadership were presented and shared, and momentum

Do one more thing, make one more friend, recruit one more member, or learn one more song than you did last year. You will be more satisfied with your participation.

grew as men (and women) prepared to be the best leaders ever in 2012. I am not sure what we all enjoyed the most—sharing thoughts and concepts of being better leaders (I learn so much from being a faculty member at these weekends), singing songs, eating plentiful, if not always healthful, meals, or tagging until 3 a.m. Guys came away so excited about the possibilities that lie before us in the coming year that I only hope the excitement lasts for the entire 12 months until we do

it again. Thoughts of providing a mid-year refresher at the district level—not only for knowledge but to reinforce the enthusiasm—flit through my mind as the art of the possible.

Operation Harold Hill: Many are starting to see that we can really make this work!

As we roll out the programs and potential that a focused and concentrated membership effort under the flag of Operation Harold Hill will provide, I see

a realization among the membership that together we can help ourselves to membership growth rather than reduction, to better singing rather than accepting the status quo, and of extending the hand of friendship to so many more people by sharing our love of music with them. As guys in the classes at the Leadership Academy started to realize what we can all do together to improve our membership issues, you could just feel the electricity and the spirit in that room grow.



Item# 204523, \$1.79 each at www.harmonymarketplace.com

Realistic New Year's resolutions

We all make New Year's resolutions that are usually discarded within a month or two as we settle back into our comfort zone, our regular routine, or friend and family circles. That is why health club memberships and attendance soar in January and decline for the remaining 11 months. How much like the health clubs are we individually and as chapters?

We have an opportunity to do something different in the coming year. Make the decision to do one more thing for you as a barbershopper, for your chapter, or for the Society than you did last year, to do something different this year than you did last year, to make one more new friend than you did last year, to recruit one more new member than you did last year, to learn one more new song than you did last year and with one less word/note error. Your choice—but isn't it always? Make the right choice.

So I decided that the daylight is getting longer now (a sure sign of spring coming) making better days, we are having fun learning new music and singing for people, we are enjoying the camaraderie in our chapters, we are working hard on a new committee/committees, we are leading our chapters, we are attending conventions with new vigor, we are telling everyone what we do with our spare time in this most enjoyable avocation, we are inviting more people to join us, and we are more satisfied with our own participation than we have been in years. I also decided not to write another sentence that long again. Above all, do what brings you happiness and fulfillment: Be a barbershopper.

janlam314@cox.net

Reactions to Kansas City coverage & Chutzpah!

Please accept my compliments for *The Harmonizer's* continuous improvement over the years and into the present. I especially appreciate how much "deeper" the coverage of the International contest has been in the past two years, including the narrative, plus the Seniors Contest and Youth Chorus Festival coverage.

STEVE HOLTZ

Silk City Chorus, Manchester, Ct.

I was surprised and very disappointed that *The Harmonizer* failed to provide any mention whatever of the Father/Son/Grandson chorus performance at International this year. It was thrilling to stand with my three sons and two grandsons along with scores of fellow Barbershoppers and their sons and grandsons, belting out ringing chords under the direction of the Slamka Father/Son combo. It truly was the epitome of my 55 years of Barbershopping and, based on the standing ovation response of the audience, certainly pleased the listeners. We worked hard, came prepared to perform well, spent a lot of money and deserve to have been acknowledged in *The Harmonizer*.

JIM ANGELL

Cottage Grove, Minn.

Editor's response: With 101 competing groups and dozens of other non-competitive performances, it was inevitable that many groups would feel slighted in the coverage. Because the Father/Son/Grandson Chorus was featured twice in the July/August issue (pages 28, 32), it was hard to justify a third time at the expense of another worthy group. These are always tough calls!



It's impossible to have perfection, but there was one pseudo-major factual note I wanted to correct. On page 16 you note that Paul Saca and Myron Whittlesley were the only two new medalists in the ranks of the top five. Patrick Haedtler was also new with the bronze, having placed sixth with us previously.

ALAN GORDON

Bari, Masterpiece Quartet

The performers and performances continue to improve each year, but a couple things in Kansas City bothered me a little. I always assumed performers were supposed to use musical embellishments to help better tell a song's story. Some songs were just musical embellishments using non-traditional chords in the chord progressions of swipes and tags. This showed the vocal prowess of the performers, but had little to

do with the song or the story. Sort of like listening to five or six tags woven together. Great singing, but no story in song.

I also think the inside jokes poking fun at fellow performers are getting a little old and occasionally border on rudeness. I'm sure most of our newer members had no idea what these inside jokes were all about. Looking forward to Portland.

JERRY TRACEY

Seymour, Ind.

The latest issue of *The Harmonizer* really captured the essence of the Kansas City convention with all of the cool insider's references. The **Musical Island Boys'** highest-scoring song, though, was "Now Is the Hour," which averaged 90.3 points, not "Who's Lovin' You." The words you used to describe the quartet's rendition of the latter ("most original, ground-breaking, out of the box, one of the biggest ovations of the week") could also be applied to the former, a substantial portion of which was in New Zealand's native tongue, Maori. I forget who arranged the piece. Probably some bald-headed guy ...

TOM GENTRY

Akron, Ohio

Who had the chutzpah to misspell "Rogovein"?

Thank you for running the picture of **Chutzpah!** One error, however: Our baritone's name is Rogov-ein not Rogobein. If you run a correction note, the friends he met at Directors College a few years ago might more easily recognize him.

PAT KELLY

Tel Aviv, Israel

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My resolution for 2012: A new Man of Note

As we start this New Year, it is once again time for resolutions. I plan to knock one stroke off my golf handicap, lose five pounds and get at least one more Man of Note award. I challenge each of you to make this last one a high priority during 2012.



By the time you read this, Operation Harold Hill will be well under way. Make sure your chapter signs up for this exciting membership program. More than 50 of the Society's leaders past and present have agreed to be Harold Hills, who will provide individual assistance to their assigned chapters in making the most of this effort. If you have not gone online to www.operationharoldhill.com, please take a look at the website and the programs that will help your chapter grow.

Last night I had the pleasure of installing the officers at the Chattanooga, Tenn. chapter. They will finish their chapter year with over 20 public performances. *WOW!* As a result, they have added a number of new members and have exposed thousands of people to our style of music. My wife and

I had a great time, and as we were driving home we talked about the wonderful friendships we have enjoyed through our barbershop activities. It's like being part of a huge family. I'm sure your chapter has also enjoyed spreading our enthusiasm for singing to others.

As I write this, the staff at headquarters is busy preparing for the Tucson Midwinter Convention. Fifteen great youth choruses will be performing for us, as well as our district senior quartet representatives and our top international quartets. It's also a wonderful opportunity to visit the great southwest and spend some relaxed time with your friends. Seats are filling up fast, So I hope I will have seen many of you there.

ldeters@barbershop.org

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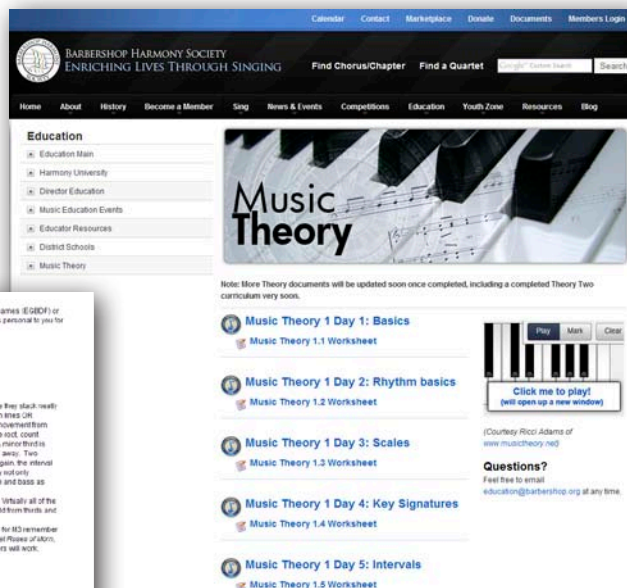
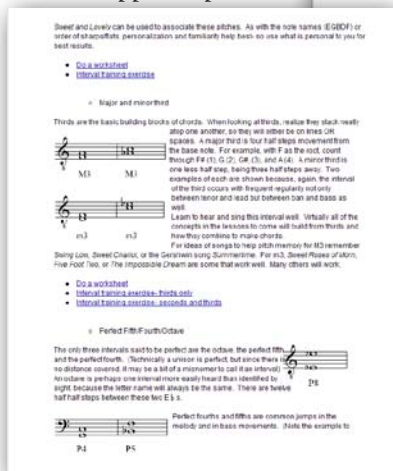
Please visit www.barbershop.org/portland





Now you can learn music theory online for free

If you've always wished you had a better understanding of music theory, now you can learn at your own pace for free at www.barbershop.org! Even basic music theory can help any barbershopper improve



his overall musicianship, sight-singing skills, and for aspiring di-

rectors, get you closer to your director certification.

Designed specifically for barbershoppers, the new online course adapts the proven Harmony University curriculum to self-paced learning, including worksheets, aural training exercises, and articles. The theory 1 course is already online, with theory

Adam Scott with input from other Society staff and from more than a dozen barbershoppers running the spectrum from beginning to expert music theory skill sets. Society Webmaster Eddie Holt has also worked overtime incorporating Ricci Adams' piano widgets and custom aural training. Try it and start being a better musician and more skilled barbershopper.

Go to www.barbershop.org and click on the education tab, or go to www.barbershop.org/education/music-theory.html

2-4 becoming available in the future. A free Google account is required to view the documents, which are in Google Docs format.

The online course follows the Harmony University format of four years theory spaced over six days with a test at the end of each "year." The courses were created by Society Music Educator

Barbershoppers around the world join together in first "virtual chorus"

If you've been to an international convention, you know what it's like to combine your voice with barbershoppers from around the world—but have you ever done so from your own home? Dozens of barbershoppers did it in a "virtual chorus," singing a David Harrington arrangement of "If I Had My Way" under the baton of British barbershopper and organizer Peter Nugent. Each barbershopper recorded an audio/video version to Peter's visual track then uploaded it to a shared drive for mixing.

See the result at <http://tinyurl.com/vchorus>. Get details about the next virtual chorus at www.virtual-chorus.com.





Dozens of Harmony University scholarships available for 2012

The following scholarships are available for Harmony University, all thanks to your generous support of Harmony Foundation. All scholarships include full tuition and board; none include travel costs. To those interested in applying, please first read the full rules for each scholarship at <http://tinyurl.com/HUScholars>.

Director's College. For front-line directors, assistant directors or aspiring directors who have not received a Society/Harmony Foundation Scholarship within the last five years. Applications must be post-marked no earlier than March 1, 2012 and no later than April 1. Download applications at www.barbershop.org and send to Education Department, Attn. Director's College Scholarship, 110 7th N, Nashville, TN 37203. (Please do not e-mail.) For more info, contact Mike O'Neill at moneill@barbershop.org or 800-876-SING x4126.

Bring your baritone free. If you sign up for the quartet track at Harmony U, it's four for the price of three courtesy of Harmony Foundation and the Larry Ajer endowment. Scholarships are limited. Contact slewis@barbershop.org or 800-876-SING x4122.

Earl Moon. Sponsored by the Whittier, Calif. Chapter, pays tuition for first-time barbershopper attendees who might not otherwise have the opportunity to attend. Download an application at [\[alaires.org\]\(http://alaires.org\). By May 1, 2012, submit your application to Jeff Pulice, 9938 Mina Ave., Whittier, CA 90605 or \[jeffpulice@gmail.com\]\(mailto:jeffpulice@gmail.com\).](http://www.chor-</p>
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Larry Ajer. For a successful, active, competing quartet that wants to reach the next level. Get rules and applications at <http://tinyurl.com/HUScholars>. Mail completed applications to the Education Department, Attn. Larry Ajer Scholarship, 110 7th N., Nashville, TN 37203. For more information, contact 800-876-SING x4122 or slewis@barbershop.org.



Lou Perry. Goes to the creator of the best original arrangement, as evaluated by eminent arrangers. Songs from any era qualify as long as they are arranged in the barbershop style, something that might be heard on a chapter show. Young arranging talent especially welcome to apply. Deadline: March 15, 2012. Send electronic files by e-mail (preferred, Finale or PDF) to RobCampbell@aya.yale.edu or by regular mail to Dr. Rob Campbell, PO Box 9335, San Diego, CA 92169.

Society briefs

Online video training for directors. Wanna be a better director? Want better Barberpole Cat singing in your chapter? Check out four videos on directing technique at www.barbershop.org and participate in the discussion. (Hint: Some are intentionally "off"!) Then check out all the other great director resources on the page at <http://barbershop.org/pole-cat-directing-techniques.html>.

New ASCAP form and payments. ASCAP has issued a new reporting form for 2012, now on the Society's website at <http://tinyurl.com/ascapbbs>. For chapters grossing less than \$51,111.11 for shows performed in 2012, the new minimum payment will be \$230. Send questions about ASCAP or other licensing agreements to library@barbershop.org.

Learn Barberpole Cats from Tim Waurick. Learn the Barberpole Cats via learning tracks by **Vocal Spectrum** tenor and learning track king Tim Waurick. Individual parts CDs are \$5, and all four parts cost \$18. Get yours at www.harmonymarketplace.com

\$5 dues increase has begun. Facing ever-increasing costs to do business, in order to balance its budget, the Society has

implemented a \$5 annual dues increase per member effective Jan. 1, 2012.

Barbershop on Comcast. Watch some of the best barbershop videos from International Conventions at home through Comcast Xfinity's On Demand service. Comcast subscribers: just go to the Music Folder, click on Music Picks, and choose the Barbershop Harmony category. Tell your friends, family and fans about this exciting viewing opportunity and let your local Comcast office know you appreciate this offering. Watch your e-mail for *LiveWire* updates regarding playlist offerings.

World Choir Games adjudicators announced. In its first-ever event on American soil, the World Choir Games will be held July 4-14, 2012 in Cincinnati—shortly

after our international contest. Choruses from around the world—including Society groups in the first-ever "barbershop" category—will be adjudicated by promi-





Martini



Village Vocal Chords



Melodeers



Foreign Exchange

THE OTHER INTERNATIONAL CHAMPION QUARTETS. In fall, 2011 international contests, Sweet Adelines crowned quartet champ **Martini** and chorus champ **Melodeers** (Chicago). Harmony, Inc. crowned quartet champ **Foreign Exchange** and chorus champ **Village Vocal Chords** (Chicago). Congratulations!

nent judges from around the world. Eminent judges will include Kirby Shaw, Rosephanye Dunn Powell, Aida Swenson, Jennifer Tham, and Aarne Saluveer.

Get Kansas City MP3s online. Everything is up at the iTunes store, thanks to a partnership between the Society and Naked Voice records. Along with decades of past contest recordings, Naked Voice Records boasts the world's largest digital catalog of a cappella for sale—more than 6,000 songs from more than 400 barbershop and non-Society artists. See the complete list of artists and tracks at www.nakedvoicerecords.com.

