

May/June 2012

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



Mark Hale

Bowing out at the top
while the Masters machine steams ahead

INSIDE: Be a great baritone • How to treat a chapter guest • Help a new member become a permanent member

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THE HARMONIZER

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The March/April 2004 issue of *The Harmonizer* (www.barbershop.org/harmonizer) discussed how a "spy" guest was treated after visiting chapters throughout North America. Would a guest to your chapter say you were prepared to give him a wonderful evening? If he joined, are you prepared to help him become a lifetime member? Learn how to do both.

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The cookie was right: music melds souls in song

During my 18 months as your Society president, I have accepted phone calls and emails and discussions from all and any who wish to be heard. It has been both exciting and exhilarating. We have some very smart and very dedicated members and not one of them that I have spoken with speaks ill of our society or of anyone else who is a member. We may disagree with comments, suggestions, and positions of others, but we are all in agreement that we want our organization to succeed, to grow and to prosper.

One fortune cookie's profound message

One thing I have learned is that you never know from where the next best idea will be coming and who will be bringing it to the table for discussion. Even a fortune cookie writer can open one's eyes.



A few nights ago, my wife, Jan, and I were doing something we rarely do: eating take-out Chinese food. (My doctor would be apoplectic if he knew I was dining on MSG, fried foods and heavy doses of sweet and sour sauce.) We finished the repast with the obligatory fortune cookie. For the first time I can

You and that person have just had your souls melded together in song—through music, you have created a single corporate body among the performers and the audience members.

ever remember, the small slip of paper inside seemed less like it was created by some person who is and will remain anonymous to me, and more like someone who wanted to give me a message that could have an impact on my life.

Usually, nestled inside the folds of the slightly sweetened flour concoction is a message that says something like "You will meet a stranger who will help you" or "Wealth will come your way." That is exactly what I expected: a thought that would provide a moment of levity for my wife and me. Not so! The message on this small slip of paper was *"Music melds all the separate parts of our bodies together."*

Now there was a fortune cookie message actually worth pondering—one that seemed to be meant for me personally. It drew no levity on our part. (Incidentally, Jan opened the cookie that said, "Wealth will come your way." She married me, so we know that will not come true.)

Melding our souls together in song

This message in the cookie applies to the life of a barbershopper in so many ways. I know that after I have participated in a performance with my cho-

rus, my quartet or any other singing group, I have a feeling of personal completion—a feeling that I have given my best and passed it to those who were there to listen. Think about how you feel after a chorus rehearsal when you and 10, 30 or more of your best friends have worked hard together for several hours to increase your skills, to make music, and to bring life to the spots and words on a piece of paper. The body of the chorus was melded together for a time by your combined efforts to make music.

Consider how you feel after a performance when an audience member confides in you that there was a moment (or more) in the performance when you touched her heart and soul, or that made the music personal to him, that evoked memories of times or events in the past that were dear. You and that person have just had your souls melded together in song—through music, you have created a single corporate body among the performers and the audience members.

Very few things have the power to alter and mold our lives as much as music. I encourage each of you to share your musical talents in ways that you have never before. Take the time to really learn the latest musical chart given to your chorus so you can really be prepared to share your passion with your audiences. Get a couple of guys after rehearsal (probably three others would be better than a couple) and share some private time with them singing in a pick-up quartet—sharing the joy of music. Ask one of your friends or acquaintances to go to rehearsal or to a chorus show with you so that they can see how what you do has so much influence on who you are. Find another way you can serve your chapter that will allow the chapter to better create music.

If a day goes by that any of us have not used music to meld ourselves or all of those who meet together in song, then perhaps we have wasted a precious day of our lives.



Item# 204523, \$.99 each at www.harmonymarketplace.com

janlam314@cox.net



It's time to plan for growing and celebration

By the time you read this column, the 74th International Convention of the Barbershop Harmony Society may have already come to a close. We'll have crowned new champions, made new friends, learned a thing or two at our mini-Harmony University sessions or master classes, tagged until the wee small hours, and hopefully come away from the convention with a recharged energy and renewed optimism for this great organization of ours. If you couldn't join thousands of your barbershop friends (hey, it works on Facebook, right?) at the convention in person, then I hope you caught some of it on the webcast. And I hope that also has charged you up a bit.

This will be the 18th international convention I've attended in person, and especially now that I'm working and competing, I come away completely exhausted from the events of the week. At the same time, I still always come away eager to share my excitement of barbershop with my chapter members, quartet mates, and everyone I meet! I hope many of you experience a similar feeling. This year, however, I challenge you to turn that energy and excitement into actions that will enhance the barbershop experience around you on a weekly basis.



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Plan for fall right now

The summer is a perfect time for chapters to evaluate how the year is going thus far and to spend some time planning for the fall. With school summer vacations coming to an end, people are more likely to start new things that time of year. What if your chapter capitalized on that and planned a significant membership recruitment campaign for this fall? Maybe it's a "Learn to Sing" program. Maybe it's a holiday chorus program. Whatever it is, the time to start planning it is right now!

There are tools to help you, by the way. If you haven't done so already, please visit www.operation-haroldhill.com and make the pledge to recruit at least one new member into the Society in 2012. Or at the very least, look at the "Ideas for Growth" page on the website. I'll bet you can find a program or two that your chapter can take on that will grow your membership in 2012. Many chapters have already taken that step and have seen a significant increase of new members—and the year is barely half over. If your chapter hasn't actively started to address mem-

bership growth, talk to your chapter leaders about what they have planned. Volunteer to be a part of that plan—even smaller roles can make a big difference—and help them succeed. We have nearly 100 trained volunteer "Harold Hills" eager to help make your chapter's membership development program a success. Operation Harold Hill is the major membership recruitment campaign designed to help your chapter grow in 2012.

The Society's 75th Anniversary is coming

What better way to celebrate your chapter's success in 2012 than to join the rest of the Society for its diamond anniversary! Next year marks the 75th anniversary of the Barbershop Harmony Society, and our 75th Anniversary Committee has some special things in store for barbershoppers everywhere. Be on the lookout for your January/February 2013 Harmonizer. It will be a special 75th Anniversary issue. A 75th Anniversary Show Script is now available for download right from the Society website, free of charge. All sheet music (along with learning tracks) to go along with the show is available at www.harmonymarketplace.com. Our marketing folks are planning ways for your chapter to help spread the news of this historical event in your community, so be on the lookout for that as well.

Of course, the Society has some big parties planned for 2013 so we can all celebrate together. I'm talking, of course, of the two major conventions. Midwinter in Orlando (Jan. 8-13, 2013) will kick off our 75th year with our Seniors Quartet Contest and Youth Chorus Festival. Combine those events with a few shows, a few theme parks and a relaxed schedule, and you're sure to start your year off right! Then join us in Toronto June 30 through July 7, 2013, for the single-biggest gathering of barbershoppers under one roof! There will be historical exhibits of the Society's past, a look at the future, and special events planned throughout the week that will create memories to last a lifetime. If you've never been to an international convention before, you won't want to miss this one!

So let's take the time now to plan for this fall, meet our goals, so we can celebrate together in 2013 ... a year truly worth celebrating.

Rick Spencer

Jim Miller, Old School and better performance

Four more points for the great Jim Miller

Really nice article in the March/April 2012 Harmonizer regarding Jim Miller. **The Salt Flats** did some shows with him and he was always a gentleman and truly fun to be around. However, I still owe him four points.

I was a Stage Presence judge at the 1981 international contest in Detroit. I think the **Louisville Thoroughbreds** appeared around the middle of the contest. There had been some decent performances, but nothing that knocked me out of my seat. Then the curtain opened and I'll swear to my dying days that there was an aura around the entire chorus. I remember thinking, "Boy, this is going to be good."

The first song was a ballad and they got a standing O—never seen that before. I am a tough guy to fool, but during the up-tune, there appeared, from

out of the blue, trumpets in the first row. I looked behind them to see how the chorus members were supporting the front row of entertainers. Lordy, lordy, the chorus members were having a party all by themselves. What a magnificent performance!

When the curtain closed, I put down the highest SP score I've ever written: 96. Then I made the mistake of asking myself,

"Carl, if anyone asked how they could improve that performance, what would you say?" Our score sheets had been picked up, and I finally told myself, "I couldn't say anything to improve that presentation." Then this little voice on my shoulder asked, "Well, why didn't you award them 100?" I realized that I was simply chicken.

Therefore, I still owe Jim and the Thoroughbreds an additional four points.

J. CARL HANCUFF
Edmond, OK

Old School is a class act

What a wonderful and great story of our 2011 gold medalists, **Old School**. I've heard them in person and must say I've enjoyed their talent and choice of songs. Just super. They sing 'em and ring 'em. They remind me of our theme song, "The Old Songs." (Those good old songs for me—you know

the rest ...) I've heard many a quartet in my years, but right now I'll put Old School #1 in my book. I also enjoyed the recognition that "Awesome" Joe gave to their coaches and the ones who arranged their music. They are a real class act.

BILL WINTERBERG
Little Egg, N.J.

Better performance choices

In "Better Performance Choices," Bill Colosimo's response about performance attire could have included one simple rule that every quartet I have performed with has followed, and which will always help you decide your performance attire. It is simply, "Always be dressed better than your audience."

JERRY SCHMIDT
Binghamton, NY Chapter

Bill Colosimo's article was very well thought out and expressed—and not overboard. It really helped clarify in my mind how to make good performance choices.

JOHN KNUEVEN
Reston, VA

Oops!

On page 24 of the March/April 2012 issue, Leo Sisk was misidentified as bass of the 1963 champion **Town & Country Four**. He was the tenor. On page 26, the photos for "En Armonia thriving in Spain" should have included the following credit: "Vincent de Vries Photography." ■



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The great Suntones accept their last standing O

Barbershoppers from all over converged on Cleveland, Tenn., to see a champion's champion perform what was promoted as its last-ever show. No quartet over the last half century approached the impact and popularity of the 1961 champion **Suntones**—among barbershoppers and in the broader musical culture. There will likely never be another Suntones.

There will likely also never be another quartet that can still command a stage (for more than sentimental reasons) even after 50+ years after winning an international championship. Also appearing on the show were 2002 champion **Four Voices** (not sounding at all like they

hadn't sung in years before tuning up only that afternoon), 2006 champ **Vocal Spectrum**, and 2011 collegiate silver medalist **The Vigilantes**.



Original 1961 champs Harlan Wilson (Br), Bob Franklin (L) and Gene Cokeroff (T), along with Todd Wilson (Bs), accept their final ovation as Suntones.

PHOTOS BY MATT BOSTICK



Four Voices



Vocal Spectrum



Sound of Tennessee

Champion quartetter Chuck Sisson awarded best actor in "Chicago's Tony Awards"

Chuck Sisson, lead of 1988 international quartet champion **Chiefs of Staff**, recently received a Jeff award—Chicago's equivalent of a Tony Award—as "Best Actor in a Principal Role – Musical" for his co-starring role in "The Baker's Wife." He received the award on Monday, June 4, (actors work on weekends) at the 39th annual Non-Equity Jeff Awards.

Chuck has been acting in plays and musicals in the Chicagoland theatre community for several years now.



"Barbershop singing will always be my first love in music," Chuck said, "but musical theatre is less demanding on my aging vocal chords ... and I

get to kiss the girl."

When he was announced as the winner at the awards gala, all else was a blur for Chuck, who was warned that winners would only have 30 seconds to speak. "I am going to use my 30 seconds and try to save my marriage," Chuck told the packed theater of 600. He thanked his wife for all the sacrifices she'd made for his acting, then added. "The Circle Theatre asked me to play an aging baker who is desperately in love with his wife. Ha! Piece of cake."



Harmonious Rex gives economics lesson to nine million radio listeners

Harmonious Rex quartet recently performed for an audience of nine million U.S. radio listeners—even managing to disrespect the tenor part—in a weekly Marketplace Report carried on National Public Radio and other public radio stations.

Oddly enough, the piece wasn't about barbershop harmony (not directly, anyway) but an explanation of why Eurobonds might be more attractive to investors than bonds issued by some European nations. Harmonious Rex, members of Manhattan's **Big Apple Chorus**, sang a financial parody number for the segment. It featured a tenor solo—compared to a suspect Greek bond—as well as a lead solo, compared to trustworthy bonds issued by Ger-



many. When the four sang together, it signified the potentially harmonious investment product when several nations' bonds are packaged together, even though nobody otherwise has any use for a tenor. Er ... for a Greek bond, that is.

Hear the segment at tinyurl.com/harmoniousrex. Check out the quartet at www.harmoniousrex.com.



CONVENTIONS 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

ORLANDO
Jan. 8–13, 2013

LONG BEACH, CALIF.
Jan. 28–Feb. 1, 2014

NEW ORLEANS
Jan. 6–10, 2015

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

Sign up for the BQPA Fall Festival.

The Barbershop Quartet Preservation Association will meet on Sept. 5–8 at the Best Western Hillside in Hillside, Ill. Golf will be available on Thursday and Friday. For more information contact festival chairman Gerry Carroll at 630-675-4694 or gerrycarroll@comcast.net. Get more details at www.bqpa.com.

Young directors win AISQC scholarships.

The Association of International Seniors Quartet Champions (AISQC) awarded Directors College scholarships to talented young Society directors David Ammirata and Lionel Pierson. David is the assistant director of the **Dapper Dans of Harmony** (Montclair, N.J. chapter) and the **Tri-Star** youth chorus. Lionel Pierson is from Joondanna, Australia, and directs **Vocal Evolution**.



This is exactly the kind of thing you'd expect from a quartet named **ChordOnBleu**, a chapter quartet from the Brisbane, Australia, Gold Coast Harmony Chorus. This screen shot comes from a television ad for the "World Biggest Shave" promotion by Australia's Leukemia Foundation. (Note to American barbershoppers with OCD: that's how they spell "leukemia" in the rest of the English speaking world.) They were part of a series of cheeky advertisements boosted by cheeky performers. Link to the YouTube video at tinyurl.com/chordonbleu and check out the quartet at chordonbleu.wordpress.com.

They planned a contest and a festival broke out! Fog halts arrivals, not fun

The extreme eastern edge of the Barbershop Harmony Society is St. John's, Newfoundland, also the location of a recent NED spring division contest—at the same time as some of the worst maritime fog in many years. By Friday night of the contest, the only barbershoppers present were the host chapter, one other chapter, some of the judges, and no other complete quartet or chorus. Through contingency travel, by midnight they were joined by three choruses and two quartets, with no hope of anyone else making it.

Locals had bought a lot of Saturday night tickets, so the assembled somehow made it work. The choruses each sang four songs, and were judged only on the first two. Any quartet formed

by Saturday afternoon could compete in the evening's contest—10 signed up. A vacant judging spot was filled by a former judge. The event had turned into a festival—with a contest hidden in-

side. The audience loved it and appreciated the efforts put in by both registered and pickup quartets. More guys had a chance to sing in the contest and everyone had a good time. While champions were named in both contests, everyone was a winner. The only losers were the more than 100 barbershoppers and family members who, unfortunately, could not get to



PHOTOS BY DON PIERCEY



St. John's because of the fog. ■

— Alan Lamson, Society President

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How to be a great barbershop baritone

How to be a great baritone starts with how to be a *better* baritone. Application of the below principles can enhance your enjoyment of the hobby and will make barbershop harmony more enjoyable for those with whom you sing. These tips are directed to the quartet baritone, but most of them apply to chorus work, too.

At-home preparation

The best thing you can do is to strive to consistently create a beautiful tone that is freely produced and well supported. You must be more aware of what's going on as the quartet sings and grow your ability to have your voice behave as you'd like. Most of your effort needs to be spent at home in preparation. Once that becomes habit, you can do some very enjoyable work at quartet rehearsal.