Enter the PROBE International Bulletin & Web Contests. The bulletin contest is now open to all chapter bulletin editors, hardcopy or online, weekly or bi-weekly. Send two consecutive hardcopies (or printouts of electronic) issued during 2011 (must have published at least six to be eligible). Will be judged on layout, reproduction, content, grammar and style. Send to IBC Chairman Lowell Shank, 2413 Stonebridge Lane, Bowling Green, KY 42101. lowell.shank@sku.edu, 270-202-0515. The PROBE Website Contest is for chapter websites active during 2011. for more details, contact Lyle Southam, PROBE Web VP, Lyle@BarbershopHarmony.ca.

Entry deadline for both contests is April 1. All entries will be evaluated prior to the international contest in Portland, where the winners will be announced. www.harmonize.com/probe

Clancy steps back, Oxley steps up. Jeff Oxley (bass, **Max Q**), past associate director of **The Vocal Majority**, has been named primary musical director. Eleven-time international gold medal director Jim Clancy now holds the title of executive director, and his son, Greg Clancy, has returned to the VM as creative director.

Portland Chorus Order of Appearance

1. Grand Rapids, MI
2. Concord, MA
3. Greater Toronto, ON
4. Elizabethtown, KY
5. Hell's Kitchen, NY
6. Manhattan, NY
7. Houston, TX
8. Greendale, WI
9. Bloomington, IL
10. Stockholm, Sweden
11. Wasatch Front, UT
12. Fremont, NE
13. Jacksonville, FL
14. Western Hills, OH
15. Bay Area, CA
16. St. Charles, MO
17. Western Washington, WA
18. Research Triangle Park, NC
19. Nashville, TN
20. Atlanta Metro, GA
21. Metro Kansas City, MO
22. Kansas City, MO
23. Hilltop, MN
24. La Jolla, CA
25. Sunrise, FL
26. Greater Central Ohio, OH
27. Mohawk Valley, NY
28. Salem, OR



CONVENTIONS 2012

PORTLAND, ORE.
July 1–8

2013
TORONTO
June 30–July 7

2014
LAS VEGAS
June 29–July 6

2015
PITTSBURGH
June 28–July 5

2016
NASHVILLE
July 3–10

2017
MINNEAPOLIS
July 2–9

2018
ORLANDO
July 1–8

2019
SALT LAKE CITY
June 30–July 7

MIDWINTER
www.barbershop.org/midwinter

2012
TUCSON
Jan. 17–22

HARMONY
UNIVERSITY 2012
St. Joseph, Mo.
July 29–Aug. 5, 2012



Learn how to interpret barbershop songs

Interpretation: “A particular adaptation or version of a work, method, or style.”

— Webster’s Dictionary

“Interpretation.” We bandy the word about and think we know what it means, but when it comes time to interpret a song, most of us are lost. We resort to copying what we heard off of a champ’s CD, whether or not it highlights our own ensemble’s strengths or fills our needs.

For barbershoppers, “interpretation” denotes the techniques we use to guide the listener on a specific musical journey. We make music, and the listener is moved on an emotional and sometimes physical level.

So, how do we accomplish this when tasked with interpreting an arrangement?

Step 1: Identify the song’s most important element

In my “Interpretation Demystified” class at Harmony University, we cover in detail how to identify the four major elements of a barbershop song: lyrics, melody, harmony and rhythm. While all four elements may be found in a given song, in most arrangements and most interpretive plans, one element will be dominant.

Lyric. Barbershop ballads are renowned for being lyric songs, and 2011 International Champ **Old School** does nothing to dispel that notion in their gold medal performance of “Little Town in the Old County Down.” Of course, being the romantic saps we are, we barbershoppers tend to think of lyrics—“the message”—as *always* being the most important element, but “it ain’t necessarily so.”

Melody. Some singers—Mike Slamka, Joe Connelly, Randy Chisolm, Joe Mazzone—can take a melody and make it soar. For their groups, it’s frequently all about the shape of the melody! Reigning Sweet Adelines Queens of Harmony **Martini** broke onto the scene in 2008 with a stunning performance of a great melody song, “All the Way.”

Get your hands on a DVD to hear how they caress this fabulous Jimmy Van Heusen song.

Harmony. While this is an element of every barbershop song, some arrangers—Mike Senter and David Wright come to mind—regularly turn harmony on its ear! Listen to the updated version of “Story of the Rose” by 2011 fourth-place collegiate quartet **Expedition**. They

trust the arranger’s harmonic choices to turn an old chestnut into a feast for the ears.

Rhythm. This is perhaps the easiest of all elements to identify—it occurs in virtually all of our uptunes, especially those arranged by Greg Volk or Aaron Dale. Listen to the **Masters of Harmony** sing “Alabama Jubilee” at the 2011 International Contest. Even when they slow it down, the underlying rhythm is foremost in director Mark Hale’s mind as he guides the chorus through this wonderful Aaron Dale chart.



The author (right) in the impressive international debut of GQ in Kansas City

Combination. Of course, some songs don’t have just one defining element, but rather a combination of the above. In fact, many of our most powerful barbershop performances occur when all the elements are combined by the arranger in a magical way. Folks in Kansas got to hear **GQ** singing a smoky version of “My Foolish Heart.” (Purchase it from nakedvoice-records.com.) It has a glorious Victor Young melody; strong, emotional lyrics by Ned Washington; some thrilling harmonies created by yours truly; and a rhythmic setting reminiscent of the 1950s. Put it all together with a “mighty awesome” Joe Connelly interpretative plan, and the result is memorable!

Step 2: Let the most important element guide your interpretive decisions

You have now identified a chart’s major song element(s), but how does that guide decisions?

The most important element wins. If you’ve been a barber-shopper for long, you have performed songs in which you caress and emphasize key words and phrases. That’s great for interpreting a lyric song; but in a rhythm song, you cannot do

this at the expense of forward motion. In a melody song, you don’t pause to worship a great chord if doing so interrupts the melodic line. In a harmony song,



Brent

Graham

Harmony U faculty, noted arranger, performer, judge, bari of GQ quartet thegrahams@visi.com

Listen to these great performances!

Go online to hear some of the examples given in this article:

- “Little Town in the Old County Down” (tinyurl.com/OSLittleTown)
- “Story of the Rose” (tinyurl.com/ExpRose)
- “Alabama Jubilee” (tinyurl.com/MoHAlabama)

you'll waste the arranger's genius if you jazz up the rhythm at the expense of exploiting some masterful chord progressions.

Build an interpretive plan that maximizes the impact of the most important element. Then interpret secondary song elements in a manner that strengthens, rather than distracts from, the main element.

Make the song your own. If everyone took the same approach, our contests would be pretty boring, eh? Think back to the late 1960s through the early 1980s, when we usually heard the same charts over and over, with the same, often-contrived interpretation. Pretty boring for our audiences. So what happened? Our arrangers started changing things up a little.

For example, in 2003, Jay Giallombardo took two gold medal ballads, "Who'll Take My Place When You're Gone?" and "Lover Come Back to Me," and re-cast them as thrilling uptunes for **Excalibur**. The group itself may also put a great spin on a given arrangement. For example, 2005 champ **Realtime**'s version of "Yesterday I Heard the Rain" is a wonderful combination of melody and harmony—quite different than Armando Manzanero singing his own composition as a slow tempo song! What I'm saying is this: don't be afraid to think creatively when it comes to interpreting a song, because you never know what magic could occur with a fresh approach.

Go beyond the learning track. With the advent of great learning tracks made by extremely talented singers, we often must move from a learning track's interpretation to interpretations of our own. Once again, start by identifying the song type and then make interpretative choices based on the most important element. If your learning track artist thought the song was a lyric song but you feel melody is more important, alter the interpretation to fit your approach.

Follow the three Ps. Besides attending my class at Harmony U, where you get to put these concepts into action, I suggest the Three Ps:

- **Pay attention.** When a song moves or touches you, enjoy it first, but then try to figure out why it had the impact it had.

- **Practice.** Find songs you haven't sung before and practice interpreting them. And try applying interpretation to tag singing—it's fun and informative!

- **Perform.** See how your interpretative choices work in performance. Let the audience be your measuring stick, and don't be afraid to change what doesn't work.

We are in an era of barbershop that will go down as one of the most cre-

ative and exciting ever. Our arrangers are exploring strange, new worlds of harmony and rhythm, and it is up to us as performers to embrace their vision and make it our own. By basing your interpretative choices around song-type identification, and being open to fresh, new interpretative approaches, we can make these great arrangers look even better in the eyes of our audiences.

Good luck! ■

We're singing better and having more fun. Give yourself every advantage!



Talk about powerful! Groupanizer includes:

Recruiting tools, attendance trackers, great public websites, ticket sales, copyright solutions, repertoire trackers, rehearsal planning, calendars, rosters, invoicing, PayPal integration, Marketing tools, multiple language support, and much more!

"Very happy, extremely happy..."

Alan Levezu, webmaster
American River Chorus

Finally, all in one place.

"A blessing to our organization..."

Aaron Dale, Director
Kentucky Vocal Union

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Operation HAROLD HILL

Growth for your chapter

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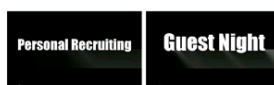
Leadership is Taking Action!

Ideas, Ideas, Ideas

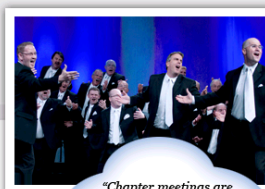
It Works For Many Chapters...



Chapter growth and success starts with YOU! Take a look at ideas that work for chapters just like yours.



[Click here to see many more ideas just like these!](#)



"Chapter meetings are fun. There's a new energy in the air, and it keeps getting better!"

"It only took a few good ideas and a few guys to run with them, and it's made a HUGE difference!"

It can work for you!

Operation HAROLD HILL

When chapters caught the Harold Hill spirit in 1996, we grew by thousands. He's back.

You are at your first middle school dance, the boys are all lined up on one side and the girls on the other. Nobody is dancing yet. You begin to gather your courage and scan the line-up. And then...

There she is ... the one. Your fragile middle-school soul tries to muster the courage to talk to her. Will she laugh in your face? What if she has a boyfriend, and he beats you up in front of everybody? Maybe she'll hate your shoes. You decide she'll probably just say no, and you stay by your friends.

One of your friends has been watching your face. He punches you in the arm and issues a challenge: "Just go ask her!"

You throw caution to the wind. As you walk toward her, you hear the *Star Wars* main theme playing in your head, giving you strength to cross the vast desert

that is the dance floor. You finally make it across. You reach out your hand to her and say, "Will you dance with me?"

What does all of this have to do with barbershop?

You have probably already heard, but for all of 2012 we will have a membership campaign called "Operation Harold Hill." Essentially, we are asking every member to pledge to bring in at least one new member into the Society in 2012.

Sounds easy, right?

The middle-schooler inside of us knows otherwise. Sometimes it's hard to start a conversation with someone you don't know and ask if he likes to sing. What if he says no? Oh, the shame!

Not really.

www.operationharoldhill.com

What's the worst he can do? Say no? If someone doesn't like to sing, it's not like your ego was on the line in the first place. This is no middle school dance. And the more people you ask, the better chance you are of having someone say yes! *Win!*

We'll come back to this; first let's answer some questions.

What is Operation Harold Hill?

Let's start with a little bit of history. Operation Harold Hill is already known for its success in 1996, when membership numbers headed upwards. The idea was for specific volunteers ("Harold Hills," like the motivational "professor" in *The Music Man*) to communicate with chapters who had opted into the program. Once the chapters were committed to the program, the chapter members signed a pledge vowing to bring in at least one new member.

(Can you imagine if we actually did that today? 25,000 new men in one year! Am I the only one that gets a rush of excitement from that statement?)

Their goal was to bring in 2,880 new members in the first six months. It took effort on everyone's part to take on the challenge. Effort from the members. Effort from the chapters. Effort from the districts. Effort from the volunteers. Everyone had to have equal commitment to reach the goal placed before them.

Guess what? *They did it!* In six months, they

brought in 2,880 new members. Not only did they do it, they surpassed their goal!

How does this apply today?

Operation Harold Hill 2.0 will follow the same successful approach as the program in 1996. We are still asking chapters to opt into this program. We are still asking members to dedicate the year to membership growth for their own chapter, however "uncomfortable" it may be to ask strangers if they like to sing.

One of the great things about 2012 is that we have revolutionized communication since 1996. This time, we have www.operationharoldhill.com, the Operation Harold Hill Facebook group, info in LiveWire, and, of course, nearly every member now has e-mail.

One thing that won't change: Today's Harold Hills will still be communicating the old-fashioned way. They will be assigned chapters who opt in to the program and will call their leaders on the phone to get updates about how the chapter is doing, what programs they have been following, what troubles they have encountered, etc. Personal communication is key to Operation Harold Hill, so each chapter who elects to be in the program will get a call at least once a month. Each call will be designed to help the chapter overcome obstacles and motivate chapter members to

Becca Box
Manager of
Membership
Services
bbox@barbershop.org



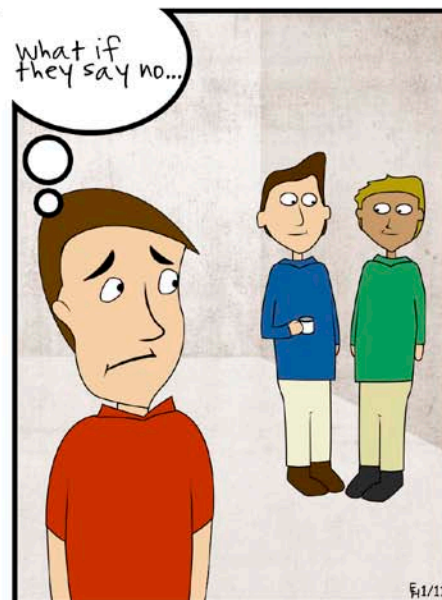
CARTOON BY EDDIE HOLT



Asking her to dance... scary



Asking for a raise... scary



Inviting them to chapter... NOT THAT SCARY!

continue on their path to membership growth.

What's in it for me?

The biggest incentive is a healthier, happier chapter. Your chapter will have constant communication from your volunteer "Harold Hill." There is a website with a tremendous amount of educational material dedicated to helping your chapter grow in 2012. If membership growth isn't enough for you, various prizes will be given to successful chapters and members.

The biggest prize is a trip for two to the 2013 International Contest in Toronto, six nights of 75th Anniversary barbershop bliss. Who could ask for more?

How does my chapter opt in to Operation Harold Hill?

The first thing to do is assign one person as the "Operation Harold Hill Chairman." He should already be a chapter officer, and he will then be the point of contact for the volunteers. The next step will be for him to go to www.operationharoldhill.com and sign the chapter up. A link to enroll the chapter will be on the front page.

Now comes the hard part. Are you ready?

Click the link. Type your member number in the spot marked "Member Number." Click "enroll."

YOU DID IT! Your chapter is now enrolled in Operation Harold Hill! Now look around the website for ideas other chapters have used to successfully grow membership in their chapters!

I've enrolled in Operation Harold Hill, now what?

Shortly after you enroll, you will be contacted by your Harold Hill to get a feel for your chapter. Be prepared to answer a bunch of questions regarding chapter health. For example, "What past membership growth programs has your chapter been involved in? What are your chapter goals? What are the demographics for your city or town?"

What's the next step for your chapter, you ask?