Learn some music theory. Your awareness will grow tremendously when you study your music. Learn what part of each chord you're singing. This helps with tuning, but mainly teaches you how to balance each chord so it'll ring. The Society's *Theory of Barbershop Harmony* publication (Harmony Marketplace, item #4037) is a good beginning. The Harmony University music theory courses are also available for free at www.barbershop.org under the education tab.

Learn and apply these rules of thumb. Sing a bit louder the lower you sing and a bit quieter the higher you sing. Even better, sing more like a bass the lower you sing, more like a lead in the mid range, and more like a tenor in your upper range. Note the "pillar" chords, or the held chords. Are you high or low in your range? Adjust accordingly. Are you singing the root or 5th of the chord? Then sing slightly more bass-like. Are you singing the 3rd or 7th or another less foundational note? Sing slightly more tenor-like.

Sing a bit every day. Only then will your voice behave as you'd like. Vocalize throughout your range in a free and relaxed way. This can be as simple as singing scales, but be sure to stay loose. On the lower third of your range, relax and produce a ringing, bass-like tone without any pushing or tension. In the middle third, focus on making a lead-like sound that rings and is still warm and pretty. Most of us struggle with our upper range, which needs the most relaxation as you produce a pleasing, tenor-like tone. Again, sing quieter as you go higher. That bell-like tenor sound is ideal.

Fine tune vocal color and volume. Here's a useful exercise: starting on C in your middle range, sing six beats on a count of 12, getting slightly louder on each beat. On the last six beats get slightly quieter until on 12 you're back where you started. Then

do the reverse: get quieter for six and then getting louder for six. Repeat at half steps up or down as needed. Next, try more advanced versions where you become steadily more bass-like or more tenor-like for those first six beats. Notice the repeated use of "slightly." Never sing to any extreme that introduces tension or strain. Sing as loud or soft (or as bass- or tenor-like) as you can while keeping your tone relaxed and pretty.

Making the most of rehearsal

Now comes the really fun stuff! A quartet bari's main role is to weave the threads of three different duets into the fabric of the quartet's unit sound. Bari is barbershop harmony's most unique voice part. At any moment in the song, you should be ready to duet with your bass, lead or tenor. At rehearsal, take the time to duet each song with each part.

Bass duet. Become aware of how your proximity to his notes changes throughout the song. As you approach his notes, try to have your voice sound as much like his as it can while singing relaxed and in good quality. (That tip alone goes a *long* way.) Also, as your notes approach the bass notes, try to match his volume, which usually means becoming a bit louder. Be aware of when you're singing a root/5th relationship or an octave with your bass so that your great match on these chords really pops the overtones.



Richard Lewellen
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U faculty,
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Your Music Team At Work
AUDITIONING METHOD STANDARDIZED AND SIMPLIFIED

Tenor, Lead and Bass audition

Tenor, Lead, Bass

Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb.

Leads will be considered for membership if they recognize the melody. Those who actually hit the first note after hearing the pitch receive bonus points. Those who reach measure 4 in proper key will be considered for section leader.

Tenors & Bases making it to measure 2 will be considered for membership. Those making it to measure 3 will be considered for section leader, and those making it to measure 4 will be hospitalized immediately — (after signing them up, of course).

Baritone audition (simplified)

Ob...

Baritones: It is expected that anyone applying as a Baritone already knows this simple little intro. We won't insult them by supplying the words.

Origin unknown. If you know the guy who created it, we'd like to shake his hand.

Lead duet. In these duets, you need to know when your notes are pretty close to his, when you're quite a bit below him, and when he's low and you're high. The closer you are to the lead, the more you need to sound like his twin. When just slightly above him, take a little of the edge off so he doesn't have to fight to be easily heard. When right below him, volume is less of a worry because the higher note is more easily heard; but still be sure to not out-sing him. When quite a bit below him, you're probably better off focusing on the bass duet. When he's low and you're high, you'll be keying in to the tenor.

(Incidentally, the main reason *any* voice part duets with the lead is to sound more like his voice, to try to treat each word sound the same way he does, and to be exactly in synch with his timing. Duets help each part support the lead's artistic approach.)

Tenor duet. Many fear this duet because so many tenor notes seem to clash with the baritone notes. If you strive to make this duet the most beautiful, your quartet will sound wonderful. Again, be aware of when your notes approach his. When you're up near the tenor and the lead is down near the bass, try to sound like your tenor. In the trademark Barbershop 7th Chord, the tenor has the root of the chord, the baritone (or lead) is one note below him on the 7th, the lead (or baritone) is quite a bit lower on the 3rd, and the bass is down low on the 5th. The singers of the root and 7th need to sound like twins and be equal in volume. Generally, the baritone singing near the tenor wants to match his tone and volume.

Mark your music. Use highlighters of three different colors to mark where you should focus on the bass, lead or tenor duets. If it's not clear which guy to stick with, go with the lead.

Be sure the lead is always heard. Sometimes, everyone is low and the lead is below you. Here you just need to make sure that the lead is easily heard. Sometimes everyone is up high and the temptation is to sing really loud. You don't need to. Just sing as relaxed and pretty as you can.

Summary

You'll tend to sound more like a tenor in your upper range, like a lead in your

mid range, and a bass in your lower range. At rehearsal, you can fine-tune this to sound like *your* tenor, lead and bass. If you also know what part of the chord you're singing, you can give a little extra to the root any time and strengthen the 5th of the chord, especially when singing below the lead.

When weaving these duets through the song becomes second nature, you'll be able to focus on performing artistically from the heart. Then you'll truly be on the path to becoming a great baritone. ■

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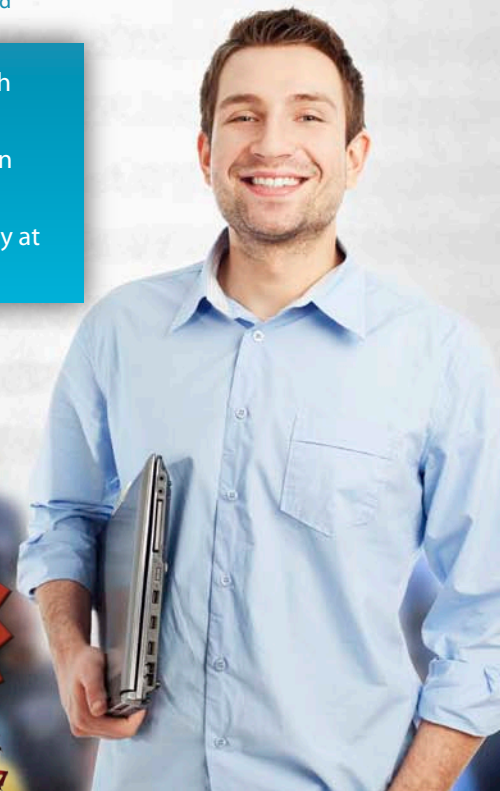
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Mark Hale: Musical Master

Why some bet against him ever winning gold—and why he is stopping at four

Shortly after the turn of the Millennium, Mark Hale loaded up the truck and moved to Beverly (Hills, that is!). Swimmin' pools, movie stars. And while his culture shock in relocating from Kentucky to California might not have been as extreme as the Clampetts, it was probably pretty close. Go ahead and add to this geographical adjustment the dramatic difference in chorus cultures between a small chorus like the **Louisville Times**, which Mark largely molded in his own image, and a large chorus like the **Masters of Harmony**, already firmly established, and one has to wonder what would possess a man to pack up his belongings and leave friends and family behind to travel more than 2,000 miles away to the glitz, glamour, and traffic of Southern California.

Certainly, the chance to become the next musical director of the Masters presented a plethora of exciting opportunities for a gifted young man like Mark, but it also undoubtedly came laced and laden with challenges, both foreseen and unforeseen. First and foremost, how does one seize the reins of a successful chorus, respecting its firmly established culture and idiosyncratic proclivities, while simultaneously putting your own signature stamp on the finished product?

Two tried and true clichés seem to clash: “if it ain’t broke, don’t fix it” and “if you ain’t growing, you’re dying.” Mark surely did not displace and uproot himself merely to maintain the status quo; but it’s hard to argue with success, and one of the few things human beings instinctively dislike more than change is change for change’s sake.

Credit Mark for not walking in the door and cleaning house, announcing a new agenda and upsetting the apple cart. Partial credit, perchance, should go to necessity, in this case the mother of *lack* of invention. Mark had a mere matter of months to prepare the chorus for a swan song performance in Kansas City in 2000 and needed to jump onto the moving train at full speed. When he walked in the door, he announced his first night that he just needed three things: attendance, attention and trust. And then, without further adieu, he quickly went to work.

Molding the Masters in a new director's image

One of the first and most striking things the chorus noticed was Mark’s unique directing technique. The Masters’ first gold medal director, Dr. Greg Lyne, was known for his magical hands and his ability to



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wring poignancy, artistry and subtle nuance out of the chorus with the slightest of movements. In contrast, Mark tends to direct with his entire body. His musicality flows from his toes to his ever-animated face, reaching out through his generously waving arms. For many in the chorus, it took some time to adapt to his sharply contrasting expressive direction.

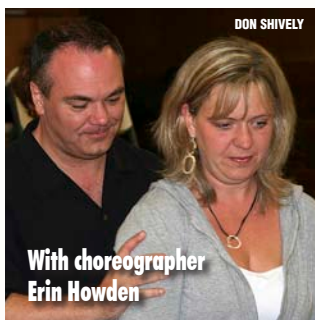
A more personal and pervasive challenge was living in the legacy and lingering love of Dr. Lyne and the dynasty he created and cultivated during the chorus' formative years. When Dr. Lyne arrived, he already had the caché of an international directing gold medal on his résumé. While Mark was certainly a rising young star in the Society, there was definitely a sense that he still had something to prove, both to himself and to the chorus. Unfairly and unavoidably, he had to function in large shoes belonging to the barbershop icon who had come before him.

Speaking of large shoes, while Jeff Oxley managed to extend the Masters' unbeaten streak to four with a razor-thin two-point victory over what is widely considered one of the greatest sets in contest history (Northbrook's 1999 "Les Mis" package), there was still the unsettling sense among the Masters that the chorus

had all barely dodged a bullet. No director wants the ship to go down on his watch, and Mark inherited a depleted chorus that had gone six months without a permanent director, knowing that he had two short years to build the chorus back up to not only a gold medal contender but to a gold medal favorite.

Some of the more entertaining moments of the past 12 years were having a front row seat to the playful yet earnest tug-of-war between Erin and Mark as they ferociously and vociferously advocated for the primacy and importance of their respective visual and vocal elements. What ultimately resulted was a deep mutual admiration and respect and a finished product that benefitted from their dedication to the inevitable tension that occurs when one attempts to add choreography to singing.

Erin's most recent visit (to choreograph the show-stopping finale to our Portland swan song set) surely



With choreographer
Erin Howden

One of the sweeping and significant changes that coincided with the advent of the Hale era was the decision to change choreographers, moving from the classic style of Cindy Hansen to the more dramatic

MULTI-TRICK PONY. Mark sang lead and was the leading musical force behind 2001 champ Michigan Jake, who set the high-water mark for rhythm & swing barbershop. Interestingly, while Mark had tremendous influence on 2008 champ OC Times (see sidebar next page), the two quartets were as different from one another as Michigan Jake had been from all its contemporaries. (It is probably no coincidence, however, that both quartets were noted for an unrivaled back beat.)



A few months after being named Musical Director of the Masters of Harmony, Mark directed a much-depleted chorus in its 2000 swan song set in Kansas City. For the next two years, he worked to meld his directing style with the Masters' established habits, all while trying to help the chorus catch his particular vision of performance. It was challenging (to put it mildly), particularly because Mark knew that some were betting against his chances to get the chorus back to championship form and size.

The fifth member of OC Times quartet: Mark Hale

When we think back about “who” **OC Times** was, how we started and what we ended up becoming, it is very clear that Mark Hale was a critical player in every aspect of the journey.

We finished our first prelims with an array of scores. One judge had written down an 80 while the judge next to him gave us a 61. It was clear that we were sending mixed signals and didn’t know who we were as a quartet. After missing the qualifying score that year, Mark sat us down and asked the question “who is



OC Times?” Truthfully, we didn’t know; but as we would soon find out, Mark knew exactly who we were and who we needed to be on stage. You see, Mark has an innate ability to watch a quartet or chorus and instantly identify strengths and weaknesses that those groups may not even know exist. He is able to understand where groups seem to struggle and what they are able to do effortlessly.

As a quartet, we quickly saw Mark’s discernment as his greatest gift, and allowed him to have huge creative control

over OC Times. From song choice to musical planning to choreography (or the removal of choreography in many cases), even down to choice of attire, we ran everything by Mark. You’d think that this choice would result in us becoming a duplicate of **Michigan Jake**, but it didn’t. That was the genius of Mark’s coaching—he didn’t try to get us to be *his* ideal quartet. Instead, he focused on coaching us into *our* ideal quartet. For some reason, he had the ability to see what this quartet looked like much better than any of us.

Every champion quartet brings something different to the barbershop art form. “Choice of repertoire” and “image” seemed to set OC Times apart from other quartets. Most of everything we brought to the stage in these two areas was a direct result of Mark’s advice. Looking back, Mark was by far our greatest asset. We likely would have never become an international quartet champion without him.

—Shawn York, tenor of OC Times (2008 international champ)

puts the lie to the Masters myth that we are a well-oiled machine immune from the foibles and follies of other choruses. When Erin arrived in Los Angeles from Toronto, not only had we not perfected the song she was to choreograph the next day—we hadn’t even received it! That night, Mark Hale anxiously sat vigil by his computer, made a quick copy when

the song finally arrived, then drove it over to the airport hotel and slipped it under Erin’s door while she was sleeping. She awoke in the morning, looked it over, and then proceeded to choreograph the front row on the fly. The next day, the chorus learned the 10-page song, beginning to end, then returned the following day to learn the choreography. Not exactly the best laid plan of mice and Masters, but undoubtedly an opportunity to rise to an occasion one more time.

Blessings/challenges of high standards

A common denominator for all three of our gold medal directors—and the key criteria and requirement for whoever is anointed to be the next director to lead us forward in our journey—is fierce and unwavering “dedication to musical excellence.” It is not only our chorus motto, it is the embodiment of our being. Nowhere is it more present and palpable than in Mark.

He has told us that his goal is to get the chorus as close as possible to sounding in reality like what he hears in his head. He has also added that if we ever were to actually achieve all that he has asked for, there is another level to which we have not yet risen. Unfortunately, since we seem to spend most weeks relearning lessons from the previous weeks—and due to the time ticking away on Mark’s tenure—we will likely not transcend to that

1. What was it about the chance to direct the Masters of Harmony that made you willing to move across the country and leave everything behind?

When the directorship became available in 1999, I was just completing a fulfilling run with the **Louisville Times Chorus** and was ready to seek other options. The fact that the Masters were the current chorus champion was naturally appealing to me, and their rumored excellent organization and work ethic was every director’s dream. At the time, my moving to the West Coast was a perfect fit for my life, and it will perhaps always remain the single best decision I ever made.

2. What was your biggest concern?

As the new director of this high-profile competitive group, I had everything to lose. There were plenty

Mark Hale discusses his tenure with the Masters

of people betting against me, I can assure you. I had big shoes to fill, as my directing and leadership styles were very different from my predecessors. After our 2002 win in Portland, the chorus definitely began to react differently to me.