Go out there and tell people about the hobby that you love. Talk to them about your chapter. Ask them to come. What's the worst that could happen?

Well? What are you waiting for? ■

www.operationharoldhill.com



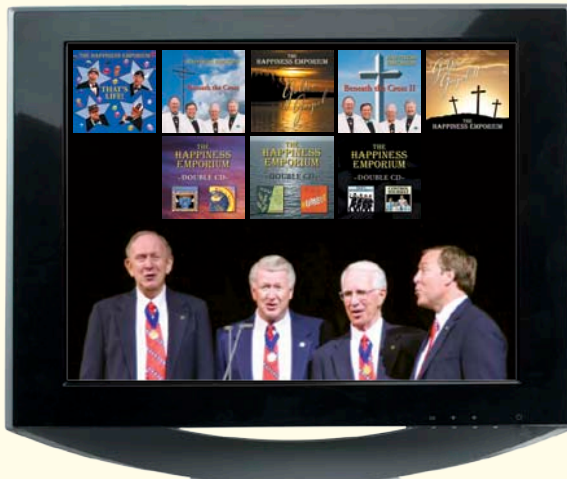
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- WMA files work on many portable media devices

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Welcome new members! Thank you recruiters!

New members who joined between May 1, 2011 and December 15, 2011. Each recruiter's name follows in *italics*.

Cardinal

Scott Andrews
David Haines
Dennis Andrews
David Haines
Eric Clark
Willard Adkins
Rob Dwenger
Greg Holliman
Thomas Fisher
Richard Bruick
Keith Hanthorn
S. Jean Hall
Na'im Mahboubi
Joe Bourne
Milton Marlin
Lindle Pogue
David Meade
Kelly Andrews
Patrick Pery
David Haines
Tony Reevey
Aaron Keeling
Timothy Ropp
Dennis Fisher
Dale Schulze
Paul Tomaszewski
Charles Self
Franz Frederick
Franz Siple
Jack Gossett
Gordon Smith
Colin Craig
Tristan Snyder
Zachary Snyder
Theodor Snyder
Jonathan Snyder
Ken Straughn
James Gilchrist
Jacob Sullivan
Aaron Keeling
Richard Teeple
Vaughn Albert
Stephen Thomas
James Farrell, II
Nick Walters
Dylan Curtis
John Yingling
Loran Sims

Central States

Bryce Anderson
Gene Torrens
Bob Appel
Robert Merkle
Elbert Aufdenkamp
Lonnie Miner
Kyle Beck
Andrew Rembecki
Dale Behrens
Allen Erickson
Jack Beyers
Matthew Richardson
Daniel Brozik
Thomas Renner
Matt Byrd
Jim Pierce
Duane Claassen

Dean Doyle
Ben Clark
Gene Wiley
Gary Davis
Francis Wilson
Jim Delaney
David Tingwald
Phil Detrick
Mike Scott
Stephen DiLorenzo
Daniel Bartholomew
Dan Downs
Mark Beneda
Caleb Duff
Darrell Denker
Jared Flodman
Bob Roth
Kirk Francis
Edward Kammer
Jesse Froese
Bill Loewen
Jonathan Gardner
Tom Tipton
Will Hageman
William Bunyan
Connor Hall
Lyle Schwery
Fulano Harmon
David Rowe
Jeffrey Howe
Robert Mance
Nathan Johnston
Ravi Raghuram
Sam Jones
Gregory Garvin
Seth Kiser
Carrell Day
Tyler Laverack
Andrew Rembecki
Gus Lazo
Paul Ogle
Evan Lewis
Cody Via
Herbert Lockwood
Donald White
Paul Madison
Gerald Wirth
John Martin
Jim Griffith
Sean Mathews
Al Sona
Mark Maxwell
Mark Sadewasser
Ike Maytum
Mike Maytum
Mike Maytum
Mike Maytum
Jeremy Montague
Andrew Rembecki
David Morrison
Bob Roth
Stacy Nass
Stacy Williams
Jacob Neff
Gregory Garvin
Jesse Nelson
Dennis Rademacher
Ben Pashon

Sam Jones
Mark Perry
Earl Martin
Seth Phillips
Dennis Rademacher
Zachary Pierson
Chris Pierson
Drew Poinsette
Bob Roth
Aaron Powell
Jeremy Albright
Thomas Prochaska
Art Hastings
Marcel Pryor
J. Christopher Pryor
John Ragan
James Nelson
Kenneth Ropte
Allen Erickson
Hans Rorstrom
James Rorstrom
Jake Rundle
Franklin Koch
Doug Scheidegger
Mike Scheidegger
Karl Schilling
David Haas
Joe Schneiders
Connor Hall
Chad Schuetz
Jeff Moler
AJ Skinner
Jacob Neff
Ruxton Smith
Jonathan Carlson
Noah Snurr
David Montgomery
Ryan Sprague
Ted Scott
Evan Talley
Mary Halsig
Clay Talley
Evan Talley
Jacob Teasley
Michael Bass
Mark Thornburg
Paul Kelly
Patrick Tyler
Jeremy Albright
Donn Vanden Bosch
Gene Torrens
Shawn Vaske
Mike Scott
Austin Veteto
Jeff Veteto
Jake Williamson
James Mathison
Tyler Wilson
Andrew Rembecki
Aron Wilson
Mark Butler
Zander Zietlow
Nicholas Rasmussen
Kent Zimmerman
Jordan Zimmerman

Dixie

Michael Allen
Barry Elliott
Zac Beatty
Shaun Sneed
Tyler Carpenter
Jess Helton
Joseph Carvin
George Vogner
Malcolm Causey III
Ivan Cottrell
Bert Colon
Alan Smart
Tharen Debold
David Fobart
Andrew Doetsch
Tom Riggie
Noel Fendlason
William Farrar
Chadwick Garber
Colin Bagwell
Robbie Goins
Chad Guyton
Phil Guy
Charles Robinson
Nathan Herz
Clyde Jackson, III
Caleb Hodges
Michael Allen
David Hogue
Joseph Wingard
Marvin Humphries
Mike Walsh
Tony Ivey
Jimmy Tompkins
KJ Jeffries
Erich Shultz
Shelby Johnson
Leslie Wade
Daniel Knoll
Hans Siewertsen
Keith Lay
Melvin McKenzie
Thomas McPherson
James Foote
Aaron Moss
Freeman Groat
Tony Nichols
Gregory Roberts
Linc Parrott
Mike O'Neill
Josh Reese
Erich Shultz
Mark Reitz
Harland Ragle
Grady Rhoden
Beau Christian
Jake Simpson
Ronald Regan
Bob Sprinkle
Thomas McPherson
Jerre Whitson
Jess Helton

Evergreen

Mark Anderson
Will Banks
Matt Astle
David Martin

Luke Baldini
Kyle Wipp
Leroy Barnhart
Gary Gale
Richard Bates
Robert Meisner
Rick Belfry
Jim Drake
Mike Boll
Raymond Jones
Clif Caldwell
Charles Wagner
Aaron Con
Fergie Ferguson
Kevin Davis
Jake Lombardo
Thomas Dechert
David Mitchell
Chase Drake
Jamie Peterson
Jim Drake
Paul Prappas
Taylor Emmett-Strong
Kyle Wipp
Jeffrey Finkbonner
Josh Honrud
KC Frankland
Jim Thorpe
Travis Gamble
Sean Huston
Gord Giesbrecht
James Wilde
Wilton Grimshaw
Gary Anderson
Samuel Hersman
Brice Todd
Fred Hoffer
William Bush
Rett Hubbard
Roy Richardson
Gavin Jensen
Ted Chamberlain
Hiko Katsuhisa
Fergie Ferguson
Scott Kelly
Jamie Peterson
Christopher Kilday
Terry Gose
Karl Kraber
Robert Woodruff
Don LaPointe
Ivan Cermak
Darrin Loeschner
Rex Parker
Pete Mahaney
Sean Kelly
Terry Millsap
Vance Plymale
Jean Mistrot
Sean Murch
Russ Mitchell
Jim Thorpe
Scott Moore
Jack Lehman
Kyle Morris
Larry Swan
Christian Neufeld
David Rohrer

Dean Pond
Steve McArthur
Hayden Prigmore
Kraig Dahl
Andrew Rice
Norman Christenson
David Rice
William Bush
Nick Rodriguez
John Rodriguez
Anthony Sanders
Jamie Peterson
Arthur Sanderson
Carl Gung
Lawrence Schechter
Bill Sansom
Peter Somerville
Guy Bird
Scott Speer
Jack Carpenter
Julian Theberge
Jamie Peterson
Austin Thompson
David Mural
Alvin Tong
James Ransom
Dave Vale
Daniel McMasters
Tom Wadkins
Merle Herrett
Robert Weschler
Jerry Kelly
Bob White
James Hoover
David White
Michael Pardis
Paul Williams
Robert Hall
Albert Williams, Sr
James Farrens
Tracey Windley
Jesse Anderson
Joshua Wiser
Jamie Peterson
Tyler Withers
Kraig Dahl
Young Yi
Arthur Sanderson

Far Western

Kent Bauer
Ed Cotton
Gunther Beatty
Matthew Beatty
Cortlandt Bender
Richard Cram
Darren Besoyan
James Minoudis
Berry Bownds
Lynn Grubb
Silas Burdick
Al Leuthe
Joshua Burrow
William Holden
Steven Calapp
Evan Weininger
James Campbell
Thomas Carter
David Center

Geoffrey Mordue
Andrew Collins
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Matthew Gibbs
Sherman Baughman
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Verne Bagby
Pat Hackney
Michael Frazer
Gary Heald
Stephen Diamond
Peter Henning
Glenn Hudgens
Ted Henson
Jerry Levine
Jonathan Hinckley
John Minsker
Joseph Hinckley
Jeffery Bunch
Daniel Hinckley
Sean Chasworth
Walter Howard
Mark Sundahl
Bob Hu
Larry Paterson
Charles Insolo
Bob Bauer
Jack Johnson
Edward Massa
Matt Jordan
Big Joe Ferrante
Mark Klenk
David Poll
Norm Knowlton

Joe Pascucci
Jeff Leahy
Alan Hanson
Michael Levi
Donald Duperson
Janson Liur
Don Salz
Leslie Lorenzen
Leslie Cudworth
Tim Lynch
Greg Goyhenetche
Fred MacDonald
Bryan Epps
Pete Martens
Jeffrey Healion
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Corley Phillips
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Norm Nance
Kelly McConnell
Walter Noon
William Shova
Brian Oberholtzer
Lars Isaacson
Walter Oden
John Minsker
Robert Ost
Maurice Debar
John Ragland
Glenn Ragland
Louis Regas
Aaron Aubuchon
Roberto Reyes
Sumner Howard
Lawren Richardson
Larry Paterson
David Rivas
Harry Sundquist
Nick Roberto
Leslie Stagnaro
Jorge Ruvalcaba
John Saylor
Isaac Salmon
Steven Salmon
Collin Salmon
Steven Salmon
Allen Smith
Harry Sundquist
Elliot Smith
Fritz Grunenwald
Nathan Smith
Charles Roscoe
Ray Smith
Jerry Herling
Joseph Sosa
Luther Case
Leading Tone Spar
Eric Smith
Porter Sproul
Brandon McNabb
Dick Stein
Chuck Nicoloff
Michael Syverson
Dennis Johnson
Tyler Turner
Aaron Smith
Rudy Vasquez
David Kilpatrick

2012 International Convention Portland

July 1-8, 2012

Tuesday, July 3

10 a.m.-3:50 p.m. Harmony University Classes
5-9:30 p.m. Harmony Foundation Collegiate
Barbershop Quartet Contest
After CBQC *Larry Ajer - Tuesday Night Party

Wednesday, July 4

10 a.m.-9:30 p.m. Quartet Quarterfinals
(Intermissions and break times
TBD)
10-11 p.m. Dixieland Band

Thursday, July 5

9-10:30 a.m. Good News! Gospel Sing
9-9:50 a.m. Master Class -
Masters of Harmony
11 a.m.-3 p.m. Quartet Semifinals
4:15-6:30 p.m. *World Harmony Jamboree
7:30-10 p.m. *AIC Show

Friday, July 6

10 a.m.-2:30 p.m. Chorus Contest Session #1
4-8:30 p.m. Chorus Contest Session #2

Saturday, July 7

9 a.m.-noon **Sing with the Champs
11-11:50 a.m. Master Class - Old School
12:15-12:45 p.m. MegaSing
1:30-3:30 p.m. *Harmony Foundation
Presents ... Show
6-7 p.m. Quartet Finals Awards &
Pre-show
7:00-9:30 p.m. Quartet Finals
10 p.m.-1 a.m. Chorditorium

Sunday, July 8

9-10 a.m. Church Service

* = Separately ticketed event

** = Audience participation free, singing participation
involves a donation to Harmony Foundation



You won't have to climb Mount Hood to get a high in Portland!

The chorus and quartet contests, the tagging and the pure joy of singing will keep you in the clouds all week!

What highs are in store in the chorus contest this year? What'll be the big buzz?

Whether drama or comedy, the artistry is always inspired! **Great Northern Union (LOL)** was oh-so-close to the gold in 2011, coming in a wispy .2 of a point below **Masters of Harmony (FWD)** to win the Silver. Now that they have earned a place among the elite, GNU will be taking on **Ambassadors of Harmony (CSD)**—what will AoH do to top their 2009 “76 Trombones” routine? After a year off, what will Midwest Vocal Express (LOL)—who gave us the “Fish” and “Male Olympic Synchronized Swimming”—come up with next? Who knows what will happen?

Forget flying seafood in from the coast.

You're practically on the coast! Sure, this is salmon country, and you can really load up on the Omega3s here. But if seafood's not your thing, you can get great locally-raised steaks too. Portland's signature cuisine is called “Northwest” because, along with the abundance of seafood, they have beef, buffalo and free range chicken farms nearby, so dining “from farm to table” is a daily treat. Portland is also known for its plethora of high-quality downtown food

carts, clustered around outdoor seating areas. Unique restaurants, including many varieties of Asian, Italian, and Mexican, offer a different taste sensation for every day of the week. And, if it's beer you want, Portland has more microbreweries and brewpubs per capita than any other city in the nation. Note for dining or shopping: Oregon is one of those rare states that has NO SALES TAX!

Another record-setter in the quartet competition? Just Might Be!

Both **Ringmasters (SNOBS)** and **Musical Island Boys (NZABS)** will be making a long trip across different ponds in hopes of striking gold in the American West this year. They were only .3 of a point apart in 2010, so it's anybody's guess which way that will go. They'll be seriously challenged by other contenders, but it's quite possible we could have an overseas champion for the first time!

Portland is a terrific convention city!

Take a beautiful convention center, add an acoustically excellent Rose Garden Arena, mix in plenty of great food and some of the most gorgeous natural scenery in the USA, and you'll have to say, Portland has it all!

Registration Pricing Great family packages!

Member/Associate/Affiliate Pricing (up to two registrations allowed per member at the discounted price): \$175

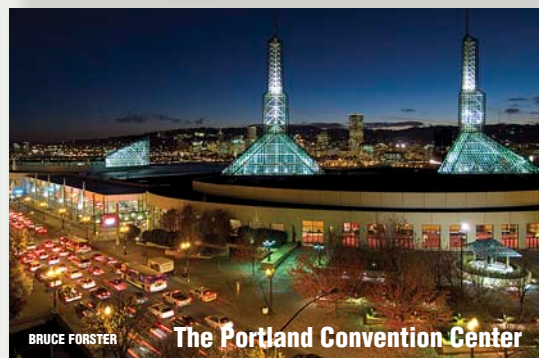
Non-Member Pricing: \$189

Youth Pricing (25 & Under): Early Bird \$99

Family Four Pack (two adults and two youth from same household): \$409

Enter promo code “familypackage” to receive discount.
Additional Youth: \$25

Getting around Portland is a snap—the city is so walkable, Portland has been named the “Best Walking Town in America” by *Prevention Magazine*. But you don't have to walk—the MAX Light Rail system is FREE within the convention district!



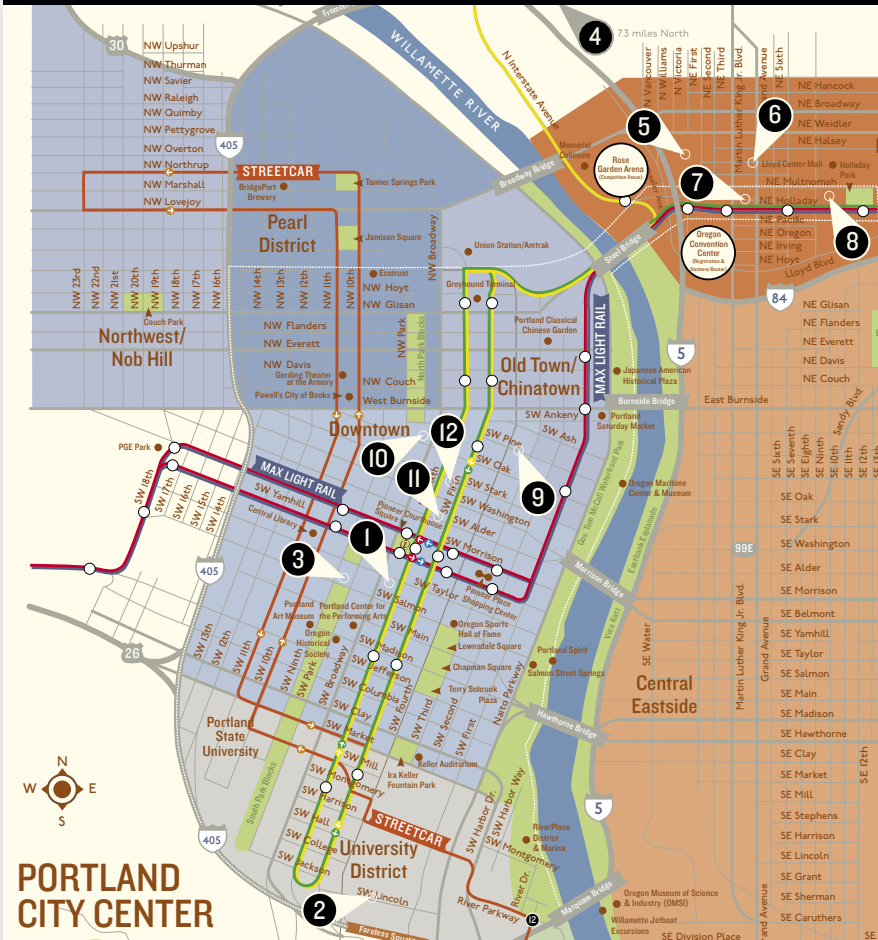
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Register at www.barbershop.org/portland or call 800-595-4849 any time!



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1. Hilton Portland & Executive Tower (HQ Hotel) - HQ (\$152) 0
2. University Place Hotel (\$133) 4
3. The Paramount Hotel (\$149) 1
4. Red Lion Hotel on the River (\$125) (5 min. on free hotel shuttle)
5. Crowne Plaza Convention Center Hotel (\$148) 4
6. Courtyard by Marriott - Lloyd Center (\$141) 2
7. Red Lion Convention Center Hotel (\$119) 0
8. Doubletree Hotel Portland (\$146) 1
9. Embassy Suites Portland Downtown (\$179) 3
10. The Benson Hotel (\$165) 2
11. Marriott City Center Hotel (\$163) 3
12. Hotel Monaco (\$173) 3

NOTE: MAX Light Rail is FREE except to/from the Red Lion Hotel on the River. Where 0 is noted, the MAX stop is adjacent.

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artsy beach towns and
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PORTLAND CVB LARRY GEDDIS

Schedule highlights

Tuesday night: The **Harmony Foundation Collegiate Barbershop Quartet Contest** warms up the crowd every year with their zest and zing - it's great to see these young guys having so much fun! As last year, it starts early at 5 p.m., so there's plenty of time afterward for the **Larry Ajer Party** to take the fun factor up a few notches!

Wednesday: From a 10 a.m. start to a 9:30 p.m. or so (with several extended breaks TBD), the **Quartet Quarterfinals** is the event these guys have rehearsed for all year. Plenty of time afterward for listening to the **Dixieland Band** and tagging with friends old and new.

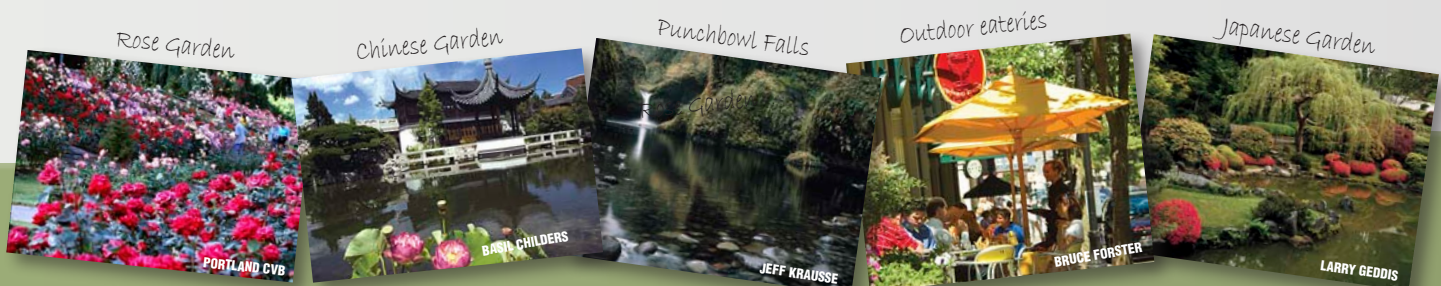
Thursday: As the quartet field gets narrower for the **Quartet Semifinals**, the suspense gets higher, starting at 11 a.m. Afterward, you're sure to enjoy the **World Harmony Jamboree Dinner Show** at 4:15; then we'll cap the day off with the champions at the **AIC Show**.

Friday: After two sessions of pure entertainment with the cho-

rus contest, there will still be plenty of time for district and chapter parties! Enjoy yourself—you get to sleep in on Saturday morning!

Saturday day: Get a little extra shut-eye to rest up from last night. Have a leisurely late breakfast, shop or see some sights, and give **Sing with the Champs** a try. Then, the **Mega Sing** will bring everybody together at 12:15 to share the joy of singing with the city of Portland. **Harmony Foundation Presents** at 1:30 will feature **Old School** and **Masters of Harmony**, plus **Four Voices**, **139 Street Quartet** and a host of past collegiate champs in a tribute to the 20th Anniversary of the Collegiate Quartet Contest.

Saturday night: Great expectations abound this evening as the final ten quartets make their bids for medals. Get warmed up with performances from the new Chorus and Collegiate champs at 6:00, followed by the **Quartet Finals** at 7:30. Then by 9:30 or so, you'll be out on the street or in a lobby somewhere tagging your heart out!



Don't Miss Another Unforgettable **Harmony Foundation Presents...**

Celebrating the 20th Anniversary of the Collegiate Quartet Contest



Featuring...

several of the collegiate champs through the years, including our headliners – an exclusive reunion performance of our 1996 Collegiate Champion, **FOUR VOICES**

Our special guests are the founders of the Collegiate contest, Jim Kline and Pete Neushul, with an appearance by their foursome, the incomparable **139TH STREET QUARTET!**

**Saturday, July 7, 2012
1:30 p.m. • Rose Garden**

www.harmonyfoundation.org/presents

**Get your passes now for
another memorable event!**

 **HARMONY
FOUNDATION
INTERNATIONAL**

www.harmonyfoundation.org/presents

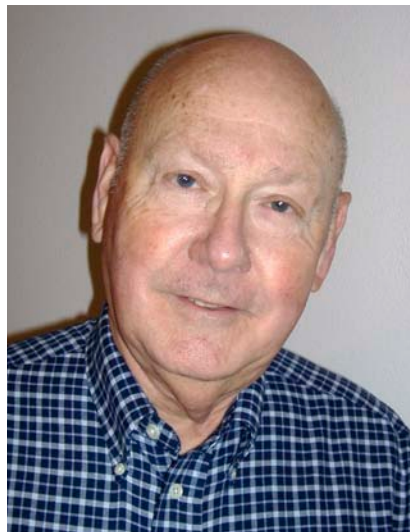


He writes the songs—Norm Starks

Attend any barbershop function and one song you are certain to hear being sung over and over—in hotel lobbies, on sidewalks, in hospitality rooms—is the song, “Sweet and Lovely” by composer Norm Starks. Beginning in 1965, over the years Norm has written more than a dozen good, square, easy-to-sing barbershop songs, most arranged by former Evansville, Ind. **Song Fellows** musical director (and later Society staff field representative) Mac Huff. Norm remembers Mac as the “quintessential arranger.”

In fact, “Sweet and Lovely” was “inspired” in 1969 by a call from Mac needing a simple 16- or 32-bar song to use in working with chapters to get the best sound, as he traveled for the Society. As Norm recalls, the conversation was: “Write me a song.” In 1971, after the addition of a verse, (after another phone call from Mac: “Write me a verse”) the song was published by the Society.

Called early in life, Norm spent more than 40 years as a minister, including for two and a half years after he had retired. His first song came to him on the way to a ministry conference in St. Louis in 1965. After she had tearfully plead with him not to go away, he looked back at the end of the driveway to see his daughter, Trisha, standing in the front window, smiling and waving goodbye. Over the next three hours, driving to St. Louis, with that picture in his mind, Norm composed “Little Girl,” which he recorded on some napkins.



Who can forget the **Regents**, with lead singer Joe Mazzone down on one knee singing “Little Girl,” on the way to becoming the 1974 International quartet champion? Years later, when Norm was walking Trisha down the aisle at her wedding, he managed to slip a quartet into the church to sing the song for her.

After spending 25 years ministering in Evansville (15 as music minister), Norm transferred to Beloit, Wis., where he continues to live. Norm and his wife, Phyllis, have a total of five children and eight grandchildren. In retirement, Norm has become an award-winning painter of landscapes and pets. This year, his painting of an old barn, tired with the years and leaning over, won a regional award and is headed for the Wisconsin state competition. (View some of his art-

work at www.etsy.com/shop/nstarks1.)

Inspirations for songs come from his observations of life around him and “deadlines”—like calls from Mac and by looking for “what would speak well of people’s experiences in life.” His advice to aspiring songwriters: “Write from your heart, be yourself and don’t try to imitate others.” He usually writes the words first; sometimes the words and music come together. Some of his other songs: “Strolling down Harmony Lane,” “Sleeping Child,” “Southern Lullaby” and “Gee, What a Wonderful Day” and about a dozen others.

The press of ministry kept him away from barbershop for many years. In just 10 years, his congregation in Beloit increased from 250 to 2,000 as he battled a heart attack and cancer surgery. After many years away from composing barbershop songs, Norm has recently found renewed inspiration and has two new songs in the works. During those years, Norm continued to write gospel songs, including “Walkin’ on the Heaven Road,” which is sung all over the world. He also writes songs for vacation Bible schools.

For those days when everything goes wrong, Norm says: “There is always tomorrow” and looks for the good that God is working through the experience. About life, Norm’s credo is: “Honor God, be your best, never give up.” Great and timeless advice from one of our favorite song writers, Norm Starks.

— “Montana Jack” Fitzpatrick

Rob Wareham
Donald Duperon
Fred Watson
Steve Shurtliff
Ralph Wickwire
Richard Kellam
Jim Wilkerson
Don Tew
Matt Wilkerson
Bill Weiser
Harry Williams
Lamar Parrish
William William-
son, Jr.
Bill Kamper
Ryan Wisniewski
Ed Cotton
Al Woods
Keith Eckhardt
Andrew Wright
Jordan Johnson
Danny Young
Marshall Woodward

Illinois
Caleb Betczynski
Mark Betczynski
John Bradley
John Jeide
Eric Brucker
Denny Thomas
Bradley Davis
Kevin Deets
Stephen Dinkins
Lee Sanders
Charles Heinz
Wayne Wirth
Dan Hurst
Jerry Strobe
Patrick Kelley
John Bobell
Dan Lutter
Robert Scheible
Justin Masten
Danny Hicks
Ben Mollet

Michael Moulds
Andrew O’Haver
Al Terry
Ronald Peake
Leon Snow
Chuck Sanders
Gary Cook
Michael Siesenop
George Fishbein
Charles Smith
Robert Vokal
Mark Styczynski
Kevin Deets
Dwight Tell
Tom Woodall
Tom Thompson, Jr.
Greg Caetano
Ronald Tulley
Hank King
Dennis Vala
Tom Stelte
Jack Wine
Ronald Schulz

Johnny Appleseed
Tyler Allen
Tom Raab
Stanley Allenby
Richard Hills
Mike Alverson
Robert Udeck
Keith Apelgren
Stanley Kleja
Robert Bistor
Bryce Simmons
Gary Bivins
John Duker
Ben Blaney
James Ramsey
Ryan Block
Keegan Gillilan
David Boor
Wallace Wright
Harrison Carney
Zachary Coleman

Chris Casey
Robert Thompson
David Clendinning
John L. Fuller
Trey Coburn
Randy Baughman
Bob Coffey
Gordon Knecht
Larry Curl
David Johnson
Nicholas Denino
Stephen Denino
Doug Denzer
Donald Wolbert
Nathaniel Fessler
Donald Dressler
Adam Funk
Matthew Cook
Dennis Geibel
Edward Leech
Keegan Gillilan
Joseph Fraley
Jonathan Grodi

Dana Martin
Kevin Harrison
Robert Thompson
Marty Hibbard
Robert Udeck
Royce Huston
Robert Huston
Del Johnson
Bobby Knisley
Stephen Kersey
Gary Lewis
Mark Kirschner
John Duker
Eric Koeller
Doug Foulkes
John Lynch
Joseph Novelty
Steve Matkovich
James Sams
Wade Meyer
James Klinksick
John Mihai
Keegan Gillilan

Matt Moody
Kevin DeVold
Bob Potts
Morton Katz
Ryan Praetzel
Robert Praetzel
Jonathan Ramsey
John Power
Jacob Schlichting
Neil Miller
Sam Schlievert
Matthew Hopper
Alex Siracki
Robert Thompson
Fred Szabo
Gerald Arnold
Arthur Thomas
John Martin
Ted Thomas
Larry McCloskey
Anthony Vrana
William Sutherland
Ryan Wells