3. Once you arrived, were you surprised by anything about the chorus culture?

I was immediately amazed at the level of professionalism in the organization. So many details were quietly attended to and things got done without my having to be involved ... or even aware. I always loved that. The secret of most champion choruses is that the men on the risers are roughly the same

average singers that exist in choruses all over the Society; the difference is in their work ethic and expectations of excellence.



One of the legendary Masters retreats

4. What were your first goals for the chorus?

To make the Masters the best Masters they could be; that is, to allow them to be who they are and not try and force them into my “better” model. I adopted their teaching

language and allowed my musical nuances to slowly seep into their delivery. This helped in the early transition period. Back in 2000, the chorus was in major flux and in need of some stability. Providing consistent leadership and building a strong team

next plateau, and this hypothesis will go untested. Nevertheless, perhaps Mark's greatest trait has been his absolute refusal to accept less than our best or to allow us to descend into mediocrity.

Personally, I believe this is both a blessing and a curse for Mark. His relentless and uncompromising drive for perfection has allowed us to reach the levels of excellence we have managed to achieve. However, our failure to surpass this level (or even to consistently perform at this level) undoubtedly has taken its toll on his mental well-being and left him emotionally exhausted in ways that are hard to put into words.

Fortunately, this chorus has masochistically thrived on verbal abuse as a vehicle to wring excellence out of us. We pay lip service to responding positively to



Well known for being accessible to both champions and Joe Barbershoppers

praise, but seem to secretly be waiting for a directorial beating to motivate us to be our best. Perhaps we should change our motto to "Thank you, sir, may I have another?"

Thoroughly "Joe Barbershopper"

One stark difference between Mark and his predecessors has been his unrehearsed instinct to just be Joe Barbershopper whenever we're away from the risers—his willingness to put away the baton and simply be an average guy mingling among the masses. During



IN NOBODY'S SHADOW. Dr. Greg Lyne had already led the West Towns Chorus to gold in 1987 before leading the Masters to three straight wins in 1990, 1993 and 1996. Months after Jeff Oxley directed the Masters' 1999 gold medal performance, Mark took over largely on his perceived high upside, having taken the exciting but tiny Louisville Times chorus to a sixth-place international finish. Early on, it seemed Mark had nowhere to go but down. His every move was inevitably compared to Dr. Lyne's sky-high abilities, which remained on display as Greg continued to coach the Masters. Today, Mark and Greg enjoy a peer-level relationship in a very elite class of directors. Their respective four gold medals are topped only by Hall-of-Famers Jim Clancy (11) and Jim Miller (7).

his first years, he would stay each Wednesday until the wee hours of the morning to sing tags with anyone and everyone. He devoted large amounts of time to mentoring young barbershoppers new to the hobby, a practice largely responsible for the youth surge that energized our chorus during Mark's early years. Later, this investment on his part was indirectly instrumental in leading to the development of the **Westminster Chorus** and the subsequent Society-wide youth movement.

Perhaps Mark's major gift to the chorus, and what also sets him apart from his predecessors, was that

were the most important goals at the time.

5. The biggest challenge over the past 12 years?

A large chorus like the Masters is always changing. People come and go, but goals rush ahead like freight trains and things rarely slow down to a manageable pace. The constant challenge was to keep the busy singing volunteers motivated so we could successfully achieve whatever the next goal was.

6. What were some of the special MOH moments you will always treasure?

Most of my favorite moments occurred at the retreats we'd have about a month before each international convention. These were amazing bonding experiences where the chorus sang the best I ever heard them and enjoyed camaraderie as well. What great times!

7. Why did you decide to leave now?

To direct a world-class organization requires you to be all-in—physically and emotionally—or the results will suffer. Right now seemed like the ideal time for me to leave to pursue other goals in my life while giving the chorus time to find a suitable replacement.

8. What do you think you will miss most?

Undoubtedly, it will be just seeing my good friends on a weekly basis. And all the wonderful musical moments we shared on Wednesday nights.

9. Any unfinished business? Unmet goals?

Every time we set a goal, I tend to push for something even higher; so, of course there were small things I would like to have done along the way. But overall, I wouldn't change a thing.

10. What would you like your Masters' legacy to be years from now?

I suppose it will be mostly about the music we made, the competitive achievements, and maybe a little bit about my push for excellence and my teaching style. Hopefully, they'll remember that we had a lot of fun along the way.

11. Do you have any thoughts about where the chorus needs to go from here? What's the next step in the Masters' evolutionary journey?

I fully expect that they will continue their trend and find excellence with whomever and whatever they choose. Keeping a unified vision is important, as is making it fun for everyone. As always, they will take on many characteristics of their new leader, and that will reveal their future. I will always be the biggest fan of this magnificent chorus, regardless.

—Scott Hansen

Career highlights

- Started barbershopping with *The Music Man* "school board" in Bowling Green, Ky., as a high school sophomore.
- Joined the **Mammoth Cave** chapter at 16.
- Both parents were professors of music at Western Kentucky U, where he graduated in 1989, magna cum laude, with a Bachelor's in marketing and management.
- Was singing with the **Louisville Thoroughbreds** in 1990 when they tied with the new **Masters of Harmony**. The Masters broke the tie with their Singing score to win their first gold medal. "I promised myself I would get those guys, and 10 years later I did."
- Through his long-time association with David Harrington, helped form and direct **Louisville Times**, rising to sixth place in international competition.
- Joined the Masters of Harmony in spring of 2000 and directed their champion swan song set in Kansas City.
- Won the international quartet championship as lead of **Michigan Jake** in 2001.
- In 2002, became the third music director of MOH to win international chorus gold, in Portland, Ore. He did it again in 2005 (Salt Lake City), Nashville (2008) and Kansas City (2011).
- Performs his last swan song with the Masters in 2012 in Portland, where 10 years earlier he won his first chorus gold medal and performed Michigan Jake's swan song package—both on the same day.

barbershop has been his life. While no one would question the commitment or contributions of Dr. Greg Lyne or of Jeff Oxley, both of them had a foot firmly in their professional worlds as well as in their families. For Mark, for better or worse, barbershop—and especially the Masters—was not just a part of his life. It was practically his entire life. Case in point: excluding two required days at Category School, he has not missed a single rehearsal or performance during his 12 year reign! This unadulterated devotion and commitment paid immeasurable dividends, but that sacrifice came with a price.

One can hardly blame him for now wanting to move on and devote that singular energy to other areas. There is no doubt that whatever Mark sets his mind to in the future will result in unmitigated success.

To the Society, Mark's Masters legacy will primarily be doubling our gold medal count from four to eight

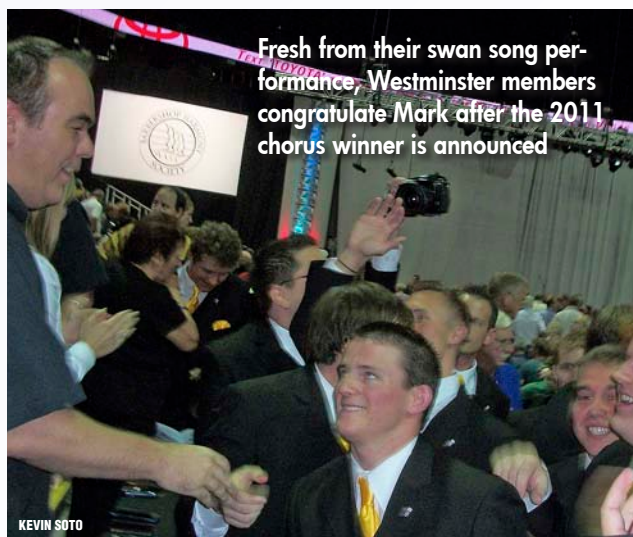
and keeping the streak alive, albeit often just barely. But, paraphrasing Mark, at the end of the day, what we remember most are not the medals but the moments, the ones that stay with us for the rest of our lives. And there is no question that he has graced each of us with many moments—times that temporarily transcended our daily lives, barbershop and otherwise—as he etched an indelible mark on our essence.

Moving forward with an eye on the bigger prize

For the past 12 years, Mark has undoubtedly offered each of us a weekly music lesson. Less apparent, but perhaps more important, he has also given us a weekly life lesson. All great leaders teach and inspire. One of Mark's most entertaining attributes is his propensity for analogies. Rarely a rehearsal goes by when Mark hasn't spontaneously created a new (and sometimes perplexing) way of trying to convey a musical idea using a nonmusical metaphor.

Many may mistakenly see the Masters as a machine primarily devoted to garnering gold medals every three years. But that would be a myth and a misunderstanding. For, while we certainly take great pride in our contest accomplishments, they are merely means to an end and not the ends in themselves that they may appear to be. They are a contrived and convenient excuse to set out on an incredible musical journey every three years that allows us to elicit and entice, cajole and demand the very best from ourselves and from each other. Mark is the ultimate "master" at this endeavor, pun intended.

A recent illustration, and one that also brings to mind another "Hale-ism"—that "men come for the music but stay for the relationships"—is the pass-



Fresh from their swan song performance, Westminster members congratulate Mark after the 2011 chorus winner is announced

THE SOCIETY'S YOUTH MOVEMENT rose in the wake of Westminster Chorus and OC Times, and both groups have Mark Hale to thank for allowing them to rise to their full potential. When several younger Masters—many of whom had received a lot of personal tutoring from Mark—discussed starting a second competitive chorus across town, Mark could have drawn a line in the sand. (Indeed, many a chorus has seen members peel off to try a different barbershop experience, only to see the entire local barbershop community gutted by the bitterness of ensuing turf battles.) Instead, Mark said the group would have his blessing and support as long as any then-current Masters who joined the forming Westminster Chorus remained members of the Masters as well.

Instead of having a turf battle, the two groups only strengthened one another, and the Masters/Westminster model became a template for other chapters who support thriving youth choruses. And if OC Times' influence on Westminster Chorus and the youth movement can hardly be overstated, what are we to make of Mark's massive influence on OC Times? He may not have tried to, but Mark Hale appears to have become a grandfather to many young quartets and choruses.

Perhaps Mark's greatest trait has been his absolute refusal to accept less than our best or to allow us to descend into mediocrity. This is both a blessing and a curse for Mark that has undoubtedly left him emotionally exhausted.

ing of one of our great leads, one of our many Marks, Mark Feiner. At his funeral, we had the honor of singing "Stranger in Paradise." As we reflected on his life and death, I don't think you could find a man on the risers who would favorably compare our Kansas City gold medal performance of this contest ballad with the heart-breaking power and poignancy of that profound and personal moment.

There will certainly come a day when every one of us stands on the risers for the last time and sings our last song with the chorus we love. For some of us, that

day is far away: for others, it has already arrived. For some of us, that choice will be ours; for others, it will not. We often hear men of all ages lament that they didn't find barbershop

sooner. What we don't hear as often is an acknowledgment and appreciation that the notes we sing and the chords we ring are numbered and that, since we know neither the hour nor the day, we had better sing each and every one like it is our last.

Where do Mark and the Masters go from here? Only time will tell. For now, we will simply try to memorize the remaining moments and appreciate the privilege of having such a singularly devoted man raise us to new musical heights one last time. ■

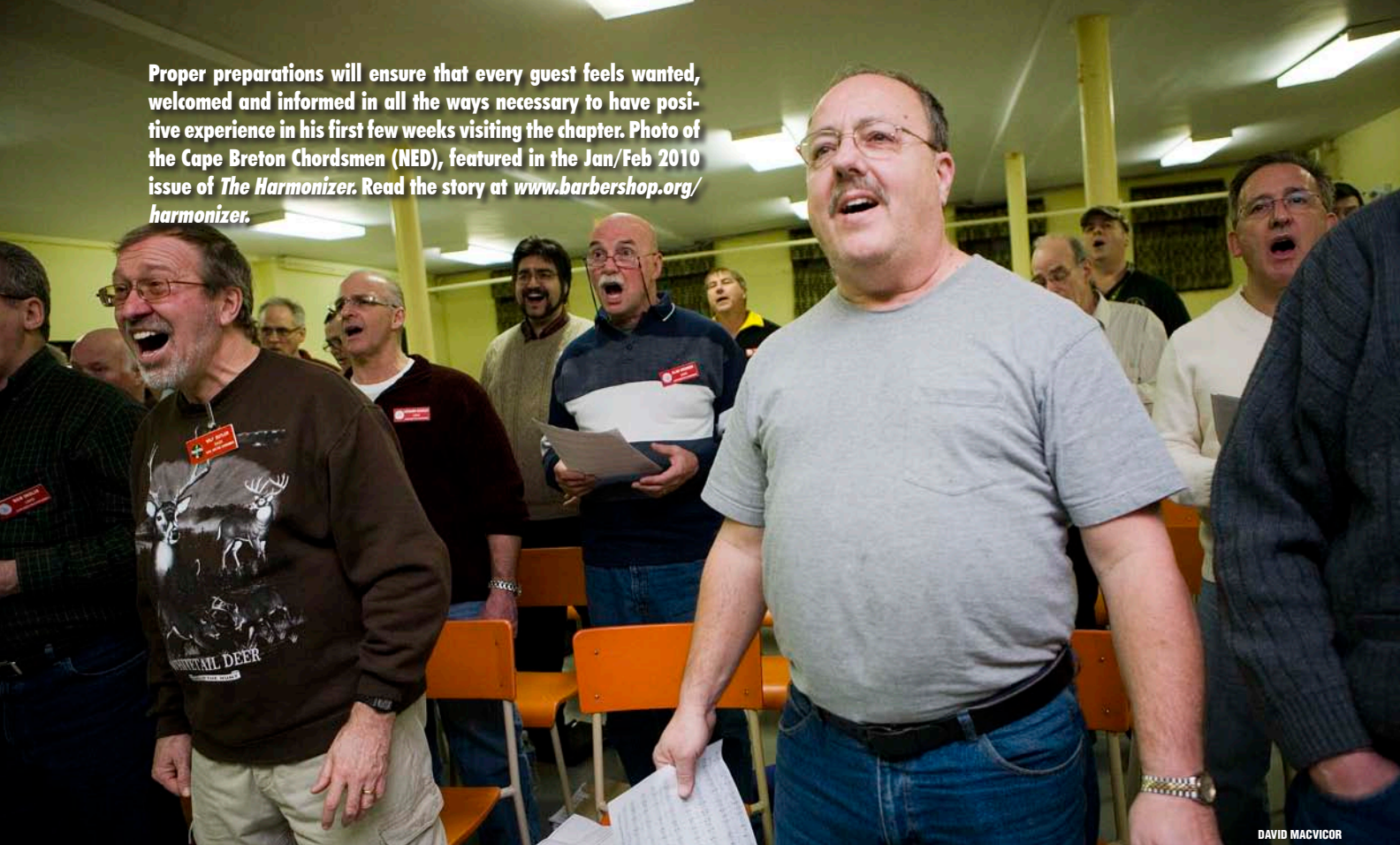


In 2002, it was not the Masters but the Northern Lights who enjoyed much of Portland's pre-contest buzz. Toronto's "Brother, Can You Spare a Dime?" in 2001 had been one of the most powerful ballads in contest history, and word was spreading that this year they'd nailed "Alabama Bound," an incredibly challenging David Wright uptune that other groups had attempted but never dared perform. Meanwhile, there was a wait-and-see attitude about whether Mark's re-tooled Masters could return to prior heights—and a few of the Masters still wondered as well. Many recall a magical Friday night rehearsal in Portland as the first time the entire ensemble seemed to truly believe they could actually win the next day. Only after that win did Mark finally bury any lingering doubt that the Masters had found their permanent director.