James Covey
Ashton Wingate
Fred Schmidt
Walter Witham
Bari Courts
Scott Wycuff
Robert Thompson
Land O’ Lakes
Greg Berry
James Trainor
James Butler
Larry Daby
Alan Ciesielczyk
Dennis Jacobson
Sean Ciske
Kenneth Felton
Kirk Douglas
Paul Martz
Joel Fischer
John Curtis
Billy Fonth

<i>John Enslin</i>	<i>Jonathan Sherwood</i>	<i>Kevin Zimmerman</i>	<i>Philip Parlock, II</i>	<i>Anthony Dalton</i>	<i>Jack Dowd, Jr</i>	<i>Paul Dockstader</i>	<i>Dave Mohr</i>
<i>Dominic Hall</i>	<i>Moises Barona</i>	<i>Justin Guidone</i>	<i>Emil Schneider</i>	<i>Herb Martell</i>	<i>Jon Whitmore</i>	<i>Shawn Semple</i>	<i>John Lohr</i>
<i>Joshua Hall</i>	<i>Bob Rodriguez</i>	<i>Stephen Marrin</i>	<i>George Macintire</i>	<i>George Defina</i>	<i>Raymond Robitaille</i>	<i>Peter Evans</i>	<i>Bruce Nulton</i>
<i>Thomas Houle</i>	<i>Bob Berger</i>	<i>Oscar Halverson</i>	<i>Allen Seager</i>	<i>Michael Pacht</i>		<i>Brian Mills</i>	<i>Jim McMain</i>
<i>Dan Burkee</i>	<i>Herb Gates</i>	<i>Dean Kempton</i>	<i>David Cooke</i>	<i>George Diagle, Jr</i>	Carolinas	<i>Jim Finlay</i>	<i>James Owens</i>
<i>Dennis Hughes</i>	<i>Jim Bird</i>	<i>Ben Hawker</i>	<i>Doug Skelley</i>	<i>Gerald Daigle</i>	<i>Ron Angiello</i>	<i>John Campbell</i>	<i>John McNett</i>
<i>Thomas Lerdaahl</i>	<i>George Pittinger</i>	<i>Philip Sticha</i>	<i>Ronald Smith</i>	<i>James Dinn</i>	<i>Edward Walch</i>	<i>Brayden Fischer</i>	<i>Lawrence Leach</i>
<i>Harlan Jacot</i>	<i>Al Blount</i>	<i>Steven Hernandez</i>	<i>James Sowers</i>	<i>Kyle Galloway</i>	<i>Glenn Arnold</i>	<i>Mark Stevens</i>	<i>Blake Morgan</i>
<i>Clint Mohr</i>	<i>Stephen Biro</i>	<i>Vic Lido</i>	<i>Alan Bretzin</i>	<i>David Drew</i>	<i>Chris Slacke</i>	<i>Kevin Gorman</i>	<i>Kevin Duncel</i>
<i>Kyle Joersz</i>	<i>Erick Boeder</i>	<i>Steven Hohn</i>	<i>Raymond Szmajda</i>	<i>Harvey Beetle</i>	<i>Roy Bishop, Jr</i>	<i>Joey Snyders</i>	<i>Cody Munford</i>
<i>Randy Nelson</i>	<i>Tom Nisbet</i>	<i>Leonard Sklerov</i>	<i>Jim Mills</i>	<i>David Drury</i>	<i>Tom Sumerel</i>	<i>John Lee</i>	<i>Nels Carlson</i>
<i>Bret Kelso</i>	<i>Ian Boyle</i>	<i>Pete Hood</i>	<i>Dale Toso</i>	<i>Ronald Messersmith</i>	<i>Greg Burlos</i>	<i>James Macpherson</i>	<i>Bill Murray</i>
<i>Randall Will</i>	<i>Adam Waltz</i>	<i>Matt Poremsky</i>	<i>Christopher Roberts</i>	<i>William Goebel</i>	<i>Derek Street</i>	<i>Vic Linka</i>	<i>Bruce Nulton</i>
<i>Matthew Kinne</i>	<i>Troy Brady</i>	<i>Richard Horton</i>	<i>Sean Toso</i>	<i>Mark Block</i>	<i>Steve Cowart</i>	<i>Rob Arnold</i>	<i>Takashi Nakagawa</i>
<i>Peter Benson</i>	<i>Norm Brown</i>	<i>John Gurskey</i>	<i>Christopher Roberts</i>	<i>Anthony Guerra</i>	<i>Derek Street</i>	<i>Bruce MacDonald</i>	<i>Thomas Uicker</i>
<i>Noel LaBine</i>	<i>Lawrence Brandt</i>	<i>Ed Hull</i>	<i>Russell Vriezen</i>	<i>David McFarland</i>	<i>David Diemer</i>	<i>William Strang</i>	<i>Don Nelson</i>
<i>Allan Johnson</i>	<i>Richard Cook</i>	<i>Jim Christie</i>	<i>Dale Wilhelm</i>	<i>Wayne Hackett</i>	<i>William McFadden</i>	<i>Dan MacWhirter</i>	<i>Don Lewis</i>
<i>Craig Lichtsinn</i>	<i>Gaspard Caloz</i>	<i>Larry Hyde</i>	<i>Edward Wagner</i>	<i>John Richardson</i>	<i>James Eblen</i>	<i>Christopher J. Sproule</i>	<i>Theodore Pappas</i>
<i>Trep Treptow</i>	<i>Gene Hammerle</i>	<i>David Rudy</i>	<i>Jeffrey Avey</i>	<i>Percy Hallman</i>	<i>Philip Wilcox</i>	<i>Gregory Mallett</i>	<i>Sterling Berry</i>
<i>Zack Lindquist</i>	<i>Douglas Cames</i>	<i>Ed Johnston</i>	<i>Lawrence White</i>	<i>Henry Mugford</i>	<i>Jack Fisher, II</i>	<i>John Mallett</i>	<i>Jim Pim</i>
<i>Nick Krasky</i>	<i>Eduardo Duran</i>	<i>Arnold Cederberg</i>	<i>Bruce Keller</i>	<i>John Hannem</i>	<i>Jack Thornton</i>	<i>Gordon McLaren</i>	<i>Donald Myers</i>
<i>Nathan Lyke</i>	<i>Sean Carroll</i>	<i>David Karlsberg</i>	<i>Matthew Whiteside</i>	<i>Kevin Orrell</i>	<i>David Frump</i>	<i>Earl Kettle</i>	<i>Dick Reames</i>
<i>Paul Wigley</i>	<i>Daniel George</i>	<i>Richard Cook</i>	<i>Donald Reckenbeil</i>	<i>Tom Hargis</i>	<i>Mace Cadwell</i>	<i>Joshua Merritt</i>	<i>George Purlee</i>
<i>Mark Malam</i>	<i>Patrick Choe</i>	<i>Clair Keefer</i>	<i>Joseph Wise</i>	<i>Robert Bergquist</i>	<i>Ray Gatland</i>	<i>James Mossman</i>	<i>Tristan Rodden</i>
<i>Jon Zaske</i>	<i>Daniel Patton</i>	<i>Glenn Spoerke</i>	<i>Dave Bankard</i>	<i>Warner Harrison</i>	<i>Ted Leinbach</i>	<i>Scot Patriquin</i>	<i>Theo Hicks</i>
<i>Tony Mason</i>	<i>Pete Cole</i>	<i>Mike Kelliher</i>	<i>Jr Wright</i>	<i>Kevin McGrath</i>	<i>David Grove</i>	<i>Kevin McCarthy</i>	<i>Hugh Ryan</i>
<i>Paul Wigley</i>	<i>Jim Kerhin</i>	<i>David Schneider</i>	<i>Joseph Askin</i>	<i>Chuck Huizenga</i>	<i>Kennon Gordon</i>	<i>Robbie Puddy</i>	<i>Phil Knapp</i>
<i>Gordon Meads</i>	<i>Fernando Collado</i>	<i>Peter Kellogg</i>	<i>Delmar Zehr</i>	<i>Corbit Larson</i>	<i>George Hancock</i>	<i>David Puddy</i>	<i>Louis Sequin</i>
<i>Ted Mikliechuk</i>	<i>Wayne Grimmer</i>	<i>Carey Goltzman</i>	<i>Ronald Smith</i>	<i>Robert Jette</i>	<i>Mark Siegel</i>	<i>Doug Rollo</i>	<i>Frank Adams</i>
<i>Ian Moran</i>	<i>Anthony Coporale</i>	<i>David Koontz</i>	<i>Joel Zinkievich</i>	<i>David Sekula</i>	<i>Chris Holtzendorff</i>	<i>Douglas Petch</i>	<i>Benjamin Smith</i>
<i>Ted Mikliechuk</i>	<i>Lee Markham</i>	<i>Dale Wilhelm</i>	<i>Kris Zinkievich</i>	<i>Robert Johnston</i>	<i>Derek Street</i>	<i>Dan Rutzen</i>	<i>Roger Boyer</i>
<i>Jeff Nordeng</i>	<i>David Cordes</i>	<i>Stuart Kraft</i>	<i>Jim Zoller</i>	<i>Norm Sanger</i>	<i>Larry Hunt</i>	<i>William Kudla</i>	<i>Mike Supica</i>
<i>Clint Mohr</i>	<i>Hal White</i>	<i>Douglas Treff</i>	<i>Jeffrey Avey</i>	<i>Edwin Joy</i>	<i>Steve Yandle</i>	<i>Bill Stuart</i>	<i>Dale Gagnon</i>
<i>Ed Obermeyer-Kolb</i>	<i>Ron Davidson</i>	<i>Tim Kurtz</i>		<i>Joseph Beardsley</i>	<i>Ronald Hykes</i>	<i>Michael Doheny</i>	<i>Spencer VanRoekel</i>
<i>Cliff Turnbull</i>	<i>Neal Woodward</i>	<i>Herb Gates</i>	Northeastern	<i>James Kirk</i>	<i>Michael Doheny</i>	<i>Dan LaBrie</i>	<i>Jerry Ditto</i>
<i>Tom Oie</i>	<i>Joel Day</i>	<i>Ben Lewis</i>	<i>Daniel Adams</i>	<i>David McFarland</i>	<i>David Kulp</i>	<i>Kenneth Turney</i>	<i>Todd Webb</i>
<i>Gerald Dunning</i>	<i>Matt Poremsky</i>	<i>Jeffrey Doran</i>	<i>Zac Garoufalas</i>	<i>Robert Lippmann</i>	<i>Larry Reinhart</i>	<i>John Hohenadel</i>	<i>Bill Webb</i>
<i>Duane Palubicki</i>	<i>James De Lanoy</i>	<i>John Lownds</i>	<i>Collin Barker</i>	<i>Carl Jeckel</i>	<i>Brian Larkin</i>	<i>Brian Turton</i>	<i>Richard Weirich</i>
<i>Gordon Scott</i>	<i>Steven Lingo</i>	<i>Oliver Armitage</i>	<i>Paul Arnore</i>	<i>Bill MacDonald</i>	<i>Derek Street</i>	<i>William Strang</i>	<i>David Stewart</i>
<i>Josh Quinn</i>	<i>Kent Derow</i>	<i>Richard Maxham</i>	<i>Sam Bartlett</i>	<i>Paul MacDonald</i>	<i>Bob McCormick</i>	<i>Johannes Vanderknyff</i>	<i>Kevin Wolf</i>
<i>Logan Pedersen</i>	<i>Will Snuffin</i>	<i>James Wilson</i>	<i>David McFarland</i>	<i>Foster Mann</i>	<i>James King</i>	<i>Michael Melton</i>	<i>David Czupinski</i>
<i>Captain Raddant</i>	<i>Norman Diegnan</i>	<i>John David</i>	<i>Michael Beadle</i>	<i>Victor Del Negro</i>	<i>Daryn O'Shea</i>	<i>Jordann Zaza</i>	
<i>Richard Pijan</i>	<i>Christian Hunter</i>	<i>Maybury</i>	<i>Harvey Beetle</i>	<i>Ron Martin</i>	<i>Chris Slacke</i>	<i>Len Kennington</i>	
<i>Joel Rumsch</i>	<i>Paul Douglas</i>	<i>Donald Wann</i>	<i>Joshua Beadle</i>	<i>Harold Higgins</i>	<i>Tony Riggs</i>		
<i>Paul Wigley</i>	<i>Chris Buechler</i>	<i>Jeremy McGinnis</i>	<i>Michael Beadle</i>	<i>Woody Meredith</i>	<i>John Thompson</i>	Pioneer	
<i>Tim Seeman</i>	<i>Will Downey</i>	<i>James Wiley</i>	<i>Andrew Beaubien</i>	<i>Ronald Menard</i>	<i>Charley Rodstrom</i>	<i>Christopher Aslett</i>	
<i>William Thommes</i>	<i>David Ammirata</i>	<i>Jeffrey McGullion</i>	<i>Daniel Falcone</i>	<i>Derek Millichamp</i>	<i>Charles Gugan</i>	<i>Ted McKinney</i>	
<i>Ted Self</i>	<i>Wayne Dumonchelle</i>	<i>Jordan Truesdell</i>	<i>Jim Bedard</i>	<i>Zac Garoufalas</i>	<i>Jim Rowe</i>	<i>Josiah Baird</i>	
<i>Joe Blanco</i>	<i>Jim Hatten</i>	<i>Rey Mercado</i>	<i>David Hildreth</i>	<i>Ian Morse</i>	<i>Gary Gebhardt</i>	<i>Nels Carlson</i>	
<i>Bwe Soe</i>	<i>Eduardo Duran</i>	<i>Michael Dandrea</i>	<i>Leonard Bettis</i>	<i>Barry Boutelle</i>	<i>Zamir Sealy</i>	<i>Lynn Barbers</i>	
<i>David Lesser</i>	<i>Wayne Grimmer</i>	<i>Wayne Meyer</i>	<i>Chadwick Arms</i>	<i>Allan Newton</i>	<i>Bob Boone</i>	<i>Ray Bradley</i>	
<i>James Trainor</i>	<i>Alan Epstein</i>	<i>Richard Graybill</i>	<i>Harry Bird</i>	<i>Franklin Gould</i>	<i>Charles Shuford</i>	<i>Mike Barger</i>	
<i>Dave Paschke</i>	<i>Christian Hunter</i>	<i>Dennis Miller</i>	<i>Frank Ruggiero</i>	<i>Oakie O'Connell</i>	<i>James Coble</i>	<i>Charles Martin</i>	
<i>Joel Van Nurden</i>	<i>Howard Ettinger</i>	<i>Bud Hart</i>	<i>Scott Bond</i>	<i>William Countie</i>	<i>Mark Siegel</i>	<i>James Beebe</i>	
<i>Leo Odden</i>	<i>Dave Bankard</i>	<i>Tom Miller</i>	<i>Emmons Pinkham</i>	<i>Albert Paparesta</i>	<i>Robert Dalziel</i>	<i>George Purlee</i>	
<i>Gary Wallinga</i>	<i>Neil Fasolino</i>	<i>Neal Woodard</i>	<i>Donald Brewer</i>	<i>David McKee</i>	<i>Gary Smith</i>	<i>Justin Budzyaski</i>	
<i>Mark Kalla</i>	<i>Sam Fasolino</i>	<i>Andrew Miller</i>	<i>Jack Ostmark</i>	<i>Douglas Peterson</i>	<i>Jason Eckard</i>	<i>Kevin Duncel</i>	
<i>Daniel Whitlock</i>	<i>Richard Faye</i>	<i>Neal Woodard</i>	<i>Ian Brodie</i>	<i>Dave Carlisle</i>	<i>Van Stephenson</i>	<i>Sean Carney</i>	
<i>Len Carlson</i>	<i>Lloyd Vasant</i>	<i>Timothy Miller</i>	<i>Robert Inglis</i>	<i>Steve Porter</i>	<i>Robert Krapp</i>	<i>Blake Morgan</i>	
<i>Mark Wilcox</i>	<i>Ross Felker</i>	<i>Neal Woodard</i>	<i>Scott Brooks</i>	<i>Mark Lewis</i>	<i>Derick Wood</i>	<i>Paul Cooper</i>	
<i>Adam Wilcox</i>	<i>Chris Buechler</i>	<i>Jonathon Miller</i>	<i>David McFarland</i>	<i>Mark Prior</i>	<i>Morgan Lane</i>	<i>Roger Lewis</i>	
<i>Jason Yuen</i>	<i>Alexander Fidler</i>	<i>Neal Woodard</i>	<i>Garrett Brush</i>	<i>David Orenstein</i>		<i>Kenny Davis</i>	
<i>Timothy Friesen</i>	<i>Charles Hamrick</i>	<i>Gary Mishler</i>	<i>Robbie Riccio</i>	<i>Alex Rodrigues</i>	Ontario	<i>Joe McDonald</i>	
	<i>Mike Flanagan</i>	<i>Robert Seltzer</i>	<i>Buzzy Bussell</i>	<i>Jacob Salamon</i>	<i>Edward Balys</i>	<i>Benjamin Deatrick</i>	
Mid-Atlantic	<i>William Fazenbaker</i>	<i>Alex Mizenko</i>	<i>J. Robert Seader</i>	<i>Brent Scudder</i>	<i>Allan Ayoub</i>	<i>James Schmidt</i>	
<i>Ray Acker</i>	<i>Jay Francies</i>	<i>Nathaniel Barrett</i>	<i>Peter Caldwell</i>	<i>Barry Walker</i>	<i>Patrick Bunker</i>	<i>Daniel Flavin</i>	
<i>Vincent Czepukatis</i>	<i>Jim Hatten</i>	<i>Louis Nagy</i>	<i>Bob Sullivan</i>	<i>Tyler Sekula</i>	<i>Robert Ross</i>	<i>Paul Teska</i>	
<i>George Alexa</i>	<i>Gary Fuller</i>	<i>Richard Taylor</i>	<i>Robert Campbell</i>	<i>David Sekula</i>	<i>Bruce Byles</i>	<i>John Frank</i>	
<i>Michael Stoll</i>	<i>Chris Buechler</i>	<i>Dick Ney</i>	<i>Russell VanArsdale</i>	<i>Charlie Stephen</i>	<i>Clayton Cober</i>	<i>George Doyle</i>	
<i>Frank Armstrong</i>	<i>Christian Hunter</i>	<i>Robert Ost</i>	<i>Joshua Comins</i>	<i>Brian Spicer</i>	<i>Martin Charrois</i>	<i>Martin Charrois</i>	
<i>Carl Ostertag</i>	<i>Robert Ost</i>	<i>Maurice Debar</i>	<i>Dana Dorsey</i>	<i>Rob Stevens</i>	<i>Franklin Pinch</i>	<i>Donald Irwin</i>	
<i>John Auer</i>	<i>Brian Garrison</i>	<i>William Taylor</i>	<i>William Corder, Jr.</i>	<i>Doug MacInnis</i>	<i>David Cole</i>	<i>Thomas Rea</i>	
<i>Thomas Spreer</i>	<i>Christopher Boron</i>	<i>Vincent Ross</i>	<i>James Kew</i>	<i>David Taylor</i>	<i>Mark Stevens</i>	<i>George Jackson III</i>	
<i>Dave Bailey</i>	<i>Brad Gomez</i>	<i>Joseph Formica</i>	<i>Sam Coxon</i>	<i>Tom Andrews</i>	<i>Terry Cowell</i>	<i>Nicholas Roe</i>	
<i>Bob Andrus</i>	<i>Dave Bechard</i>	<i>Floyd Rousell, III</i>	<i>Michael Pacht</i>	<i>Scott Thayer</i>	<i>Peter Walton</i>	<i>Harold Knoll</i>	
<i>James Bari</i>	<i>Arthur Griffin</i>			<i>Alan Shippee</i>	<i>Sean Dennis</i>	<i>Kenneth Hampel</i>	
				<i>Roger West</i>	<i>Barry Towner</i>	<i>James Krieger</i>	

<i>J Clark Gable</i> <i>Marques Pryor</i> <i>Matt Swann</i> <i>Rod Ragsdale</i> <i>Larry Cooper</i> <i>Paul Ritchie</i> <i>Tom Cutchen</i> <i>Levi Trujillo</i> <i>Thomas Cole</i>	<i>Bradley Babiack</i> <i>Evan Lyons</i> <i>Edward Lyons</i> <i>Pat Moore</i> <i>Phil Marmelstein</i> <i>Don Peterson</i> <i>William Larson</i> <i>Michael Reeves</i> <i>David Hauber</i> <i>Aaron Rowe</i> <i>Jason Weitz</i> <i>Donald Rutledge</i> <i>Art Zelesnikar</i> <i>Gabriel Smolnycki</i> <i>Frank Lazipone</i> <i>James Spoelstra</i> <i>Frank Lazipone</i> <i>George Tweedie</i> <i>George Bosworth</i>	<i>Jacob Bankston</i> <i>Zach Baylor</i> <i>Scott Baylor</i> <i>Carl Bishop</i> <i>Johnny Raub</i> <i>Cole Carey</i> <i>James Carey</i> <i>Jimmy Darden</i> <i>Don Spurlin</i> <i>Sebastian Davis</i> <i>Ed Howard</i> <i>Bill Durham</i> <i>Gary Logsdon</i> <i>Fred Flores</i> <i>Buddy Schnell</i> <i>Mitchell Hackney</i> <i>Ryan Nienstadt</i> <i>Andrew Hemphill</i> <i>Elmer Tornquist</i> <i>Ryan Hill</i> <i>Vickie Dennis</i> <i>Ben Hinkie</i> <i>Will Renfroe</i> <i>Daniel Hooten</i> <i>David Walton</i> <i>John Hull</i> <i>Charlie Moore</i> <i>Joseph Iglesias</i> <i>Joseph Lachausse</i> <i>Jerry Isaacs</i> <i>Greg Elam</i> <i>Brian Kissell</i>	<i>Bob LaFon</i> <i>Griffith Locke</i> <i>Alex Baumann</i> <i>Austin Martin</i> <i>Will Renfroe</i> <i>Jay Mays</i> <i>Steven Lugar</i> <i>Mike Messer</i> <i>Grant Williams</i> <i>Gannon Miller</i> <i>Michael Rose</i> <i>Paul Mills</i> <i>William James</i> <i>Devon Morrow</i> <i>Zach Southard</i> <i>Dirk Nettles</i> <i>Joe Dymale</i> <i>Tom North</i> <i>William Wiard</i> <i>Patrick Nowlin</i> <i>Joseph Iglesias</i> <i>John Paddie</i> <i>Richard Dove</i> <i>Mark Palombo</i> <i>Jacob Bankston</i> <i>David Richards</i> <i>Brett Miller</i> <i>Michael Rose</i> <i>Michael Yosko</i> <i>Jonathan Sanchez</i> <i>Paul Westgate</i> <i>Levi Saylor</i>	<i>Ricky Bugher</i> <i>Mike Scammel</i> <i>Sid Clemmer</i> <i>Bryan Scogin</i> <i>David DeYoung</i> <i>Colin Stebbing</i> <i>Jim Hoge</i> <i>Marc Stevens</i> <i>Robert Eubanks</i> <i>Sheldon Sumrall</i> <i>Dan Treviño</i> <i>John Swillum</i> <i>Donald (Don or Pops) Francis</i> <i>Charles Tucker</i> <i>Michael Sartor</i> <i>Aaron Turner</i> <i>Zachary MacLaren</i> <i>Hank Van Joslin</i> <i>Darrell Bason</i> <i>Mike Wells</i> <i>David McElroy</i> <i>Chuck West</i> <i>Todd Ryan</i> <i>Dan Whitsell</i> <i>Don Granvold</i> <i>Eric Whitt</i> <i>Wendell Glass</i>	<i>Matthew Bartoe</i> <i>Walter Phillips</i> <i>Brian Blanc</i> <i>James Fitzpatrick</i> <i>Dan Boase</i> <i>Dave Barton</i> <i>Bill Breitmeyer</i> <i>Ron Carnahan</i> <i>Charles Burnim</i> <i>Patrick Lanphier</i> <i>Dave Calandra</i> <i>Thomas Irvin</i> <i>Dennis Carmine</i> <i>Ronald Timmerman</i> <i>Spenser Cowan</i> <i>Eric Christensen</i> <i>Phillip Cox</i> <i>Greg Shuss</i> <i>Stan Dillard, Sr.</i> <i>Neil Riggs</i> <i>Kristopher Edmiston</i> <i>Lance Lubin</i> <i>Drew Elswick</i> <i>Shannon Elswick</i> <i>Travis Engebretsen</i> <i>Ron Carnahan</i> <i>Ted Flanagan</i> <i>Dave Barton</i> <i>John Fleming</i> <i>Frank Pagliarulo</i> <i>Bill Giers</i>	<i>Carmen De Angelis</i> <i>Irwin Hahn</i> <i>George Williamson</i> <i>Jack Harary</i> <i>Edgar Hart</i> <i>Bob Herman</i> <i>Robert Polk</i> <i>Will Howe</i> <i>Dick Zarfos</i> <i>Frank Jensen</i> <i>Ron Bower</i> <i>Jonathan Kahn</i> <i>Sam Kazaleh</i> <i>Morgan Ingham</i> <i>Jon Kelley</i> <i>Walter Phillips</i> <i>Bennett Klamkin</i> <i>Harry Leider</i> <i>Gene Koval</i> <i>Howard Dobson</i> <i>David Leatham</i> <i>Douglas Leatham</i> <i>Barry Lieberman</i> <i>Malcolm Gropper</i> <i>Ken Lum</i> <i>Selvyn Millington</i> <i>Robert Mack</i> <i>Roy Ferguson</i> <i>Steve Mazur</i> <i>Thomas Irvin</i> <i>John Nelson</i>	<i>Robert Thiel</i> <i>Stuart Oleson</i> <i>Gene O'Dell</i> <i>William Ott</i> <i>Brian Boag</i> <i>Robert Pearson-Martinez</i> <i>Mitch Greenberg</i> <i>Bill Price</i> <i>Donald Barnes</i> <i>James Sullivan III</i> <i>Stan Blomeley</i> <i>Richard Thomas</i> <i>Thomas Irvin</i> <i>Tony Toler</i> <i>Rex Darrow</i> <i>Doug Weber</i> <i>Harry Vickers</i> <i>Ricky Wilson</i> <i>Chuck Mather</i> <i>Mike Woods</i> <i>Richard Russell</i>
Seneca Land <i>James Alburger</i> <i>Stephen Jenkins</i> <i>Charless Clauss</i> <i>Stephen Jenkins</i> <i>Michael Earle</i> <i>Norm Merrill</i> <i>Tyler Fitch</i> <i>Robert King</i> <i>Matt Geddes</i> <i>William Coyne</i> <i>Josh Hamelin</i> <i>Edwin Lindsay</i> <i>Bill Hamelin</i> <i>Edwin Lindsay</i> <i>Sam Haynes</i> <i>Art Zelesnikar</i> <i>Bob Holt</i> <i>John Shaughnesy</i> <i>John Langfitt</i> <i>Charles Pickhardt</i> <i>Brent Liberati</i>	Southwestern <i>Gary Allbee</i> <i>William Whittle</i> <i>Omar Alonzo</i> <i>Timothy Copeland</i> <i>Jerrald Alston</i> <i>Jeremiah Drake</i> <i>Jacob Bankston</i> <i>Zachary MacLaren</i> <i>Jole Bankston</i>			Sunshine <i>Brent Augenstein</i> <i>Roosevelt Jones</i>			

The following new members did not list a recruiter on their membership application.

Cardinal Robert Baldwin Trent Bradford Christopher Burton Stephen Chambers Dakota Lambert Jim Yohe	Charles Roberts Robert Siegel Chet Tschetter Kevin Willis Lucas Wingard	Far Western Leland Beigel Isaac Benson White Brent Boardman Thomas Caldwell Nate Cliborne Andrew Coward Mike DePaso Rouslan Dimitrov Alan Dorfmeier Stephen Edney Chris Finetti Bobby Georges Rob Gordon Danny Heath Duke Jensen Larry Lancaster Ron Middel Rob Morgan Calvin Mosiman Chris Munson, Jr. John Nichols Wilfredo Nunez Ethan Pence Bobby Reynolds Jonathan Russell Norm Smith Carl Triplett Aaron Vonder- Haar Taylor Warren Emile Zanoni Galen Zinn	Wally Remmers William Stock Robert Weatherford Ray Wright	Johnny Appleseed Clarence Acker Steeler Bowen Kyle Brieschke Al Castrodale Paul Centric Nicholas Diana Nick Hoesl Paul Hogan Leo Osborne Charles Roberts Marc Stanton	Jason Strauss Dan Tiede	Mid-Atlantic Steven Alexander Tony Bevacqua Jordan Biscardo Jerry Blum Eric Blum Russell Brasser James Bryant Rawleigh Clary Alan Durick Jonathan Ehrlich Josh Ehrlich Nicholas Fox Ken Furr Dave Gottardi Kyle Kleinfelter Bill LePore Bruce Limber Gregory Long Pete Luongo Bill Meakem Sheldon Munn Tim Peterson Harold Roach Lou Seftor Earl Sterling Jim Stiglich William Story Raymond Sultan John Toal Anthony Tricarico Mark Weinberg Chris Wildeman Brian Wollman	Benjamin Brown Miles Cota Fred Danhauser Donald Duncan Tom Farmer John Frothingham Richard Gagnon Ame Gronningsater John Gurney Irving Kalish Christopher LaFayette Paul McQuade Daniel Monaghan David Noone Matthew Paknis Joseph Rapoza III Richard Rodrigue Paul Ross	Myles Pelley Avelino Tong Christopher Worth Douglas Leete Brad Nielsen George Normandie Jon Siegel Sam Stewart Brian Wiggins Brian Wyman	Rocky Mountain Luke Baumfalk Matt Bigbee Cam Crocker JR Faivre Thomas Gardiner Glenn Hayhurst Brian Lowe Philip McKean John Mikelson Robert Muelle Michael Oliver William Oliver Greg Ramsay Frank Stachitus Bob Turner	Gary Davis Claude Duplissey Foster Feng Joel Hawk Andrew Hawk Byron King John Kirk Richard Klemm Marco Marchetti Charles Russell Matthew Trevino Jason Van Note Bill Webb Gerry Wyatt
Central States Steven Barnes Kevin Begley Ronald Challacombe David Clement Matt Dixon David Goldman James Jay Charlie Kinnison Harold Koontz Lee Maxwell James Medlang Hisaki Miura Brett Randolph Elliot Schmidt Galen Schmidtberger William Stock Braxton Wendt George West	Evergreen Matthew Anderson Steven Azevedo John Billehaug Stephen Bruce James Carnegie Taylor Cernich David Dobson Greg Hatley Gordon Hawker Dale Hendrick Dustin Jorgensen Rob Joseph Scott Kelly David Lyman James Meyer Dave Monk Rowe Nicholas Guillermo Ortiz-Pena Doug Paterson Galen Pauls Earl Pepper Matt Price Rick Rogers Bill Smith Butch Stein Nick Taylor Greg Verhappen Jeremy Yang	Illinois Wayne Johnson Ken Michalik Timothy Mix Donald Peck	Land O' Lakes Robert Bartkowiak Joe Blanco Larry Burnett Douglas Campbell Ryan Dudragne Nick Duncan John Eliason Christien Frank Nathan Fuder Jacob Fuder Brian Fuder Keegan Geisler Mark Goodman Eltyon Hasz Jerry Kopecky Ryan Redfield Bob Schmidt	Ontario Thomas Beamer David Bell Steve Dover Lewis Eisen John Kerr Lizo Madikiza Jim Parker	Seneca Land George Bosworth Burton Burr Ron Chilson Ray Claus Dave Lewis	Southwestern Scott Baylor Don Crowl	Sunshine Derrick Arias Kevin Brown John Bruggeman Joel Chapman Adam Guttenplan Manson Hall John Harding Patrick Lepeak Charley Lipman James McIntosh Denny Moore Jungle Simpson Earl Sterling John Teller Christian ZurSchmiede Elijah ZurSchmiede Solomon ZurSchmiede O'Culley			