Hale-isms: Off-the-cuff statements so good (or funny, or bizzare) that the Masters had to write them down

- I'm in charge here! Mine, mine, mine! Write that one down!
- It's not the fact that we think of things to do, it's the fact that we DO IT! Otherwise, it's just a good idea.
- Get the ugly out. No offense!
- There are different schools of thought, and the biggest thing it comes down to is that I get to decide.
- Showing up on time: Imagine your excuse. Now imagine it on a piece of paper. Now imagine me crumpling up that paper and throwing it away. It's gone.
- Funny thing about you guys. You like to know what you're doing. It drives me crazy!
- Attendance, Attention, and Trust. That's all I ask.
- That's a short song. We'll have to sing it twice. We'll sing it in both halves—they won't know they've heard it before!
- Softs are much harder to sing than louds. Lots of choruses do louds. We're going to dazzle them with our softs.
- The secret to singing with power is to lock the chords. If you aren't locked, it doesn't make any difference how much louder you get.
- You know what? Gold medals are great, but I'm really interested in seeing if we can just make better music.
- "Safe" is for other groups. We can't achieve greatness through safety.
- This hobby tells you to feel, to emot. It gives you a ticket to just bring it. You're therapists! It's something that bowling just doesn't give you.
- Fake some heart there, leads!
- You can almost treat it like melody. In fact, treat it like melody. In fact, IT IS THE MELODY!
- That's the final key? Give me the semifinal key.
- Someone's got to sing it like the Masters of Harmony — it might as well be you!
- I feel like you're giving me ... the least amount you can give me without getting yelled at.
- My goals for this chorus cannot allow us to wallow in our own level of mediocrity.
- Let's have the word "mountain" sound like we're not from them.
- If they're looking only at you, what should they be feeling? And "nauseous" is not an option!
- Those are the things that will haunt us later. And by that, I mean I will haunt YOU.
- When I put a breath in, it's not for you. You haven't figured that out yet. When I put a breath in, it's for the audience!
- The habits of a champion are the good things you do without thinking about them.
- Making you a laughing stock is not always my goal.

Proper preparations will ensure that every guest feels wanted, welcomed and informed in all the ways necessary to have positive experience in his first few weeks visiting the chapter. Photo of the Cape Breton Chordsmen (NED), featured in the Jan/Feb 2010 issue of *The Harmonizer*. Read the story at www.barbershop.org/harmonizer.



DAVID MACVICOR

Prepare to grow

How to properly set the stage and “make the sale” to chapter guests

First impressions can become lasting impressions, for good or ill. Being unprepared to welcome a chapter guest is like selling a house when your lawn is not mowed, paint is flaking off and there is junk scattered all over the front yard. Never let a guest watch you scramble to find the guest book or guest music—or anything else that shows him you are unprepared to make this a positive evening. The following tips help you not only make a great first impression, but also ensure each guest has a positive initial experience and can't wait to return for more.

Identify yourselves. Ensure everyone wears an *easily readable* name badge—preferably laid out near the guest book on a table that is manned and ready to receive visitors. The guest book should be open and facing the guest with a pen readily available. When a guest visits the following week, his badge should already be prepared and waiting with those of the other members.

A great “greeter” is critical. The greeter prepares a guest's temporary name badge while he is signing the guest book, then turns the guest book around to learn his name and address—any point of affinity—and to greet him warmly by name. The greeter will engage

the guest in friendly conversation about work, family, etc. *before* moving on to anything else. Careful listening will help him find the right “buddy.” After the guest seems at ease, the greeter explains what will be happening next. (The next few steps, not the whole meeting.) A guest may also appreciate a *short* flyer about the chapter, the Society and what will be occurring during his visit.

Assign a tentative voice part. The greeter or a music team member makes a quick judgment about the voice part most likely to be comfortable for the guest. Don't give a voice test or audition at this point. If your guest describes himself as a “baritone” or “tenor,” clarify whether he is using the barbershop version of those terms. To avoid confusion or frustration, generally place a first-time barbershopper in the bass or lead section based on his vocal register. The music team can identify his ideal part in coming weeks.

Use the buddy system. One or more men of each voice part should be a trained “buddy” who can ensure any guest is comfortable, has his questions answered, and is never left alone. (A chapter member who invited the guest doesn't automatically fill this trained role.)



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If the guest appears uncomfortable with his tentative voice part, his buddy should place him with a buddy in a more comfortable voice part.

Keep guest music books current. These should be presented by the buddy and must be organized, indexed, up-to-date and in excellent condition. Before singing begins, the buddy should show the guest how to find the various voice parts.

Let guests sing with the ensemble. Unless there is a good reason for the guest to sit out (such as a choreography run-through), he should be singing next to his buddy most of the evening, on or off the risers.

Break time is critical. Everyone pitches in. Be sure your guest can find the rest room and gets to the front of any refreshment line. Always introduce him to the director, chapter president and as many other members as possible. The greeter and buddy show that they listened by the way he is introduced (“Bob is a teacher at West Indian Creek Elementary School ...”) and by the way they introduce him to men with an affinity connection.

Ring one! The guest is much more likely to return if he hears his voice as part of some ringing barbershop chords. You shouldn’t have to run all over the room to find three other parts—pre-selected “taggers” should approach any guest without prompting. Sing a very easy tag or two with the buddy there to back him up or demonstrate. Never pressure a guest to sing.

Don’t discuss membership yet. Membership should result from a satisfying series of experiences, not pressure from well-meaning but misguided members. Provide brief and direct answers about membership only if he brings up the subject. He can join whenever he asks, but the chapter’s invitation should come only after he’s had a little time to get hooked.

Thank him for coming. Several members should thank the guest for coming, genuinely expressing what a pleasure it was to meet *and sing* with him. Many should also issue a warm invitation to return.

Invite him to the afterglow. Be sure any post-meeting afterglow (possibly the most fun of the evening) is never viewed as an “inner circle” event. Drive him or lead him to the location, and exchange cell phone numbers in case he gets lost. Let an “afterglow buddy” take over from the chapter buddy to stay near and introduce him to other members. Encourage him to join you in some gang singing and easy tags. Never, ever let him feel alone.

Follow through. Within two days after a visit, a designated member must contact the guest, typically by phone. The guest should be thanked for attending, told how much the chapter enjoyed his attendance, and re-

Is your chapter culture warm enough to retain every new members?

Presently, half of our new members are gone by the end of their third year. Most of those leave after just one year. No chapter can sustain such losses for long before it declines and eventually dies.

A relatively recent survey (see page 19) examined why newer members fail to renew their membership. The primary reasons ranged from “no time for fellowship” to the most tragic of all, “no one asked me to renew my membership.” A central theme of most replies was this: “The initial warm welcome I received quickly became indifference after I joined.”

Most chapters didn’t bother to call after the men let their membership lapse. In fact, many chapters never even checked to find out why a new member had missed several meetings. Almost all chapters contacted in a survey had no established procedure to contact members who were absent from one or even several meetings.

With few exceptions, growing chapters have a definitive program that takes care of all the many details that help new members make the transition to becoming happy and permanent members. Most struggling chapters do not. Happily, it often takes only one determined chapter member to begin the process that will both revitalize a chapter and ensure the retention of new members. It only takes someone who sees the problems and takes action to fix them. Are you such a member? Would you like to be? Essentially, the process is as follows:

1. Ask the chapter board to call an all-member meeting. The goal is a corporate resolution to take every possible step to ensure that the chapter becomes successful in every arena of chapter life. Only after each member pledges to this end can true progress and planning for success begin.
2. Change the atmosphere and attitudes of chapter members towards new members. Every guest must be recognized as a potential new member and treated like a wonderful gift to the chapter. Every chapter must have a goal of retaining every new and veteran member. No man should be lost due to offense or neglect. Retention of members is not a single act or a series of single acts. It is an ongoing process.
3. Develop a step-by-step procedure for every meeting that ensures that this gracious and warm acceptance continues until the guest becomes a member and is entirely comfortable and contributing chapter member.

invited to the next meeting. Offer transportation, even if he doesn’t need it. (The offer shows how important the guest is to the chapter.) He needs another call from his “buddy” a day or two before the next chapter meeting, with similar expressions as the first call, plus offers of assistance to ensure he can attend.

The second meeting is all-important. The guest’s buddy should arrive early to greet him at the door, escort him to the guest book and to his waiting temporary name badge and his guest music book. He should be introduced to at least 10 more chapter members by meeting’s end (especially those with an affinity). All members must be trained and disciplined—until it becomes second nature—to be warm, welcoming and friendly to guests and veterans alike. The buddy stays with the guest throughout this evening as well. The follow-up should be as directed and as warm as the prior week. Be sure to ask if he has any questions, discomforts or requires any accommodations. Ensure any issues are fixed immediately.

The magic third meeting. All should go as before. If the chapter has done well, the guest should know many faces and a few names and feel comfortable finding his own way. However, the buddy should stay nearby and follow his lead. At the break, music team members can

Notes from the field: Excerpts from the May, 2012 reports by our Harold Hills

Big membership growth

Pittsburgh South Hills, Pa. (Membership: 29)

Harold Hill reporting: Murray Phillips

They have seven new members in 2012. A targeted mail campaign has been very successful and they are already planning to do it again next year. They chose several boroughs around the area where they rehearse and sent invitations to men of the target age. It has been a good investment for them, with additional men still in the pipeline.

Great connections and supercharging

La Crosse, Wisconsin (Membership: 47)

Harold Hill reporting: Darryl Flinn

The chorus is busy with quality performances and community service—they have three new members in the process. La Crosse has a relationship with the local college men's chorus and has performed jointly with them, and will do so again. They are active with Operation Harold Hill. The chapter is just now viewing "Supercharging your chapter" video and both Richard and Dale are considering the Harold Hill programs available for implementation by the chapter.

On-the-move chapter

East York, Ont. (Membership: 51)

Harold Hill reporting: Robert MacDonald

Wow. East York is moving on several fronts:

1. They re-did the website to be more of a store front to the general public and a resource to the members.
2. They are near the end of the Learn to Sing campaign, and have 6-7 students they hope to "convert."
3. A salesman in the chapter developed a "needs-led dialogue" that starts with the premise that "Everyone

Sings" and the question: "Where do you do Your singing?" The focus is on the person, not the Barber-shop Harmony Society.

4. When singing at youth events, East York targets the fathers of the kids. They are also working on a Toastmaster's connection ("Maybe some want to sing their story!") and some PR hype for the International Convention in 2013.

Multi-taskers making it happen:

Cedar Rapids, Iowa (Membership: 54)

Harold Hill reporting: Jim Bagby

Cedar Rapids chapter held its first open house of the year, following careful planning by its four-man mem-

bership team. Five new members were inducted. President Bob Kerdus says the event several weeks after the spring show brought 12 singing guests as a result of mailed invitations, with a follow-up phone call to each. Wives and family members received a separate invitation. All were treated to six songs by the **Harmony Hawks Chorus**, interspersed with the new member installation ceremony, recognition of member accomplishments and a calendar overview for all guests and spouses. That took a little more than an hour and was followed by snacks and social time. After that, family and non-singing guests were allowed to leave if they wished. Then guests joined the chorus for the remainder of the meeting. Kerdus says a second open house with a similar format will follow the chapter's fall gospel concert.



www.operationharoldhill.com

pull him into another room to ensure he is singing the ideal part. His buddy should attend, and this should be a very pleasant experience. Don't leave the room until he is comfortable with any new outcomes. If switching parts, his buddy introduces him to the buddy for his new section.

All else can continue as with previous weeks. Questions asked during the telephone calls after the second and third visits should be structured to elicit a positive response—or to create knowledge of a fixable problem. For example: "Did you enjoy the afterglow?" or "We are looking forward to your visit next Tuesday. Will you be able to join us?"

Issue the invitation to join. Every chapter should have an established procedure for asking the guest to join. One way is for appropriate chapter officers to greet the guest at the door prior to his fourth meet-

ing. They should tell him how delighted they are about his prior three visits, mention how well he is singing, how much the other members enjoy him, and any other appropriate laudatory comments.

Having laid a good foundation for why you want him as a member, tell him that you really would like to have him join your chapter family. While shaking his hand, give him a membership application with his name already entered at the top and formally and directly ask him to join your chapter.

Without pressing in any way, wait, wait, wait for his answer. If he applies affirmatively, announce his acceptance during the evening announcements. Call him up and introduce him to the chapter and have every member march by to shake his hand.

Know what to do if he's undecided. If he wants to think about it, give him the space to do so. Thank him for his consideration and then everyone should go about his duties and leave *one person* to answer questions or learn of any concerns. Then continue into the meeting as before.

After this, give him space to join only when he is certain he wants to join. (If he joins due to pressure,

he may never renew his membership.) Continue to treat him as warmly as in the past, continue to issue him a temporary name badge. But subtle clues should remind a long-term guest that while full-member status is still his for the taking, he hasn't yet chosen it. Follow-up calls and invitations can begin to taper off, with zero-pressure follow-up coming only through the one designated man. When there are members-only events like chapter dinners and parties, announce them as members only. When the chorus is polishing a piece for a coming performance, announce that only chorus members should be on the risers.

Never, ever, do anything, however subtle, to discomfort a long-term guest. However, he should be picking up on a number of signs that he has not yet chosen to fully integrate into chapter "family" life.

Second impressions are also critical, especially in the

Prepare to retain

How to help a new chapter member become a permanent member

First weeks or months after a man joins your chapter. All that is past should be prolog—the present should continue to be as positive as the past. The warm welcome needs to continue indefinitely. For a while, he'll need even more help than when he was a guest, as he tackles multiple learning curves. Fail now and he is probably lost forever. Give him what he needs and you may have recruited a lifetime member.

Get the district involved. As soon as the new member's application has been accepted by the chapter board and given to the chapter secretary for processing, the district Membership VP should be contacted immediately with the new member's information. *Within three days*, this district officer should either initiate (or cause another designated officer to initiate) a personal *telephone call* (not e-mail) to the new member, welcoming him to the Barbershop Harmony Society. During that call, the new member will be given a district level point of contact for any questions or concerns he might have.

Immediately present tokens of chapter membership. An official chapter name badge should be ordered *the next day* after a man decides to join, and the chapter

president should present his badge and new chapter music book at the next meeting. Another presentation will follow after the chapter secretary receives the new member kit from Nashville.

Involve a chapter welcoming committee. A member



Congratulations, a new member! Now help him become a vital, contributing and permanent part of chapter life. Photo from "Compellingly Attractive Chapter Meetings," Jan/Feb 2011 issue of *The Harmonizer*. Read it at www.barbershop.org/harmonizer.

of this permanent committee should arrange a *series* of briefings on chapter life, including chapter and Society organizational structure, uniforms, competitions, attendance requirements, chapter e-mail groups or members-only websites, and all other helpful information. Ideally, he will receive *printed* details of all this information (even if it's also on your members-only website) so he can refer to it as needed. Information should be as definitive and exhaustive as possible and updated regularly with new information on chapter leadership and contact information.

Ease his learning curve. It can be overwhelming to join a new chapter, especially for a first-time barbershopper. He is suddenly minus a uniform, has a mountain of repertoire to learn, and is constantly exposed to terms, traditions and expectations that he cannot fully comprehend. By this point, every chapter leader—make that every chapter *member*—should consider himself this new member's buddy. If the new member can't yet afford a tuxedo, see if the chapter can help him out or defer some of the costs. If he's learned only some of the songs for a show, let him perform what he knows. Don't wait for him to ask; watch him closely, and proactively help him.

Learn from him. While you are helping a

Why don't men renew?

In a relatively recent survey, 562 men responded to an open-ended question about the primary reason they did not renew their Society membership. In most cases, the causes were directly attributable to the chapter and/or individual members' actions, attitudes or inactions. Fewer than a third offered an answer that was outside the chapter's influence. All answers were grouped into the following categories. Factors that are within chapter influence are marked with an (*):

- * Meetings include no time for fellowship 9.4%
- * Don't like competitive environment 8.7%
- * Chapter politics/cliques 6.8%
- Personal health problems 6.8%
- Job pressures and requirements 6.6%
- * No one asked me to renew 6.4%
- * Dislike the director 6.4%
- * "Same old, same old" every week 5.9%
- * Can't stand the bad singing 5.7%
- * Don't like standing on the risers all night 5.3%

Finances 4.6%

- * Initial warm welcome became indifference 3.4%

all answers below this point were less than 3%

- * Didn't know what was expected of me
- * Can't keep up with high level of singing
- Too old, too tired, all done with singing
- * No time given to just stand around and sing
- Had to move
- * Lack of chapter organization
- Long commute
- Family pressure to quit
- Quartet obligations
- * Missed rehearsals, no one called
- * Did not feel included
- * Can't keep up with learning music or choreo
- Family health problems
- Rehearsal night changed
- Lack of support from Headquarters or District

new member understand “how things are done,” recognize that his fresh eyes may see things a veteran cannot see—both problems and opportunities. If a practice or tradition makes little sense to him or he thinks he sees a better way to approach a challenge, he may be on to something. Resist the reflex to justify the thing he critiqued or to rein in his brainstorm, and instead spend your energy supporting and encouraging his perspectives. He’s only new to your chapter—not to life experiences. Always treat him as the valuable addition he truly is.

Put his talents to work. The new member should be *strongly* encouraged to contribute in day-to-day chapter life. Make every attempt to quickly place him in a role commensurate with his talents and willingness to pitch in. For every newer man who only wants to set up risers, another may be ready to choreograph a song, redo the chapter website, become the Singing Valentines

chairman or be VP of Marketing/PR. Applaud his every effort (veteran members need this as well!) and make special note of any significant accomplishments in the chapter bulletin or weekly announcements. Newer members should not be expected to “wait their turn” if they are already capable and willing to take on significant responsibilities. For example, one newer member is exceeding all expectations in a district leadership role he began only 18 months into his Society membership. That district is fortunate that his chapter recognized his leadership abilities early on and helped him quickly rise through the ranks.

Solicit meaningful feedback. A designated person should follow up from time to time to ask the new member how his experience is progressing and to learn of any issues that may need resolution. This follow-through should be immediate if a newer member (actually, any member) unexpectedly misses a week or two. The point of the conversation is

not to remind him about the duties and expectations of membership; it is to let him know he was missed and to learn whether there are any schedule conflicts or other issues of which the chapter needs to be aware. He’ll be glad someone cared enough to ask. And if his concerns pertain to matters or individuals within the chapter, he’ll be even happier if steps are taken to address his concerns.

Every action taken during these early weeks and months should be directed toward making a new member a fully integrated, fully functioning member of the chapter. Call for his help and invite his participation in every event.

That’s all there is to it. Why not make it the goal of your chapter to never lose a new member? All it takes is a willingness and dedication to do so. Every chapter has a unique atmosphere and should tailor this template to fit their own situation. Act together, follow the program, and your chapter will grow and prosper. ■

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

Aaron Fritsch
Nick Walters
Gabe Guyer
Joel Guyer
Jake Guyer
Joel Guyer
Nate Guyer
Joel Guyer
Nick Heller
Richard Hughes
John Kama
Wally McGiffen
Tristan Koerner
Ben Vivona
Travis Lowe
William Collins
Caleb Novell
Nick Walters
David Ogden
Thomas Schneider
A.J. Patterson
Marc Hagn
Joseph Phillips
Richard Timmerman
Frank Plano
Lindle Pogue
Phillip Rohrer
Richard Timmerman

David Sanders

Steve Erdosy
J.J. Thompson, Jr
Erek Gillespie

Central States

DeAndre Baker
Matthew Webber
Chris Bakke
Jim Griffith
Vince Bower
Tom Harrington
Dan Calvert
Daniel Brozik
Hang Chen
Tom Phillips
Jeremy Cue
John Hayden
Joey Dail
Gene Torrens
Jordan Danner
Jayson Ryner
Phillip Dean
Kenny Kant
Derek Delaney
Jim Delaney
Troy Doeden
Matthew Webber
Kyle Doeden
Matthew Webber

Grant Doeden
Matthew Webber
Chad Doeden
Matthew Webber
Chad Dumas
Franklin Koch
Jimbo Eaton
Joshua Marshall
Gabe Erickson
Robert Kerdus
Wayne Garman
Greg Miller
Joel Gorun
Daniel Nye
Mark Harpster
Farley Ruether
John Hasselhoff
Dennis Cook
Thomas Henrich
Paul Hegstrom
Andy Huff
Rich Knight
Don Jay
Harold Nentrup
Chad Knipfer
Paul Jensen
Charles
O’Connell
Nolan Keebler
Dan Downs

Randy Kohl
Tom Gray
T.J. La Violette
Matthew Webber
John Lacey
Marty Nelson
Elijah Lade
Kenneth Martin
Charlie Loftus
James Silvers
Tyler Martin
Nathan Johnston
David McFarland
Larry Sills
Richard Morgan
Don Thomson
Jared Neidert
Zane Sutton
Brian Nelson
Chance Irvine
Addi Nichols
Zane Sutton
Oran Obering
Darryl Baker
Christian
O’Malley
Matthew Webber
Trevor Oswald
Zane Sutton
Richard Pannbacker

Tom Phillips
Tristan Parker
Terry Parker
Dan Peterson
Bryce Anderson
Paul Ragan
John Ragan
Jim Regier
Ron Schroeder
Josh Rice
Matthew Webber
Fred Ritter
John Whitehead
Cory Rude
William Moss
Myrvin Samuelson
Allen Erickson
Brad Schuetz
Chad Schuetz
Robbie Skluzeizer
Chad Schuetz
Ben Shively
Tyler Laverack
Gregg Skluzeizer
John Weber
Denny Sprague
Ryan Schlader
Constantine Stade
Jim Henry
Taylor Stoddard

John Hayden
Zane Sutton
Matthew Webber
Ellis Swarts
Harry Swarts
Roland Thomas
Nick Groves
Gregory Toplikar
Robert Jones
JT VanGilder
Don Thomson
David Wagner
Nick Groves
Brandon Wagner
Zane Sutton
Steve Walton
Richard Hartzler
Bill Warren
Ken McFarland
Brock Webb
Earl Martin
Billy Wisdom
Duane Lawson
AJ Young
Mike Nelson
Bob Zeller
Mark Herrin

Dixie

Logan Baggerly
Jordan Guyton

Austin Bird
Tony Bowman
Jacob Britt
Tony Bowman
Kelby Carlson
Eddie Holt
Jeff Cogburn
Tony Bowman
Kyle Collier
Paul Wietlisbach
Forest Cox
Ted Duncan
Eddie Davis
Stan Peppenhorst
Rick Filson
Tom Riggie
Simba Gifford
Jake Simpson
John Gilmore
Jimmy Tompkins
Leo Gilsdorf
David Whitehead
Matt Harris
Chadwick Garber
Lucas Hitechew
Tyler Carpenter
Greg Jordan
Jimmy Tompkins
Curt Kinsman
George Luken

Zach Kiser
Tony Bowman
Dereck Mansion
Tony Bowman
Brandon Middlebrooks
Paul Blazek
Robert Mills
Frank Buttler
Luke Nichols
Tony Nichols
Stan Peppenhorst
James McLane
Graham Roden
Micah Zimmerman
Mark Rogers
Ignatius Brown
Walter Starks
Noah Funderburg
Karl Turner
Tom Brown
Tommy Van Sickle
Aaron Turner
Ron Visser
Thilo Smoot
Evergreen
Kent Angell
Randy Pries

Robert Avery
 Gary Raze
 Kenneth Boad
 Roy Boad
 Jay Boggess
 Arie Vlaardinger-
 broek
 Vince Boston
 Jerry Potter
 Rich Calvi
 Stephen Combes
 Doyle Carr
 Kenneth Kauffman
 Donald Chev-
 dayoff
 Patrick Sproule
 Walter Clark
 Dan Pierce
 Kai Coldsnow
 Dan Pierce
 Ken Desgrosellier
 Steven Manks
 Gordon Dickerson
 Eugene Coggins
 Paul Driesbach
 Richard Kintz
 Jonathan Eggers
 Peter Gasparrelli
 Jon Erler
 Stephen Combes
 Kevin Freitas
 Ted Chamberlain
 John Gausta
 Michael Dunn
 Jerry Gjovaag
 Arlo Bower
 Joe Hage
 Fergie Ferguson
 Philip Haines
 Bob King
 Rich Harvey
 Donald Cain
 Ted Hayden
 David Crozier-
 Smith
 Ron Hoepfner
 Daniel Schmidt
 Bert Jacobs
 David Price
 Ty Jensen
 Ted Chamberlain
 Larry Johnson
 Gary Gale
 Peter Krois
 David Anderson
 Don Kuntz
 Donald Cain
 Ira Langlois
 Jaymes Dunlap
 Raymond LaSota
 Charlie Metzger
 Mark Leder
 Ronald Paulson
 Don Leff
 Jim Hooper
 Leff Leffingwell
 Dan Pierce
 Barrett Manning
 Lance Cox
 Makenzie Manning
 Lance Cox
 Uriah Manning
 Lance Cox
 Ray Mautz
 Stephen Mondau
 CJ McLaughlin

Lance Cox
 AJay Middleton
 Lance Cox
 Steve Moore
 Damon Harper
 Kevin Nickels
 Lance Cox
 Robert Osborne
 Dale La Fon, Jr
 Don Petersen
 Gary Gale
 Alex Pinckard
 Roger Townson
 Nick Ridgeway
 Lance Cox
 Terry Schoonmaker
 Terry Sverdsten
 Blake Schwab
 Rich Watkins
 Ernst Schwintzer
 James Ferguson
 Gerhard Sells
 George Reandeau
 Gideon Shavit
 Gary Ackerman
 Robert Starowski
 Edward Grimes
 Blake Taylor
 Glen Harvey
 Norman Thomas
 Michael Dunn
 Brad Thompson
 Lance Cox
 Richard Tran
 Robert Woodruff
 Robin Wenk
 Douglas Ashburn
 Ian Wheeler
 Vern Wheeler
 George Wilcoxon
 Dave Vale
 Claude Williams
 David Lyman
 Moshe Yarosky
 Georges Colpron

Farwestern

Bradford Akerman
 Mathias Narducci
 Bob Amblad
 David Larson
 Craig Andersen
 Dennis Johnson
 Zach Armstrong
 Bill Cauley
 Chris Bailey
 Richard Nicholls
 Bruce Bartsch
 John Bloomquist
 Brian Bautista
 Phillip Ordaz
 Alex Bernal
 John Olds
 William Bloom
 Peter Bennett
 Matt Blumenthal
 Jeff Brant
 Jeff Brant
 Shelly Albaum
 Timothy Bruneau
 Larry Nixon
 Jim Burton
 John Krizek
 Chad Campbell
 Cary Burns
 Darrell Chappell

Wayne Knight
 Terry Chepurmy
 Larry Paterson
 Chaz Chesser
 Scott Wiegand
 Andrew Cook
 Richard Parry-
 Jones
 Glenn Davis
 Gerald Stone
 Ian deClive-Lowe
 Robert Hartley
 Larry Deering
 Verne Arnold
 John DiPierro
 William Scofield
 Dave Douglass
 Caric Mitts
 James Edmondson
 Patrick Lawrence
 Jeff Erskine
 Verne Arnold
 Jeff Eytchison
 Ken Olson
 Ben Falstein
 Jeff Brant
 Tom Fox
 John McDougald
 Hal Fremming
 Burt Yin
 Zach Friedman
 J. Friedman
 Frank Giffen
 Robert Curran
 Vic Guder
 Fred Anderson
 Larry Hardison
 Lara Pacheco
 Caden Hare
 Bill Cox
 George Harris
 Len Schaffner
 Ivan Hernandez
 Richard Otto
 Jesse Herrera
 Ty Jones
 Kit Hinsley
 Wally Reule
 Sam Hui
 Jan Lappin
 Dan Huitt
 Jackson Niebrug-
 ge
 Karl Johannsen
 Brent Anderson
 James Johnson
 Dennis Johnson
 Bill Killion
 Steve Murane
 William Lemley
 Carman Gentile
 Adam Marangakis
 William Finlan
 Roy Mattice
 Wayne Knight
 Da-vid Medina
 Bryce Irvine
 David Murray
 Bill Cauley
 James Murray
 Bill Cauley
 Stephen Murray
 Bill Cauley
 Aaron Murray
 Bill Cauley
 Christian Murray

Bill Cauley
 John Newton
 Richard Cram
 Nick Nichols
 Don Barton
 Andrew Noice
 Steve Peacock
 Bill Olszanicky
 William Scofield
 Matt Pfaff
 John Gaston
 Michael Reinhard
 David Poll
 John Rhodes
 Joe Pascucci
 Joseph Risser
 Phillip Ordaz
 Steve Risser
 Douglas Wolven
 Phillip Roliz
 Tim Lynch
 Bill Rourke
 Christopher Story
 VI
 Arvid Russell
 Bob Homkes
 Duke Sanborn-
 Pavliger
 Mike Ferrel
 Joshua Sharp
 John Minsker
 David Simms
 Mark Nichols
 DJ Smith
 Phillip Ordaz
 Paul Solstad
 Jack Kincaid
 Oscar Sotelo
 Dan Huitt
 Ron Spohn
 Bill Litz
 Blake Sullivan
 Zander Pansulla
 Mikey Sutton
 Dennis Stohl
 Henry Vaughn
 Cole Dawson
 Jim Wahler
 Roger Fox
 Justin Wan
 Chad Morrison
 Charlie Wendt
 William Scofield
 Chris Wheeler
 Ross Brown
 Scott Wiegand
 Steve Winkelman
 William Wingard
 David Roberts

Illinois

Joshua Arizmendi
 Matthew Kinne
 Christopher Ban-
 durski
 Syl Wetle
 Christopher Burk
 Bob Carter
 Cameron Carlson
 Ronald Germann
 Mark Clay
 Bradley Davis
 Christopher Culp
 Daniel Garcia
 John Damer
 John Morris

Bruce Dawson
 Lloyd Conant
 David File
 David Frerker
 Eric Foster
 Jerry Strode
 Phil Frey
 Kevin Deets
 Pete Getz
 Chuck Sanders
 Brad Gilbert
 Dick Johnson
 Arlan Henderson
 Jon Sutherland
 Nathan Hyland
 Jerald Hyland
 Norm Klieman
 Douglas McCon-
 nell
 Chris Linzey
 Dwight Tell
 Ted Lobman
 Michael Schnitzler
 Rich Nelson
 William Wiard
 Roger Patera
 John Oberlin
 Bradley Peters
 Mark Klemm
 John Rosanova
 Tim McEvilly
 Jared Schaefer
 Tom Woodall
 Loren Shevitz
 Jason Brooks
 Jeffrey Silberg
 Douglas McCon-
 nell
 Martin Smith
 Stan Buck
 Michael Strahm
 Frank Schneider
 Don Swinford
 Lee Sanders