THE WAY THEY NEVER USED TO SING BARBERSHOP. Tulsa's 1941 international champ Chord Busters behaved nothing like the men who had harmonized on a Tulsa rooftop in 1938. They won the international contest on their first try after practicing incessantly, taking professional voice lessons (above) and doing something no prior competitor had seemingly ever done: They used written arrangements. Some observers were scandalized, although within a year many other quartets were following suit. In hindsight, the Chord Busters may have marked the end of an era in which barbershop singing was primarily associated with "ear harmonies." Today, there is a movement among some barbershoppers to bring woodshedding back into the barbershop mainstream—both to preserve the art of ear singing and to encourage more singing for the pure fun of singing.

0% arrangements, 100% fun

AHSOW seeks to help barbershoppers rediscover the joy of creating harmonies out of thin air—the way everybody sang barbershop during the early, explosive Society years

On the Roof Garden of the Tulsa Club on April 11, 1938, O.C. Cash and Rupert Hall hosted a songfest. It was a night filled with wonderful song and harmony without the assistance of sheet music or the four-part arrangements with which we are familiar. Making up the harmonies as they went wasn't just one way to experience barbershop—for these men and countless others in the years before 1938, this was the *only* way to sing barbershop. The birth of our great Society can, in part, be attributed to an invitation to join in woodshedding. For many men during the explosive early years of the Society, the terms "barbershop harmony" and "woodshedding" were nearly synonymous.

As of late, woodshedding, for the most part, has been relegated to a room down the hall, around the corner, through the doors and up the stairwell. That is where you will find three men harmonizing to the melody sung by a fourth man. This is where woodshedding has been for many years. As the next generation discovers the barbershop art form, there is a movement afoot to re-establish woodshedding as an essential skill within our craft.

Founded by Charles Nichols at the 1977 international convention, the Ancient Harmonious Society of Woodshedders (AHSOW) has embarked on a new initiative to help barbershoppers at the chapter, district and international level experience the way our



International President Alan Lamson (left) sings the melody part from a woodshedding folio as fellow barbershoppers improvise the harmony parts in a quiet corner at Harmony University. Although a few men are watching in the background, woodshedding is proudly focused only on the singer's enjoyment—it is not designed for spectators. Many barbershoppers are surprised at how easy and enjoyable it can be to improvise harmonies in realtime.

Society pioneers first approached barbershop. They hope that more barbershoppers will discover that “ear singing” never goes out of style, but can be one of the most rewarding and enjoyable ways to experience the barbershop art form.

What is woodshedding?

Woodshedding is the art of singing harmony by ear, unencumbered by notes on a piece of paper. Free to harmonize with the voices around you, quite often producing a unique rendition of the song each time you sing it.

Four singers learn a simple melody together; this establishes the direction the song will travel. With the melody understood, the true essence of woodshedding begins. The melody is sung by the lead while the bass, baritone and tenor create harmonious chords around it. The result is a rich and rewarding singing experience as unique as the four members who sing it.

I was surprised, while interviewing individuals for this article, by the number of Society members who

juicy, the foursome can't wait to repeat it during the second verse.

“There are some stunningly beautiful arrangements out there, but they are arrangements,” Lubin said. He compares singing written arrangements to riding a pony in a circle at a fair—the kids are lining up to do it, but the path has already been determined. “Woodshedding is like being put on a horse, having

somebody slap its rump, and off you go, unencumbered by halters or restraints,” he continued. “It is incredibly liberating when you discover for the first time that you're not a prisoner to the ‘spots’.”

The art of woodshedding can produce unusual harmonies in part because it is not a predefined cluster of notes placed upon a piece of paper. Another interesting feature of the art form is that it is not generally taught. “You can't teach woodshedding,” explains Society Hall of Fame member Burt Szabo, who is both a prolific arranger and a prolific

woodshedder. “You learn by doing and listening and learning to listen to the other voices that are singing.”

Woodshedding resources online

- **www.ahsow.org.** The website has received a complete overhaul and is a terrific resource for anyone interested in learning more about the art of woodshedding.
- **Jack Baird Music Library.** An incredible collection of 965 songs in MP3 format, listed alphabetically for easy viewing and listening. Whether you are a music nut, history buff or hardcore barbershopper, this collection of authentic music will bring a smile to your face. www.barbershop.org/resources/get-music.html or at www.ahsow.org
- **AHSOW on Facebook.** A great place to find up-to-date information on events or just stay on top of what's happening in the AHSOW community. Find with a Facebook search or link via www.ahsow.org.

Singing written arrangements can be like riding a pony in a circle at a fair. Woodshedding is like being put on a horse, having somebody slap its rump, and off you go, unencumbered by halters or restraints.

Woodshedding—when you want instant barbershop gratification

What is it like to woodshed? “It is unlike any other barbershop experience you will encounter,” says Erik Deland, Corporate Secretary of AHSOW. “The magic comes when you hear chords for the very first time. It’s off the scale on the goosebump factor.”

Woodshedding is instant gratification—the thrill of harmonizing minus the work of sight-reading sheet music or replaying a learning track over and over. Because you are harmonizing from the other side of your brain, it’s all the reward without all the work. No need

to study your part, no such thing as wrong notes, no tweaking the same phrase again and again until you get it right. If it sounds right, it *is* right, because you’re making it up as you go.

“It’s like crafting your own arrangement of that song every time

you sing it,” Deland explains.

The purpose of woodshedding is more to ring chords than it is to sing songs. Experienced woodshedders tend to use melodies for which the harmony part singers have never heard a written arrangement. (AHSOW’s “Woodshedding Folio” is filled with such

Preserving the type of fun that originally drew men into the Society

Our original (and still official) Society name included the word “preservation.” For decades, Barbershoppers have argued about the technical definitions of “true barbershop,” but we have always agreed that we are trying to preserve the thing that attracted many men to the Society in its early years. In 1947, then Society president Charles M. Merrill discussed concerns with the movement away from the “true barbershop” that had attracted many men to the Society in its early days:

Four years ago, I wrote long and argumentative letters to Carroll and Phil Embury to the effect that as far as I could see the Society was doing nothing to preserve and encourage that “true” barbershopping. It was encouraging and preserving perfected quartetting for the audience. Free harmonizing or “woodshedding” was being ignored because, comparatively, it had little audience appeal. Yet barbershop had become popular originally because it was fun to sing that way. The source of its popularity—the reason for its revival by O.C. Cash—was its appeal as participation music, not audience music.

— President’s column, *The Harmonizer*, Nov/Dec 1947 issue, page 6

Preparing to sing for an audience is one thing, but sometimes you need to sing for singing’s sake because it is fun! Fun is what O.C. Cash was promoting that first night on the Tulsa rooftop in 1938. For earlier barbershoppers, woodshedding was not one way to sing barbershop harmony, it was the *only* way. Woodshedding was pure fun, unlimited by anything but the imagination. It still is.

If the art of woodshedding were to die out, the

very essence of who we are, as a Society, would suffer a severe blow. We could lose this connection to singing for one’s own enjoyment. We would lose the thrill that comes when average singers can, instead of sorting through arrangements and trying to learn them, simply find a quiet corner where they make up their own arrangement by ear. We’d lose the connection to a time when not only songs by talented arrangers are heard, but the best of the “arranged by ear” works also get standing ovations. (**Boston Common**, anyone?)

While woodshedding provides one of the key links to who we were as a Society; the art form has virtually remained the same. It encourages participation to any caliber of singer to express himself in a fun and free harmonizing style, unencumbered by notes on a paper.

Conversely, many of us know what it is like to attend a three-hour chapter meeting where the sole purpose is to make sure every vowel and every note of a particular arrangement is spot on. Setting aside questions of what it takes for a group to progress, what percentage of directors or singers can honestly state that such a grueling evening is fun?

One simple way to make an evening a little bit more palatable is to regularly switch gears completely. Give singers the chance to have some fun developing another part of their musical minds. Give them the opportunity to break out and woodshed a song or two. There is nothing more exhilarating than discovery singing, woodshedding through a song, hearing a cluster of notes create a chord you’ve never heard before. This is barbershop, this is woodshedding, this is fun and this is what we need to preserve.



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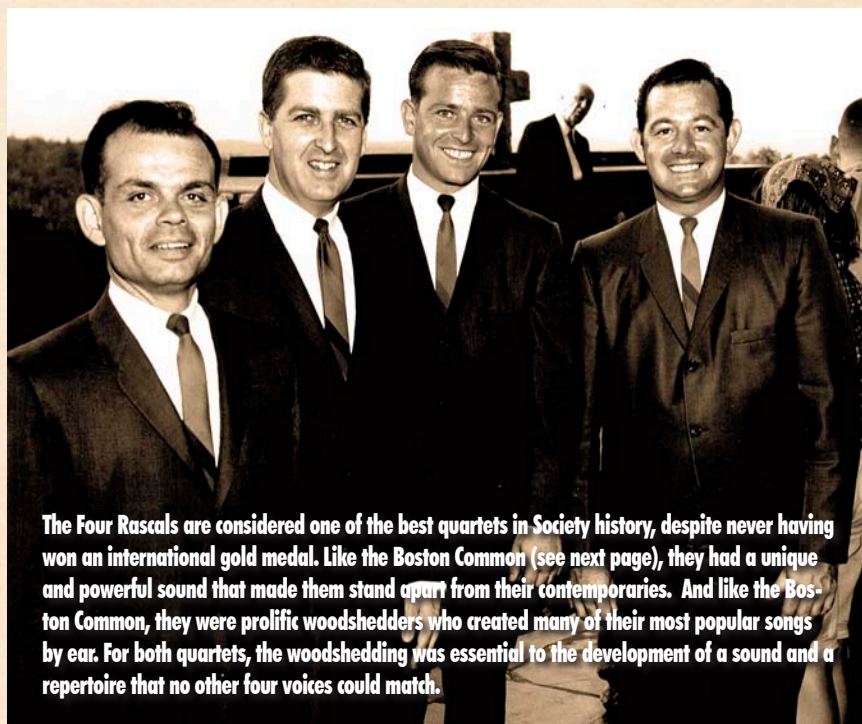
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Ask your chapter secretary about EasyDues.



The Four Rascals are considered one of the best quartets in Society history, despite never having won an international gold medal. Like the Boston Common (see next page), they had a unique and powerful sound that made them stand apart from their contemporaries. And like the Boston Common, they were prolific woodshedders who created many of their most popular songs by ear. For both quartets, the woodshedding was essential to the development of a sound and a repertoire that no other four voices could match.

melodies.) If harmony part singers are not familiar with the song, the quartet might sing the melody once together in unison to get a feel for the song. Then it's just a matter of choosing parts, then hold on tight and hear what happens!

When woodshedding, you usually sing the song slowly, allowing for each chord you have created to lock and ring. It is not an exact science, and that's what creates the magic moments. You're moving along singing the song and all of a sudden a chord will expand and lock. BAM! Your eyebrows lift, eyes light up, goosebumps pop and you may even sit on the chord a little longer just to enjoy it. Instant gratification!

Woodshedding's image problem: Debunking three common myths

Unfortunately, woodshedding suffers an image problem among many barbershoppers. Some assume woodshedding is only for old men; some may even suspect it is only for barbershoppers who don't appear to sing especially well. In such cases, there are typically three major misunderstandings at work:

- **Myth 1: Woodshedding is only for experts and/or purists.** While it is true that "original style" barbershop singing is particularly popular among our most experienced barbershoppers, anyone familiar with the barbershop

sound can learn to woodshed a song. AHSOW counts members of all ages, and you don't need to know any music theory or have extensive barbershop experience. Just "guess" which notes you think your part should have relative to the melody, and you'll be surprised how often those guesses work!

- **Myth 2: Something that sounds so raw can't be much fun.** Woodshedding is absolutely *not* a spectator sport! It's not intended for an audience's ears—it's for the participants' enjoyment and musical growth alone. You cannot appreciate the fun of woodshedding by listening to it. Only after you try it yourself will you "get it."
- **Myth 3: The risk of embarrassment is too high.** When you're merely guessing what notes the other harmony singers will sing next, unexpected chords are the norm. Some chords will give you goosebumps, while others will be so awful you'll laugh out loud. Many barbershoppers have overheard too much of the latter, or have heard snarky comments from other barbershoppers who don't "get" woodshedding. Don't let that stop you from trying something you may grow to love. Like any endeavor, you'll get better with practice. "Of course there are different levels of singing," says Noah Morrison,

You cannot appreciate the fun of woodshedding by listening to it—it is not a spectator sport! Only after you try woodshedding yourself will you “get it.”

executive VP of AHSOW. “There’s pick-up football and then there’s the Super Bowl, and you’ve got everything in between. Everybody can have their shot at having fun.”

The future of woodshedding

What’s the future of woodshedding? Look to the past. Woodshedding has remained virtually unchanged since that fateful evening in Tulsa on the rooftop.

Over the years, there has always been plenty of talk about preserving the barbershop art form; woodshedding plays a key part in that process. As is stated on AHSOW’s website “Woodshedding: The Original Barbershopping,” keeping this art form alive and thriving is what AHSOW is all about. So, the future of woodshedding is keeping the past alive, and bringing it to a new generation. The “kids” take to it like ducks to water. They haven’t yet had the notion that they can’t sing without music drilled into them.

In the past, most of the AHSOW activities were at the international level, with the

occasional district hosting an AHSOW room. One of the new initiatives for AHSOW is to focus on local activities.