Johnny Appleseed

Jay Amoroso
 Jerry Buckland
 Giff Blaylock
 Stephen King
 Chandler Buchanan
 Kenneth Heimlich
 Patrick Carberry
 Ron Dove
 Joe Ceccacci
 Ronald
 Granneman
 Christopher Chris-
 tian
 Terry Flanagan
 Harley Cook, Jr.
 Frank Riddick
 Mark Deluca
 Kristopher Eshghy
 Tom Derkacs
 Jan Smith
 Paul Fleming
 Ted Rose
 Don Frame
 Jim Bishop
 James Frye
 Larry Smeltz
 Gary Gandee
 Robert Miller
 Tim Garner

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Miff Bender	Glenn Mittler	Hendrick Stoops	Luke Benson	Kenneth Frank	Steve Zorn	Ed Olson	Rickey Thomas
Rodney	Daniel Van	Chris Rumas	Peter Benson	Steve Gorentz	Tyler Lindemann	Jaymes Hubbell	Alex Donaldson
Hirschfeld	Shawn Mohr	Travis Valdez	Dan Bolles	Gary Gunstinson	Paul Fladland	Larry Otto	Anthony Toepfer
Ralph Stuckman	Kevin Mohr	Randy Baughman	Theodore Bolles	Dean Haarstick	Bruce Lingsweiler	Garry Gordinier	Derek Tonkinson
Thomas Hogben	Brendan Mulhall	Gary Van Cott	Randy Braatz	Gary Gunstinson	Donald Carlson	Pete Petersen	Derek Tonkinson
Kristopher	Thomas	Robert Udeck	James Goetsch	Alex Hackel	LeRoy Menting	Don Davenport	Fred Paepke
Eshghy	Bruggeman	Tony Vazquez	Ben Brekke	Kenneth Felton	Kenneth Felton	Paul Quennelle	Kris Vance
Dale Hopkins	Dave Nicholson	Kenneth Ermlich	John Barrett	Rodney Haug	Josh Mork	John Graham	Daniel Slattery
Gary Sams	Chris Rumas	Joel Wilmer	Randy Brown	Christopher	Jim Puffe	Jeff Reed	Ben Wanggaard
Bob Hrabar	Dave Nulter	Alan Downey	Dick Dupre	Haug	David Mork	Darwin Bell	Lawrence Nelson
Kristopher	James McCrady		Joshua Buker	John-Marc Hatzucha	Jim Puffe	Ronald Reimer	Heath Wiersma
Eshghy	Thomas Parrett		Kristopher Ling	Roger Bull	Stephen Morrow	David Mahlum	Patrick Sowl
Ted Jancha	David Parrett	Land O' Lakes	Owen Cail	Ken Johnson	Rick Hurd	Mike Richard	
Paul Garver	Joe Raker	William Anderson	John Graham	Al Steinke	Dean Nelson	Greg Hayes	Mid-Atlantic
Hayden Julius	Bill Smith	Dylan Ahmann	Matt Christensen	Andrew Johnson	Greg Hayes	Logan Ryberg	Anthony Arpino
Robert	Dave Reese	David Badilla	Tony Grainger	Jeffrey Solum	Charles	Irv Sether	Douglas Carnes
Thompson	Ralph Phillips	John Marcoe	Steve Christenson	Lucas Johnston	O'Connell	Murl Schmitz	Ron Baker
Gus Keener	Jason Rosensteel	Mark Geisler	Mark Geisler	John Graham	David Frey	Bill Reynolds	Roger Harte
Jim Ewin	Chad Putka	Bob Dillon	Bob Dillon	Neal Jones	Joe Oczerkiewicz	Bryan Shobe	Craig Bell
Scott Lammers	Matt Scherer	Kenneth Glover	Kenneth Glover	Allen Nordin, Jr.	Paul Bullock	William Stevenson	Ronald Todd
Jonathan	Jack Street	Paul Evenson	Paul Evenson	Todd Jones	Ross Oestmann	William Stevenson	Fred Blakeman
Clunies	Mark Schroeder	Gordon Scott	Gordon Scott	Jon Duncan	William Griffith	Steven Swenson	Bob Pavlik
Andrew Lawrence	Kristopher Eshghy	David Ficocello	David Ficocello	Mark Landgrebe	Donal O'Hare	James Strand	Howard Blum
Ted Rose	Andrew Schultz	Albin Peterson	Albin Peterson	Delbert Ryberg	Michael Cowin	Gordon Scott	Gary Dukart
Larry McMillan	Bruce	Aaron Benson	Eric Frank	Tim Larson		Tristan Strelitzer	Alex Breth
George Telle	McCullough	Peter Benson				Jack Ryback	Thomas Moyer

Meet Joe Barbershopper—Tony Cecere

If you were to visit the **Manchester, Conn.**, chapter, you would find International President Alan Lamson up on the risers and his son Todd out in front—directing the chorus. But look up on the top row—left side. That's where Lead singer Tony Cecere stands. Born 86 years ago in Hartford, Conn., to Italian immigrant parents, Tony moved to South Windsor, Conn., as a young man. He has been there ever since. Asked for several years to join the Society, Tony finally became a member 41 years ago, after hearing the chapter sing at his church.

Over the years, both Tony and his wife of 59 years, Dawn, have been laboring together to ensure that his fellow chapter members always have a pleasant and memorable experience. He still is the first to arrive and last to leave every chapter meeting, ensuring the risers are up and ready for the meeting then

taken down and stored at the end of the evening. He also trucks and sets up the risers for chapter singouts. Tony still makes all the arrangements for inter-chapter gatherings with other nearby chapters. He also handles all the details for the afterglows after chapter shows—after he has finished building the sets for the shows. For many years, Tony has been overseeing the annual chapter picnic.



events—birthdays, births, sickness and in sympathy. Talk with her for just a moment and you will soon learn that barbershopping and the Manchester chapter have been essential elements of their life together. Dawn, with tongue in cheek, puts it this way: “If I was in the hospital having a baby,

he would tell me to wait because it was barbershop night.” They have four children and four grandchildren (“two of each”). In their home, Tony has a “wall full of plaques” for awards he has received such as Barbershopper of the Month and Barbershopper of the Year.

In his spare time, Tony mows the lawns for seven neighbors. In the winter he plows out driveways for the neighborhood. His “other” lifetime loves are ice skating, softball and the Yankees (he became a Yankee fan when he realized that Joe DiMaggio was an Italian). Tony does everything with all his strength. One quickly senses that he lives his life in high gear. As a softball shortstop, in 1988 he was inducted into the Connecticut Softball Hall of Fame.

Asked about his thoughts on the day that everything goes wrong, Tony simply said, “I’m an Italian!” About life, Tony says, “I’ve never been single ... I’ve never owned a new car.”

If you need help, Tony will always be there to help you. Still bringing joy to his fellow barbershoppers after 41 years of service and 86 years of life, Tony Cecere, just another Joe Barbershopper.

— “Montana Jack” Fitzpatrick

Will Bryan
Josh Haberle
 Neal Capelman
Charles Feindler
 Ben Chan
Kenneth Ehrlich
 Billy Church
David Carey
 Pete Consoli
Victor Rivera
 David DesPortes
Phil Ashford
 Adam Doll
Vinny Capaccio
 David Ehrensperger
Thomas Roberts
 Laverne Eyer
John Zimmerman
 Benji Fauth
John David Maybury
 Brendan Flanagan
Joe McCoy
 PJ Gary
Edd Duran
 James Gnizdowski
John McGuire
 Javier Gomez
Raidel Gomez
 Joey Graham
John Zimmerman
 Dave Grassi
Peter Manfredi
 John Greene
Bruce Lauther
 Bob Griesemer
Craig Odell
 Brian Grygo
David Jones
 Joseph Gunderson
Joseph Massaro
 Dan Harman
Lewis Twigg
 Roger Harte
Timothy Wyant
 Harold Herzig
Hugh Devine
 Bob Hewitt
John Tate
 Rich Hewitt
Brian Ammerman
 David Hjembo
James Byrd
 Bobby Horne, II
Steve Freeman
 Jeff Hudson
Richard Wolff
 Jay Igoe
Henry Boeckman
 William James
Matt Poremsky
 Ron Keppler
William Gleason
 Brian Kern
Garry Warlow
 Douglas Kim
Tom LaMotte
 Stanley Konopka
Matthew Menard
 Ronald Law-

rence
Craig Page
 Bill Leverage
Richard Hott
 Francisco Lopez
Charles Spencer
 John Lybarger
Rob Lucchesi, Sr
 Kon Matthaei
Joel Fairman
 Bryan Matz
Wayne Grimmer
 Stephen Mendez
Kevin Clifford
 Johnny Messinger
Phillip Brown
 Gabriel Metric
Phillip Brown
 Matt Metschke
Paul Lensch
 Pete Miller
Charles Toner
 Mike Minutelli
J Crossan
 O'Donovan
 Joe Nelson
Michael Patti
 Patrick Petrillo
Charles Feindler
 James Popp
Ken Gingrich
 Joseph Reinhart
Edward Kozelnicky
 Bill Rogers
David Bonnell
 Dave Ruppert
Barry Davis
 Michael Savard
Fred Preuninger
 John Sheahan
R Lawrence
 Derstine
 Tom Sheahan
Wayne McCaughey
 Stephen Sibilia
Thomas Stewart
 Keyz Siegmann
John Gurskey
 Donald Staffin
Christian Hunter
 Gerald Stewart
Alden Litchfield
 Matthew Sullivan
Hugh Devine
 Steven Weidman
Joseph Schies
 Zach Weisman
Brian Humm
 Jeff Woerner
Christian Hunter

Northeastern
 Mike Agostini
David Orenstein
 Josh Allen
C. Alfred Spencer
 Ray Billard
Earl Lohnes
 Dan Boland
Bernie Boudreau
 Tim Campbell
Albert Bissonnette

Brad Carr
Tony Benevides
 John Castonguay
Sebbly Massa
 Robert Chorney
Robert Jette
 David Coe
Raymond Williams
 Gerry Cormier
Leonard Coakley
 Will Crowell
Earl Lohnes
 Daniel East
Kevin Williams
 Tom Foley
Laurence Rand
 Ben Fontaine Jr.
Louis Jacob
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Derek Millichamp
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Tim Mason-Osann
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Diogo Ventura
 Andrew Jones
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 Dan Joyce
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 Chuck Karnolt
Mark Genest
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Reuben Barnes
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 David Kimbley
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 Bryan Kurtz
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Mel Andrews
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 Matt Pierce
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 Anthony Roefs
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 Tom Wagers
John O'Connor
 Ted Ware
Matthew Mercier
 Matt Wetmore
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 Rintze Zelle
David Sekula

Carolinas
 George Albright
Jim Gordon
 Gerald Ashby
Randy Johnston
 Jim Boyd
Dave Kindinger
 Darren Brood
Derek Street
 Keith Brown
Stephen Curulla
 Benjamin Clare
Tom Sumerel
 Josh Hodges
Robert Hodges
 Paul Jennings
John Nash
 Zac Pinkerton
Jeremy Conover
 Lucas Ribbens
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Ontario
 Francois Allard
Yvon Blais
 Nik Anand
Richard Hui
 Andrew Aquino
Tom Mifflin
 Ray Bassett
David Leitch
 Matt Bassett
Dale Pettit
 Giacinto Bertossi
Donald Foster
 Josh Burns
David Burns
 Marc Christie
Brian Dodds
 Tom Collins
Raymond Miller
 Gren Denham
Roy Ferguson
 Michael DiFabio
Mark Stevens
 Michael Doupe
John Hopkins
 Robert Dryer
Derek Stevens
 Hugh Ellis
Russ Doucet
 Murray Ferguson
Roy Ferguson
 Nick Firmiani
Michael Arnold
 Brian Foster
Gordon Stewart
 Rene Frappier
Michael Smith
 John Gibson
Bruce Bonnyman
 Bob Gilmar
Hank Winters

Fraser Gordon
Brian Wilkie
 Bill Hicks
George Anger
 Dale Keenan
David Bolan
 Ric Konopka
Egon Pedersen
 John Liphardt
Bruce Patterson
 Greg McConnell
Dan Holbrook
 Terry Morley
John Gough
 Ian Shaw
Ron Brown
 Mich Sinclair
Bill Hicks
 Barry Smith
Sheldon Hahn
 Robert Smith
Roger Wilson
 Christopher Tkac, Jr.
James Essex-McIntyre
 Keith Topps
Tom Zink
 Bliss Tracy
Harry Qualman
 David Watters
Bill Laing
 Doug Whistance
Douglas Allan
 Nathan Wilton
David Cole

Pioneer
 Benjamin Bailey
Thomas Skyllis
 Jeffrey Blackwell
David Davis
 Evan Boegehold
David Gillingham
 Collin Brown
Gary Robert
 Kyle Cascarelli
Ryan Monte
 Tom Curcuri
John Wearing
 Paul Deats
Thomas Rea
 Don Dixon
Marlyn Byrd
 Doug Drumm
Marvin Evans
 Jim Dunn
Craig Johnson
 Colton Easterday
Bill Lee
 Stan Funkhouser
James Hartman
 James Geary
Ludwig Ouzonian
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<i>Ryan Monte</i>	<i>Steven Diaz</i>	<i>Dana Skoog</i>	<i>Luke Sagrestano</i>	<i>Reid Judd</i>	<i>Jim Thompson</i>	<i>Robert Haddon</i>	<i>Edward Nagy</i>
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<i>Phil Knapp</i>	<i>Fred Mason</i>	<i>Dave Mallen</i>	Sunshine	<i>Charles Lavelly</i>		<i>Joe Lachausse</i>	<i>Trent Parks</i>
<i>Matt Poser</i>	<i>Clinton Haxton</i>	<i>Bob Beabout</i>	<i>David Bleser</i>	<i>Jim McCormick, III</i>	Southwestern	<i>Jerry Henley</i>	<i>Conor Powell</i>
<i>Bill Webb</i>	<i>Peter Stach</i>	<i>Lee Shepter</i>	<i>Lewis Geer</i>	<i>Jack Rickert</i>	<i>Robert Aguilar</i>	<i>Ron Bergenstock</i>	<i>Lee Powell</i>
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<i>William Robbins</i>	<i>Russell Kliegel</i>	<i>Donald Morgan</i>	<i>Brian Boag</i>	<i>James Prater</i>	<i>Steve Bayless</i>	<i>Daniel Zeagler</i>	<i>Greg Hargis</i>
<i>Rick Schneider</i>	<i>Dusty Martin</i>	<i>Connor Chapman</i>	<i>Robert Centen</i>	<i>Eli Pearson</i>	<i>Vickie Dennis</i>	<i>Toby Hilliker</i>	<i>Caleb Smith</i>
<i>Robert Snow</i>	<i>Jack Cronkhite</i>	<i>Jason White</i>	<i>Paul Corkins</i>	<i>Martinez</i>	<i>Stephen Beals</i>	<i>William James</i>	<i>Clint Nesmith</i>
<i>Tony Schulte</i>	<i>Evan Marx</i>	<i>Bill Clark</i>	<i>JT Corlett</i>	<i>Robert Pearson</i>	<i>Randy Scoggins</i>	<i>Jim Jackson</i>	<i>Sage Snow</i>
<i>David Czupinski</i>	<i>Dan George</i>	<i>Thomas Czerow</i>	<i>Jesse Albritton</i>	<i>Martinez</i>	<i>Jack Beane</i>	<i>Bob Lang</i>	<i>John Horn</i>
<i>Chris Smith</i>	<i>Ed Naff</i>	<i>Ken Hayner, Sr.</i>	<i>Bob Davis</i>	<i>Johnny Place</i>	<i>William James</i>	<i>Harry James</i>	<i>Jeff Stone</i>
<i>Doug Drumm</i>	<i>Brent Alger</i>	<i>David White</i>	<i>John Shaerer</i>	<i>Jim Taylor</i>	<i>Jared Bolding</i>	<i>Clint Nesmith</i>	<i>Pete Hasbrook</i>
<i>Michael Sobel</i>	<i>Scott Nold</i>	<i>Lincoln Larsen</i>	<i>Kevin Dorta</i>	<i>Austin Rametta</i>	<i>Jeremiah Drake</i>	<i>Jonathan Jones</i>	<i>Reid Stringer</i>
<i>Ernest Pratt</i>	<i>Fred Mason</i>	<i>Stephen Smith</i>	<i>Christian Diaz</i>	<i>David Jacobs</i>	<i>Sean Butler</i>	<i>Thomas Pickard</i>	<i>John Deets</i>
	<i>Jim Powers</i>	<i>Parker Leikam</i>	<i>Stephen Elcock</i>	<i>Donald Roberts</i>	<i>James Beasley</i>	<i>Geoff Kannenberg</i>	<i>Dennis Trook</i>
Rocky Mountain	<i>K. Alan Kelts</i>	<i>Kenneth Schwarz</i>	<i>Herschel Liechty</i>	<i>Robert M. Steele</i>	<i>Raf Calderon</i>	<i>Jeffrey Delman</i>	<i>Crocodile Lile</i>
<i>Bryce Andrade</i>	<i>Larry Reed</i>	<i>Chris Lindsay</i>	<i>Mark Flowers</i>	<i>Les Rottner</i>	<i>Gary Hannah</i>	<i>William</i>	<i>Colin Varville</i>
<i>Darin Drown</i>	<i>Gary Wilson</i>	<i>Edwin Lindsay</i>	<i>Brett Flowers</i>	<i>Ron Carnahan</i>	<i>Philip Cross</i>	<i>Konitzer</i>	<i>Matthew Trevino</i>
<i>Derek Arnold</i>	<i>Jerec Ricci</i>	<i>Robert M. Steele</i>	<i>Jim Graham</i>	<i>Dave Sardo</i>	<i>Mark Clark</i>	<i>David Lotspeich</i>	<i>Damian Wood</i>
<i>Edward Simons</i>	<i>Ty Jones</i>	<i>Alex Higginbotham</i>	<i>Robert M. Steele</i>	<i>Roy Brown</i>	<i>Mike Dickens</i>	<i>Luke Lucas</i>	<i>Daniel Smith</i>
<i>Ian Barefoot</i>	<i>Nick Rice</i>	<i>Gines Cruz</i>	<i>Bob Jarvis</i>	<i>Don Slimm</i>	<i>Wilson Renfroe</i>	<i>Crocodile Lile</i>	<i>Ed Woolever</i>
<i>George Humfeld</i>	<i>Earle Rice</i>	<i>Ben Budelmann</i>		<i>John Shaerer</i>	<i>Justin George</i>	<i>Karl Lund</i>	<i>Irv Engelbrecht</i>
<i>James Barker</i>	<i>Robbie Robertson</i>	<i>Al Meslinsky</i>		<i>Dave Stowell</i>	<i>Clint Nesmith</i>	<i>Steve Spakes</i>	
				<i>Charles Smith</i>	<i>Joseph Griffith</i>	<i>Jim McConnell</i>	

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

Cardinal	<i>Matt Gray</i>	<i>Luis Garcia</i>	Johnny Appleseed	Mid-Atlantic	<i>Gerald Daigle</i>	Pioneer	Sunshine
<i>Reece Bookout</i>	<i>Kel Harder</i>	<i>Ian Grady</i>	<i>Jerry Bilodeau</i>	<i>Andy Bossov</i>	<i>Dan Fontaine</i>	<i>Robert Mulvihill</i>	<i>Shaun Ajinkya</i>
<i>Nico Jose Botones</i>	<i>Lee Harrold</i>	<i>Robert Howd</i>	<i>Douglas Dayton</i>	<i>Dane Bower</i>	<i>Adam Guerrero</i>	<i>Lee Newell</i>	<i>Ryan Algaze</i>
<i>Howard Foster</i>	<i>Robert Hodge</i>	<i>Foster Howlett</i>	<i>Theodore Druzisky</i>	<i>Kevin Broderick</i>	<i>Robert Haines</i>	<i>Scott Turner</i>	<i>Jarrett Algaze</i>
<i>Lynn Martin</i>	<i>Herbert Larson</i>	<i>Ryan Huff</i>	<i>Harold Dull</i>	<i>James Cochran</i>	<i>Mike Hayes</i>		<i>Richard Beckner</i>
Central States	<i>Greg Lund</i>	<i>Alexander Jaque</i>	<i>Lou Elliott</i>	<i>T.J. Cole</i>	<i>Colby Hinson</i>	Rocky Mountain	<i>Kevin Brachle</i>
<i>Eric Boyd</i>	<i>Chris Mattson</i>	<i>Cory Kelsey</i>	<i>Brian Kornblum</i>	<i>Tony Consoli</i>	<i>Walter Ledbetter</i>	<i>Bryan Abbe</i>	<i>Enrique Caravella</i>
<i>Thomas Edler</i>	<i>Mike Mercier</i>	<i>Ed Kenney</i>	<i>Tony Lisle</i>	<i>Lucio Costanzo</i>	<i>Cayenne Outerbridge</i>	<i>Eric Annis</i>	<i>David Dallmann</i>
<i>Matthew Fieleke</i>	<i>Clark Parsons</i>	<i>Brad Larue</i>	<i>Samuel Love</i>	<i>JD Dabbieri</i>	<i>Murray Scott</i>	<i>Karl Been</i>	<i>Bob Dimond</i>
<i>Tom Moore</i>	<i>Keenan Patterson</i>	<i>Bryan</i>	<i>Dan Lusher</i>	<i>Jed Davis, Jr.</i>	<i>Matthew Surprenant</i>	<i>Sean Black</i>	<i>Logan Gardipee</i>
<i>Rich Schryer</i>	<i>Jason Rogers</i>	<i>McAleese-Jergins</i>	<i>Michael Maloney</i>	<i>Jim Davis, Sr.</i>	<i>Bob Tarbox</i>	<i>Gerry Callejo</i>	<i>Robert King</i>
<i>Nathan Shultz</i>	<i>William Ross</i>	<i>Dick Mueser</i>	<i>Patrick Nusbaum</i>	<i>Andrew Dietmann</i>		<i>Andy Davis</i>	<i>Samuel Love</i>
<i>Wesley Swart</i>	<i>Jim Sommer</i>	<i>Sohrob Nabatian</i>	<i>Matt Pearce</i>	<i>Mike Dougherty</i>	Carolinas	<i>Ron Farley</i>	<i>Jake Roudenbush</i>
<i>Lance Theby</i>	<i>Roger Townson</i>	<i>Allan Peters</i>	<i>Glenn Stockhaus</i>	<i>Donald Edinger</i>	<i>Richard Beckner</i>	<i>Kim Feller</i>	<i>Dan Tasciotti</i>
	<i>Emily Wimmer</i>	<i>Todd Scott</i>	<i>Dennis Strong</i>	<i>Nicholas Garbacz</i>	<i>Bob Behrens</i>	<i>Devin Funderburg</i>	<i>Jedediah Villanueva</i>
Dixie	Frank Thorne	<i>David Shumaker</i>	<i>Ralph Welz</i>	<i>Justin Hanrahan</i>	<i>John Capizzi</i>	<i>Kevin Funderburg</i>	<i>Ron Wooten</i>
<i>Hal Beckham</i>	<i>Adrian Gimpel</i>	<i>Lee Stahl</i>	<i>Caleb Yahl</i>	<i>William Jones</i>	<i>Barak Cline</i>	<i>Steve Hermanson</i>	<i>Dean Ziff</i>
<i>Ron Cowan</i>	<i>Daniel Millgate</i>	<i>Ed Sterbenc</i>		<i>Fred Lee</i>	<i>Jack Dublynn</i>	<i>Tom Hill</i>	Southwestern
<i>Donovan DeArment</i>	<i>Ian Mulholland</i>	<i>Anthony Tavianini</i>	Land O' Lakes	<i>Ric Madera</i>	<i>Coach Kitt</i>	<i>Anthony McWright</i>	<i>Stephen Drye</i>
<i>Austin Harris</i>	<i>Richard Reeve</i>	<i>Mike Thornton</i>	<i>Gary Alexander</i>	<i>Frank McCabe</i>	<i>Sal Mandarin</i>	<i>Joseph Mendiola</i>	<i>Tom Halbert</i>
<i>Stephen Lilly</i>	<i>Lloyd Wong</i>	<i>Michael Turnaciff</i>	<i>Mark Brainard</i>	<i>Mickey McDonald</i>	<i>Fred Northup</i>	<i>Ted Orf</i>	<i>Curtis Hale</i>
<i>Robert Mulvihill</i>		<i>William White, III</i>	<i>Barry Brunow</i>	<i>Roger Phillips</i>	<i>Roy Waldren</i>	<i>Tom Papatthakis</i>	<i>Andy Jordan</i>
<i>Tim Place</i>		<i>Marcus Wong</i>	<i>Kyle Coffey</i>	<i>William Pierce</i>	<i>Tyler Watts</i>	<i>John Reick, Sr.</i>	<i>Craig Lowe</i>
<i>Luke Rogers</i>	Far Western		<i>Joe Cossette</i>	<i>Tony Reese</i>		<i>Spencer Shaver</i>	<i>Rolo Magadia</i>
<i>Kyle Snook</i>	<i>Ruben Abery</i>	Illinois	<i>Barry Dietsche</i>	<i>Scott Saewitz</i>	Ontario	<i>Whit Wygant</i>	<i>Gabriel Miller</i>
<i>Douglas Walden</i>	<i>Todd Betterton</i>	<i>Jim Beebe</i>	<i>Erik Eliason</i>	<i>Nate Savalza</i>	<i>Doanld Campbell</i>	<i>David Wygant</i>	<i>Matt Powell</i>
	<i>Jim Brown</i>	<i>Brandon Bolley</i>	<i>A J (Jeep) Enns</i>	<i>Ethan Sherman</i>	<i>Rolly Gervais</i>		<i>Rocky Reese</i>
Evergreen	<i>Richard Clark</i>	<i>Matt Bukovy</i>	<i>John Hazucha</i>	<i>Abe Vorensky</i>	<i>David Lightfoot</i>	Seneca Land	<i>Howard Rinkel</i>
<i>Don Allen</i>	<i>Jeff Cleary</i>	<i>Robert Moore</i>	<i>Edward Hupp</i>	<i>Rob Weber</i>	<i>Edward Liu</i>	<i>James Armstead</i>	<i>Horace Trepagnier</i>
<i>Jeff Billo</i>	<i>Randy Clemens</i>	<i>Roger Nickerson</i>	<i>Mike Lokensgard</i>	<i>Charles Wright</i>	<i>Jim Noseworthy</i>	<i>Austin Clark</i>	<i>Adam Vige</i>
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<i>Bill Britton</i>	<i>Dominick Finetti</i>	<i>David Sell</i>	<i>Rakki Peterson</i>	Northeastern		<i>David Fair</i>	
<i>Jim Chaney</i>	<i>Steve Fitzgerald</i>	<i>Christophe Selvais</i>	<i>Patrick Sorrells</i>	<i>Andrew Cloutier</i>		<i>Chris Faul</i>	
	<i>Josh Gallup</i>		<i>Louis Williams</i>	<i>Jordon Cortes</i>		<i>Michael Mullen</i>	
				<i>Ben Cortez</i>			

Collegiate-style a cappella, barbershop chapter

In our efforts to promote and preserve the art form, we barbershoppers often unnecessarily wall ourselves off from the people who sing other a cappella styles. “College a cappella” became a feature at Ivy League schools in the 1940s, but since the 1980s there’s been an explosion in the genre across campuses nationwide, and there are now more than 1,000 such groups at any time. These singers typically have nowhere to get their a cappella “fix” after college, although some, like Tom Kraus, later stumble upon a Society chapter. When they fall in love with the barbershop style of a cappella, such singers often wonder why they had to go find barbershop harmony when it would have been easier for quality barbershop groups to find them—at the contests and gatherings where other a cappella groups already were.

In recent years, barbershop has started “representing” at broader a cappella contests and festivals traditionally dominated by such collegiate-style groups. The winner of last year’s national Harmony Sweepstakes was **Da Capo**, a barbershop quartet from the **Alexandria Harmonizers**, and they were preceded as champs by the barbershoppers of **Metropolis** (1998) **The Perfect Gentlemen** (2002), **Hi-Fidelity** (2006), and **Maxx Factor** (2009).

The Los Angeles Regional Harmony Sweepstakes (LA RHS) is, in fact, sponsored by a Society chapter, the **South Bay Coastliners** of Redondo Beach, Calif. Coastliner and barbershop arranger Will Hamblet has been the LA RHS talent coordinator for 10 years. When he learned recently that the Alexandria Harmonizers had sent their own “collegiate-style” a cappella group (named **TBD**) to compete at the Mid-Atlantic Harmony Sweepstakes, he contacted its leader, Tom Kraus, to find out how that came about.

Is TBD the group, or is it part of a larger contemporary group?

The larger group is a Society chapter, the Alexandria Harmonizers. TBD is just a smaller group within the chorus. It’s not the first such group within the chapter. We used to have a different small ensemble that did harder barbershop than the chapter’s competing chorus could easily do. They were great, but the chapter discovered that this provided very little musical variety on a 2+ hour chorus show, so we discontinued it.

How did the Harmonizers come up with the idea of forming a collegiate-style a cappella group?

I talked with some of the chapter’s performance leadership about it on a long chorus bus ride about four years ago. Turns out, the chorus needed a subgroup that could do smaller gigs and do spots in our chapter shows. We decided that making it a “collegiate a cappella” group would provide several advantages. It brings variety to our show offerings, gives the chapter a familiar “hook” to recent college singers, and helps us connect to the larger a cappella community (such as participating in the Harmony Sweepstakes).

Who organized it and how?

Me, with some of the other singers who had some non-barbershop background. I got permission from the chorus’s musical director and we agreed on the goals for



Members of TBD: Nick Leiserson, Jeremy Richardson, Noah Van Gilder, Chris Clark, Tom Kraus, Josh Roots, Scipio Garling, Terry Reynolds, Ken Rub

the group and its role in the chapter’s overall musical offerings. Then we just started dragging some appropriate guys into joining. Some of us had had collegiate a cappella experience and some had not. Some were eager to stretch their wings with a different style and others had to be convinced that, hey, if you can sing barbershop you will have no problems with this style.

How frequently does the sub-group meet?

Well, that depends on what we have going on for upcoming gigs. I think on average it winds up being about twice a month. And, if necessary, we’ll put out heads together to run through something after the chapter’s regular Tuesday night rehearsal.

Who guides it musically?

I do, functioning essentially as a sort of assistant director “assigned” to TBD. Of course, all TBD members contribute to the group-think about our repertoire development. And, naturally, I keep our director and other musical leadership in the loop.



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Harmonizers
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gmail.com

Did you have any backlash from the older members of the chapter?

Before we formed, I put together a little demo track about two minutes long of some stuff from my college group to play for the chorus to say, "Hey, I want to start a group that sings a cappella music like this!" Many of the younger guys listened, smiled, and got involved. I thought that one of our oldest members was going to hurl—he had that look about him that I was desecrating his ears. That was probably about it, though, for negative reactions.