“We are moving toward more of an emphasis on a local basis, with more interaction between the district level organizers and the members in that district,” Lance explains. “AHSOW has trained instructors called DECS (District Educators and Certifiers). They have the resources, experience and ability to help your chapter or your district experience one of the greatest joys barbershopping can offer.”

You don’t have to wait for an AHSOW event to enjoy woodshedding. Simply set something up in your chapter. There are plenty of resources at www.ahsow.org to help you get started. The AHSOW executive is also available for support; a quick e-mail or call to any of the members can help ignite woodshedding in your chapter. ■

Woodshedding and the amazing Boston Common sound

*One of the all-time great champion quartets, **The Boston Common** (1980), sounded like no other quartet past or present. They ignored contemporary barbershop philosophies—often defiantly—and instead rehearsed and performed in the manner they believed best showcased their talents. Indeed, even though most of their arrangements were not especially challenging, nobody else sounded half as good when singing them. It was as if their charts had been created for their quartet alone. That may have been very close to the truth. The quartet’s woodshedded arrangements were created or tweaked by ear via woodshedding, which ensured maximum impact for their four particular voices. The remaining words are from bass Terry Clarke.*

Indeed we did woodshed a lot, as did the **Four Rascals** [voted among the five greatest quartets never to win gold. See *The Harmonizer*, Nov/Dec 2006]. Many times we’d woodshed something, record it and give it to Bill Mitchell, Bob Martin (baritone of **Scollay Square**) or in at least one instance, Larry Coyle (who put our woodshedded arrangement of “Caroline” to paper so we could clean up some of the disagreeable parts). Some of the songs I recall



The widely imitated but never equaled Boston Common received a nearly endless standing ovation following their very last performance on the 2005 AIC Show.

we woodshedded in their entirety are “Sittin’ on Top of the World” (with Tom Spirito and Eddy Ryan as the **Boston Consort**), “Embraceable You” (with Bob Martin), “Dear Hearts and Gentle People” (with Bill Mitchell), “Sentimental Journey” (if you read our CD jacket you’ll see that it was arranged by Eckley, Trammer, Dagy and Potter—the maiden surnames of our mothers), “What’ll I Do,” “We Three” (woodshedded/with Lou Perry).

Then there were the following songs that were woodshedded/arranged by the Four Rascals (and which we copied): “Anytime,” “I’m Gonna Sit Right Down and Write Myself a Letter,” “Chatanooga Shoe

Shine Boy,” “Bring Back Those Good Old Days” (together with Lou Perry, but I think they picked it up from 1949 champ **Mid-States Four**, who also woodshedded most of their arrangements, I’m told).

The practice continues as Larry [Tully] and I are singing with two very good woodshedders, Scott Brannon and Jamie Carbone in **Our Town**. In fact, just a few weeks ago we were driving to a show and Scott began singing the lead to “You’re Getting to be a Habit With Me” and the three of us chimed in with the harmony—after which we agreed we should tell Bill Mitchell. He sent us an arrangement within two days! A damn fine arrangement, by the way.

The 2011 class of the Society Hall of Fame

The Barbershop Harmony Society Hall of Fame was established to bestow Society recognition and honor to members and quartets—living or dead—for exceptional contributions to the life blood of the Society barbershop experience. There is no maximum or minimum limit on the number of inductees in a given year. The award criteria fall into general categories of music and administration/leadership. For the music criteria, high importance is given to judging, arranging, composing, chorus directing, coaching and singing. In administration/leadership, consideration is given to service as an officer, advisor, and in planning, writing or editing.



For more than four decades, **Jerry Orloff** has been a major creative spirit behind some of the Society's most effective and lasting programs in membership recruitment and in showcasing the best in barbershopping throughout the world. Largely to his credit, Auditions for Admission, the World Harmony Jamboree, the World Harmony Exchange, and Sing With the Champs are efforts that have made immeasurable positive impact upon both our existing membership and the viewing public. Jerry epitomizes the "Man of Note," having sponsored over 200 men into Society membership—a standing record.

Jerry and wife, Kim, have organized and/or participated in numerous performing and teaching tours including Mexico, China, Australia, New Zealand, Ireland and Russia. He is also one of the founders of the Mixed Harmony Barbershop Quartet Association, providing assistance and support for those who wish to sing in a mixed gender mode (often with a spouse).

Jerry has shared our art form across the globe, where he performed barbershop harmony in Chinese, Maori, and Russian! He remains active in

his local chapter in Northern California and heavily involved in introducing and propagating barbershop music in the community high schools. Jerry Orloff is unquestionably one of our giants of preservation and encouragement.

Earl Moon (1928-1996) was a junior in high school in Kansas City, Mo. when Joe Stern introduced him to barbershop. Earl joined the Society in 1945. Later that year, he joined the U.S. Navy and ended up in Long Beach, Calif. in 1949. There he met and married Millye. In 1950 they welcomed their daughter, Melanye.

It was in the Far Western District where he developed and honed his skills as one of the greatest barbershoppers ever. Over a period of years, he sang with the **Long Beach, Santa Monica** and **San Fernando** choruses and directed the **Downey Chorus** to a third-place finish at the 1961 international convention.

From 1970-1995 he directed the **Whittier Choralaires** and taught tag singing and woodshedding at Harmony College. During all those years he sang baritone in many quartets,

including the **Far Westerners**, who placed in the top 10 at international for all 10 years of competing.

Earl was one of the most outstanding teachers the Society has ever known. He was a prolific arranger, master barbershop craftsman and coach. When he passed away in 1996, the outpouring of love and admiration from fellow barbershoppers was incredible to behold. ■



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A presidential performance in D.C. for Da Capo

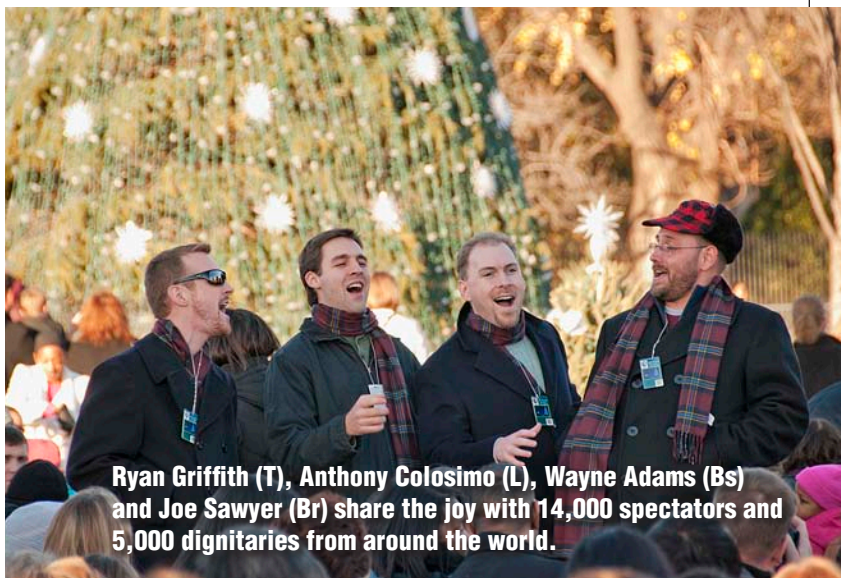
In a televised performance attended live by 14,000 spectators and 5,000 additional dignitaries from around the world, **Da Capo** helped kick off the 2011 Christmas season with a performance at the National Tree Lighting Ceremony. In attendance at the Dec. 1 performance were congressmen, senators, diplomats, and President Barack Obama and his family.

The performance took place at the Ellipse at President's Park in Washington, D.C. For 2011 International Semifinalist Da Capo (MAD), the day started with train rides and busy metro systems as they made their way to the park. Upon arriving, the guys were screened, briefed, issued security badges, briefed again, and escorted into a secured area behind the stage.

"It was pretty surreal to perform for nearly 20,000 onlookers, with the massive National Christmas tree over one shoulder and The White House over the other," said tenor Ryan Griffith. "We did almost miss the entire event though, as everyone backstage was restricted to tents for the arrival of the First Family. Luckily we were able to sweet talk our way to the staging area in time to see the limo pull up and the Presidential family arrive. We were truly honored to have had this opportunity, and look forward to being called upon to serve for future events."

The event was replayed on public television stations throughout the month of December. The National Christmas Tree Lighting Ceremony marks the opening of a four-week event sponsored by

the National Park Service and the National Park Foundation, the official charity of America's National Parks. Originally started by President Calvin Coolidge in 1923, this year's ceremony marks the 89th National Christmas Tree Lighting. The annual event has become an American holiday tradition.



Ryan Griffith (T), Anthony Colosimo (L), Wayne Adams (Bs) and Joe Sawyer (Br) share the joy with 14,000 spectators and 5,000 dignitaries from around the world.

Wonder how they got the gig? After they were announced the winner in the Harmony Sweepstakes regional contest for the D.C. area in May, they did what all good barbershoppers do—they were greeting people in the lobby. A lady approached them and asked if they would be interested in singing for the Christmas event, and of course they said yes, gave her their card and thanked her for coming. Many months later she emailed them with the details. It was a matter of right place, right time, right stuff!

Beach Music cuts up as "Quartet in Residence" on the Battleship North Carolina



Looks like Kent Atkins of **Beach Music** (NSC) could get more than just a haircut here, with other members Richard Millard, Lou Leiner and Andre Brillaud coming at him with scissors from all sides (watch out for the ears)! They are in the naval barber-shop aboard the Battleship North Carolina, where they have been named official "Barbershop Quartet in Residence." The same day this photo was taken, they had sung for the Ceremony of Reflection commemorating the 50th anniversary of the day the ship came into Wilmington, and they'll be singing at least once a month for future events. These guys have more fun—recently they were clowns in an episode of One Tree Hill—what's next?



Jim DeBusman leads the AAMBS Harmony College students in their morning vocal warm-up

Highlights from September's Pan-Pacific Convention Down Under

Every three or four years, barbershoppers from the Pacific Rim gather together in a five-day convention not unlike the Society's International Convention. This year, more than 1,000 barbershoppers, including 46 quartets and 26 choruses from Hawaii, Australia, New Zealand, and Japan all participated in Brisbane, Australia. The convention is a healthy mix of shows, contests, and other convention-related activities, and headliners **Storm Front** (2010 International Champion).

The Young Singers in Harmony A Cappella Festival and Competition featured choruses and quartets from across Australia. Top honors went to the **Fes-**

tival Statesmen Youth Chorus and the **Fishbowl Boys**! The second was an evening show the same day featuring the youth chorus and quartet medalists as well as Storm Front. It was a great start to an exciting week.

This year's competitions featured entries in the "PanPac Open" where all groups were eligible to compete on the same stage as competitors for the AAMBS and NZABS national

competitions. Four Society Judges, Jim DeBusman (Singing), Marty Lovick (Presentation), Rick Spencer (Music), and Russ Young (Singing) made the special trip over to serve alongside other judging panel members from AAMBS, Graeme Gainsford (Presentation), Neville Kennedy (Presentation) and NZABS, David Brooks (Music). When the dust settled, **Shore Boys** won the NZABS quartet contest and **Alliance** won both the AAMBS and PanPac Open contests. Chorus contests were won by **Vocal Evolution** (AAMBS and PanPac Open) and the **City of Sails Barbershop Chorus** (NZABS). Congratulations to them all!

Special congratulations and thanks go to the Brisbane's **River City Clippers** for successfully hosting this fantastic convention in such a beautiful city.

Following the Pan Pacific Convention, approximately 150 people stayed over to attend the AAMBS Harmony College. Faculty consisted of several folks from AAMBS, Society Judges Jim DeBusman, Rick Spencer, and Russ Young, as well as Storm Front. Students selected classes ranging from Directing Techniques to Theory, to Private Vocal instruction.

For more info on the convention, go to www.panpac2011.org.au.



Barbershopper gives his right arm in dedication to the hobby

Shaun Ellis of the **Calgary Foothills Chapter** (NED) has devoted one arm, at least, to the barbershop hobby. He's been a member for more than 20 years, and he figured it's pretty much a permanent fixture in his life, so he decided that a permanent tattoo would reflect his devotion. He printed out the old Society logo, the new logo, a piece of tag music and a quartet gold medal, drew a sketch of what he wanted, and took it to his tattoo artist. Because of the time involved and his budget, it took about a year to complete the design.

Shaun is a member of the **Western Hospitality Singers**, where he is the tenor section leader and assistant chorus manager. He also does some quartetting and is looking forward to forming a competitive quartet.



10 schools, 350 students, 1,000 listeners = \$14,000 + priceless community PR

The Gold Standard

Chorus of Santa Cruz, Cal. (FWD) brought 350 choral students together from 10 local high schools to sing for an audience of nearly 1,000 at its annual "Sing for Your Life" fundraiser on November 6. The students sold tickets at their respective schools, raising a total of \$14,000, which was distributed to the schools for their music programs. The chorus visited each school afterward to present checks. Shown at right is Soquel High School receiving the largest amount, \$2,037.

Originally a chapter show, Sing for Your Life has since evolved into a community-wide event that brings students from across the county. "The



Nick Roberto (in red) of the Soquel High School Chorus AND president elect of the Gold Standard Chorus, presents a check for \$2,037 to Soquel High School.



Students of Santa Cruz County, Cal. receive a standing ovation for their performance.

students cheer the other choirs on. They're so supportive of the other

choirs, it's amazing to see," reports Dale Summer, show chair. The Gold Standard Chorus and guest quartet **First Strike** also performed, and Summer noted that the students were dazzled by the classic performances.

During 2011, the **Gold Standard Chorus** also gave \$500 grants to six of those high schools through the Caralyn Steinberg grant fund, and two college scholarships (\$500 and \$1000) through the Ken Brosius Memorial Scholarship Program. In the past nine years, the chorus has raised nearly \$59,000 for the schools. ■

CHAPTER ETERNAL

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The Barbershop Harmony Society brings men
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THE TAG

Joe Liles, Tagmaster!!



A new (to you) great one from Joe Liles

Back in the late '60s (during the last century), I arranged an old (1919) song/ballad, "I Can't See the Good in Goodbye." I just discovered that I had a handwritten copy in my files and stole the tag from it. After looking it over and deciding to resurrect it for *The Harmonizer*, I chose to fancy up the last few measures a bit and provide the bass with a solo tiddly.

"Tiddly" is an obscure musical term introduced to us by the late Dave Stevens. It means "a fun thing to do"—and has nothing

to do with the act of imbibing! (Although some may think it produces the same result. I wouldn't know, of course.)

Notable, too, in this restructured harmonic highway at the close of the tag, is the move to a major chord a whole step below the tonic that includes a ninth in the tenor. Didn't hear much of this back in those days. It was considered a no-no. Sure is a joy to sing, though, and it fits well into the stack of harmonics.

Hope you enjoy singing this one. ■



I CAN'T SEE THE GOOD IN GOODBYE

(1919)

Words by ALEX SULLIVAN

Music by LYNN COWAN

Arrangement by JOE LILES

freely

Tenor Lead

Bari Bass

Good in all things I see, but when you're leav - ing

me, I can't see the good in good -

bye, good - bye.

bye. I can't see the good in good - bye.



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