In some ways it is an easy sell. Barbershop choruses want to recruit younger members, have more performances, and give their audiences variety. TBD tries to fulfill all three goals. Many members, publicly and privately, have praised us for our willingness to do something different and do it relatively well. In fact, this mentality is already part of our chorus culture, thanks to our visionary director and Society Board member, Joe Cerutti. For example, the Harmonizers recently performed a special show where we sang Italian arias with a female opera soloist, so there is a definite push to make us not just a great barbershop chorus but a great overall chorus as well.

That said, when TBD sings songs with the chorus, we make sure that they are chorus/family appropriate. A barbershop audience doesn't want to hear an a cappella rap cover of Eminem, but most "Top 40" music is okay.

How long has the group been together?

Oh, about three years now; we have nine members. We started by getting together to sing contemporary holiday music for our shows. Now, as long as enough of us are available, we sing at most of the chorus's gigs and shows.

Do you use stocks, custom arrangements, or both?

Most of the songs that we have sung have been custom.

Do you have a vocal percussionist?

Me, but I am trying to teach some of our other members. Some things are easier for barbershoppers to learn than others. Some of our songs don't use it at all, and sometimes we do without it if I'm needed to sing bass because someone else is absent. Although vocal percussion is common in the collegiate style, it's certainly not an absolute requirement.

How did you sell the chapter on this concept?

I talked with Joe Cerrutti, our director, and told him I

wanted to make this happen, make it work, and make it last. The key to making it work within the chorus is that we use this group as a way to recruit younger members to the chorus that may have little to no barbershop experience but are still good singers. It turns out we have also started to use it as a tool to help some of our more enthusiastic, but less strong singers. When one of our current members joined TBD, he could not snap on 2 & 4 when singing. No joke. He had no natural rhythm. But now, thanks to his work in TBD, he is much better and able to sing an entire song with choreo, snapping, etc. Being TBD has helped us all grow as individual singers, making us better contributors to the chorus.

Are all members required to be members of Society? Are they required to sing in the regular chorus?

Yup. Think about it from our perspective: We want to preserve our barbershop craft and need men to help. We look to my age group of men (21-30) and realize there are a lot of them singing in college but stopping after graduation. There are more than a thousand guys graduating from college every year who've been singing collegiate a cappella. How can we get them to sing, and sing with us? If we had five recent college guys join the chorus every year for five years, that would be a 25 percent increase in our chorus membership, all guys under the age of 30. That would be almost unheard of. We view TBD, with its familiar collegiate-style music, as a tool that helps get them in the door, and that is a huge first step.

When you started, how many of the initial group were already members of the chapter?

All. But other members who were not active in the chorus came back and joined the chorus because of TBD. Win-win! The other thing to keep in mind is that being part of such a large organization, TBD is afforded infrastructure and opportunities that other semi-pro a cappella groups will simply never have. Costumes, tuxedos, transportation, fiduciary, legal, tax-status, support systems, instant exposure. The chorus has performed for the Supreme Court multiple times, national and international conventions in the D.C. area, Carnegie Hall, The Kennedy Center Honors, white-tie fund-raisers, etc. As we continue to develop our act and are ready to support these shows, which we could do with a little more hard work, we could sing at these events. How many other semi-pro collegiate-style a cappella groups have this type of vehicle? Any chorus that can should form a

collegiate-style a cappella groups for its own benefit, and any graduates from college a cappella groups would be smart to join them! And any chorus that can't do it right now might want to consider "adopt" a local college a cappella group. If you give them honorary chapter membership, a place on your show, chances for a broader audience, that kind of relationship might develop into new membership for your chapter over time. ■

Tom Kraus is a five-year member of the Alexandria Harmonizers who sings bass and performs on their famous front row. Tom performed with the University of Rochester Midnight Ramblers, an all-male a cappella group, where he was a main arranger as well as business manager, responsible for planning over 50 annual performances and multiple national tours. The group won 2005 third place at the International Championship of Collegiate A Cappella and contributed to multiple recordings that have appeared on national and international a cappella compilation albums. ThomasLKraus@gmail.com





First-ever email attachment: barbershop music!

When you click on that paper-clip icon to attach a file to an email, do you ever stop to think, "Who was the very first person to do that, and what did they send?" Well, wonder no more. The first person was Nathaniel Borenstein, a barbershop singer who also happened to be one of the researchers at

Bell Communications Research who developed Multi-purpose Internet Mail Extensions (MIME), the technology that made attachments possible.

The attachment, sent on March

11, 1992, included a barbershop recording, a lyric sheet and a photo of the **Telephone Cords**, a quartet consisting of members of the **Dial Tones**, a Bell Communications Research employee chorus in Morristown, N.J. Borenstein, along with Dave

Braun, were also members of the original **Dapper Dans of Harmony** from Livingston, N.J. The recording was "Let Me Send You Email," a parody to the tune of "Let Me Call You Sweetheart," with these lyrics:

*"Let me send you email, if you have the time.
Let me sing you email, now that we have MIME.
You have lots of bandwidth, I have lots of bits.
Let's use MIME for email, plain text is the pits!"*

Bell Communications Research is now Applied Communication Sciences, and it recently celebrated the 20th anniversary of that historic event by reassembling the quartet to sing the song again. Listen at tinyurl.com/bw8rt65.

Now, a trillion email attachments are sent every day. Who knew barbershop would have such a prominent place in Internet history?

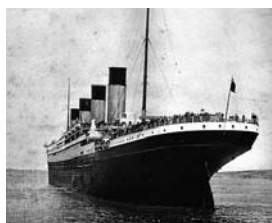


The Telephone Cords quartet, 1992



Nathaniel Borenstein, Michael Littman, John Lamb and Dave Braun sing "Let Me Send You Email" for the 20th Anniversary of the landmark first-ever successful email attachment.

Barbershop a perfect fit for commemoration of Titanic 100th anniversary



When the Titanic sank on April 14, 1912, the city of Halifax, Nova Scotia, played a major part in the recovery period that followed. While many of the survivors were taken to New York

City, most of the recovered victims were buried in Halifax.

On the 100th Anniversary of the disaster, the city again played a major part in the global remembrance. Barbershop harmony was the perfect musical fit for the occasion, and three Halifax choruses combined efforts to help the city of Halifax commemorate the event, held at the exact time of the sinking of that great ship. The **Atlantic Swells** of the **Halifax Chapter** (NED), the **City of Lakes Chorus** of the

Dartmouth Chapter (NED) and the **Millstream Chorus** of the **Bedford-Sackville Chapter** (NED) sang "Wait 'til the Sun Shines Nellie," "Let Me Call You Sweetheart" and "My Wild Irish Rose". Directors Paul Creaser (Atlantic Swells), Russell Sketchley (Millstream) and Paul Stubington (City of Lakes) each directed one song with the combined choruses.



Titanic photos create a dramatic back-drop for the joint concert of the three Halifax, N.S. chapters.



Deployed marine surprises wife with long-distance serenade. Oorah!

Wives separated from their husbands by war have a difficult time every day, but it can be especially hard on wedding anniversaries. On May 15, a Jeffersonville, Ind., marine wanted his wife, Janna, to know he hadn't forgotten their special day.

Marine Staff Sergeant Matt Schickel knew he had to go beyond the call of duty for his wife, because this would be the second anniversary he's missed. The first time he was in Africa; this time he was in Afghanistan. He knew he couldn't call her because he would be leading his division clearing buried explosives.

So, he reached out to the **Thoroughbred Chorus** in Louisville, Ky., (CAR) and asked them to sing for his wife for their anniversary. The chorus and the **Finish Line** quartet were delighted to help. Chorus manager Mike Ehringer said Matt's email asked what it would cost for the chorus to come. "I told him, nothing," Ehringer explained, "Right now, while we're doing this, he and his platoon are out making sure that their comrades who travel the roads are safe, because he finds the bombs before they do. That's what his job is."

The couple's best friends talked Janna into a dinner at the Jeffersonville Optimist club on the anniversary, and little did she know that the quartet would be there too. After dinner, Ehringer grabbed the mic and told the crowd, "There is a very special lady in the crowd tonight and her name is Janna Schickel." He asked a surprised Schickel,

"This is kind of an important day for you, right?" she answered, "It is, yes."

He told her that Matt had contacted them by email to help celebrate their special day, and read part of his note to her:

"I think the real heroes are the supportive wives, the wives that remain back home having to worry all the time, and this will be a great way to thank Janna for her support for letting me do something I wanted to do."



The Finish Line quartet serenaded deployed Marine Matt Schickel's wife on their anniversary. Left to right, Stan Tucker (T), Dave Schroeder (L), Janna Schickel, Mike Ehringer (Bs) and Jim Grisson (Ba).

Janna wiped tears from her eyes when the quartet began singing "Heart of My Heart" on behalf of her husband.

"Oh my gosh, it melts my heart! I know how strong my marriage really is and it gets stronger even though he's gone, and who knows what's going on over there?" she said. "Bombs are going off and he's still thinking of me."

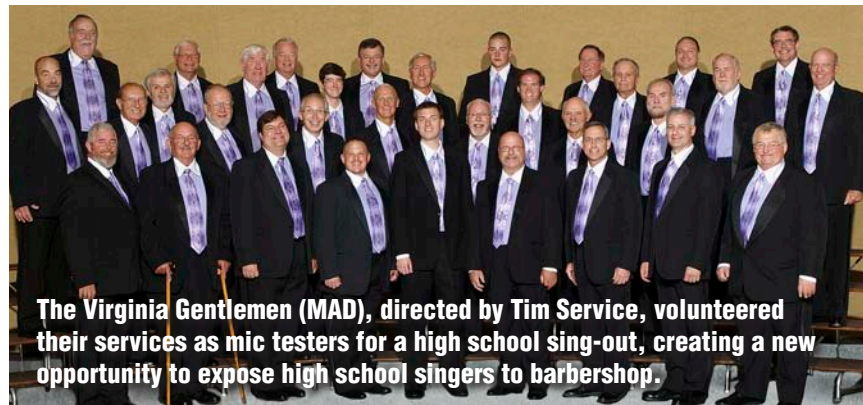
Let's hope that the third time will be the charm and that they will be together next year.

Quick thinking and offer of help nets Virginia chorus great PR time with schools

Dave Davis of the **Virginia Gentlemen Chorus, Roanoke Valley Chapter** (MAD), was watching the Roanoke, Va., Fox TV station one day in May when he saw an announcement that the station was sponsoring a high

school sing-out in Roanoke. Quick-thinking Dave called the station to tell them the importance of mic testing, and volunteered the chorus to perform that duty. He also volunteered their director, Tim Service, as a judge, and the station took him up on both.

"We had been trying different things to outreach with the high school choirs, with no success. Now we have our foot in the door, and we've made ourselves available to Fox to help them advertise the event next year," said Dave Davis, VP of Marketing and PR of the chapter. "We had some great literature, including a CD of four quartets singing, which we gave to the boys competing and some parents after the competition. It was a golden opportunity to interact with young guys who like to sing."



The Virginia Gentlemen (MAD), directed by Tim Service, volunteered their services as mic testers for a high school sing-out, creating a new opportunity to expose high school singers to barbershop.

Barbershop music is a perfect fit for 100th anniversary Giants throwback game

The San Francisco Giants held a "Turn Back the Century" promotion on Saturday June 2, 2012, by commemorating the 1912 season of the franchise during their game against the Chicago Cubs. **Serendipity Quartet** and **Mari-tones** (FWD) welcomed fans with song at both of the main entrances, and sang for the crowd of nearly 44,000 between innings from the AT&T Park infield. As an octet, they also led the fans in "Take Me Out to the Ballgame."

The Giants and the Cubs wore throwback uniforms based on the ones the teams wore back in 1912. The Giants uniforms featured the 'NY' insignia because they played in New York back then. Other special features of "Turn Back the Century" day included stadium announcements via megaphone and music played on an organ. The scoreboard video was also turned off and peanuts were sold for 5 cents.



Serendipity Quartet sings at Giants game: (L to R) Paul Goldsmith (Ba), Dale Steinmann (Bs), Fred Merrick (L), Norm Reynolds (T).



5,000 HEAR CHICAGO METRO CHAPTER AT SPECIAL OLYMPICS OPENING CEREMONY. The Chicago Metro Chapter was proud to participate in the Opening Ceremonies of Special Olympics Chicago on May 8, 2012, at Soldier Field. Left to right, the quartet performers are: Jim Jarosz (T), Don Miller (Br), Frank Fabian (L), and John Morris (Ba). Heads in the audience are turned because they are watching the quartet on the jumbotron. Afterwards, the Chicago Park District asked them to participate in additional programs this summer. Great way to get out into the community! ■

CHAPTER ETERNAL

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Barbershop Harmony Society) is a non-profit organi-
zation operating in the United States and Canada.

Mission

The Barbershop Harmony Society brings men
together in harmony and fellowship to enrich lives
through singing.

Vision

To be the premier membership organization for men
who love to sing.



THE TAG

Joe Liles, Tagmaster!!



Cool down with some early holiday spirit

What would we do without our music? It's the lifeblood of the organization. Each year, the Music Publications Committee meets to select a broad-based selection of song arrangements to fit the musical appetites of as many of our members as possible. We sing through at least 200 possibilities and boil them down to the next 12 songs for publication. The 12 are divided into two six-song packages and marketed under the Music Premiere program. Each set of six arrangements comes with a full-mix Tim Waurick learning CD of each song and the package is only \$14.99.

This year, the second set (2012B) will be ready in July. It is unusual in that these selections will be dedicated to music we hear around the holiday season. The list includes "The Virgin Mary Had a Baby Boy,"



Waesche



Gentry

a calypso-style song arranged by Tom Gentry; "Mary Had a Baby," a beautiful, traditional spiritual arranged by David Wright; "Do You Hear What I Hear?" arranged by Joe Liles; "We Need a Little Christmas," arranged by Dave Briner; "Little Saint Nick," a lively tune arranged by Jon Nicholas; and "Toyland," a song that can be sung any time of the year, arranged by the late Ed Waesche.

There are two tags to "Toyland." One is as-sung-by **Acoustix** (1990 international quartet champion) and is a high-screamer type that's sure fun to sing if you can handle it. In the arrangement, it is shown as an optional tag. The tag that's in the main body of the arrangement is the one that's shown here. Edited by Tom Gentry, it is quite lovely and fits the song song perfectly. ■

TOYLAND TAG

Words by GLEN MacDONOUGH

Music by VICTOR HERBERT
Arrangement by WAESCHE/GENTRY

Tenor Lead

no you'll

To the land that brings joy to each girl and boy, you'll

Bari Bass

nev - er re - turn a - gain.

nev - er re - turn a - gain, a - gain.



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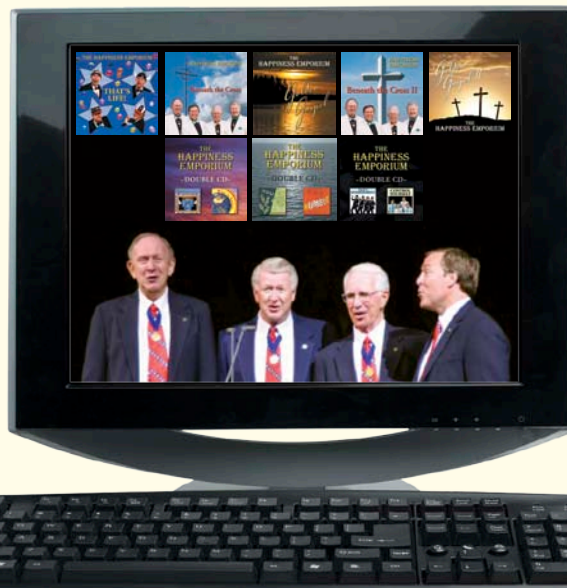
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