

INSIDE: A Ringmasters journey • Operation Harold Hill results • Preview of Toronto competitors

July/August 2013

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



Anniversary
Portrait:
In Toronto, the
Alexandria
Harmonizers
turn 111 men
into 75

Principles
behind a

RENAISSANCE



... including some rather prominent gigs

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2013
VOLUME
LXXIII
NUMBER
3

FULL CIRCLE. At the recent AIC Show in Toronto, 2012 champion Ringmasters shared a song with 2006 champion Vocal Spectrum, the quartet that first hooked them on barbershop harmony. Now that Chapter One has closed, members of Ringmasters have only begun writing their coming legacy.



Features

16 Principles behind a Renaissance

Having more than doubled in size, the Alexandria Harmonizers are back—learn how they did it

SCIPIO GARLING

20 Operation Harold Hill winners!

Hundreds of chapters participated, thousands of new members joined, dozens of chapters win awards

BECCA GRIMMER, SOCIAL MEDIA & COMMUNICATIONS SPECIALIST

22 Chapter Visitations direct actions

Nearly every chapter was visited by a Society leader in 2011. Your feedback is directing new top-down action

23 Welcome new members!

Welcome our newest members, plus read recaps from several “Why I Barbershop” YouTube videos

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“Old Friends Tag”

On the Cover
Happy 75th, from the
Alexandria Harmonizers
(and a White House visit)

The value proposition of barbershop

What is the real value of barbershop? It is an old question and one we have frankly struggled to answer. At this crucial time in our history, defining the value of who we are and what we do is important, but maybe we should start with *why*.

One of my favorite *TED.com* talks is by Simon Sinek. He describes the golden circles of what, how and why and makes a compelling argument that the most successful people and organizations think, act and communicate from the inside out. Everyone knows *what* the organization does and most even know *how*. The secret is to fully understand and communicate the *why*. Why do we exist? Why do we do what we do? Why should anyone care?

The value of your 150+ hours

So, stay with me for a moment and help me work through a little math. In the equation below, Value is equal to the Experience of the member plus the Quality of the product divided by the Cost.

$$V = \frac{E + Q}{C}$$



Let's start at the bottom and work up. As you might imagine, the Society president gets mail (well mostly e-mail actually). It shouldn't be a surprise that some of the

concerns of our members are related to the expense of barbershop, frequently focused on dues. When I answer such concerns, I usually say something like this:

Cost. Compared to other social organizations, and in consideration of a conservative estimated available 150 contact hours per year, our dues structure is extremely price competitive. One member recently told me his dues were \$151 a year. (Society, District and Chapter combined) Well that's about \$3 a week and \$1.00 per available contact hour. I belong to numerous professional and civic organizations and none comes close to this kind of value.

We joke about bowling, but the league Becky and I used to belong to was 3 or 4 times more expensive (and I didn't enjoy it nearly as much).

So, all things considered, I think we have a really competitive and reasonable C.

Experience. I absolutely love barbershop and try to participate any way I can as often as I can, so

you already know what I think about the E in our equation. And it is not just me. Among the first 500 Barbershoppers interviewed in our 23K surveys, more than 90% of them say their overall experience has been either Very Positive or Extremely Positive. Of course, there are things we can do at all levels to improve the enjoyment of the experience, and I am proud to tell you our CEO and District Presidents are putting their full weight behind addressing the five most important concerns of our members to improve the overall experience even more. (See page 22 of this issue.) We can make it better, and we will.

It's about more than how well we sing Quality. That leaves us with Q, and that brings me all the way back to *why*. In the past, we might have framed our quality in terms of our singing and performance abilities, but working with Marty Monson has helped us take a more serious look at our past and our future, and he has given me a whole new perspective. We didn't become the premier a cappella organization on the planet just because our current and past international champs were so talented (but they are amazing), and we did not survive for 75 years because we had an extraordinary business plan (but we are working on it). Why, then?

I believe we are here because our organization, from top to bottom, has also been about service to our communities. Who could even estimate the number lives we have touched with our music through the years in nursing homes, hospitals, parades, ballparks, founders' day picnics and the like? Could we even guess how much free music has been given to schools? How many of our members have served honorably and courageously in service to our countries? How many men, like me, are more successful and better contributors to their communities because of barbershop?

Indeed, we have made a difference in this world and, though we did it through our music, we also did it with our hearts through a universal and unified spirit of giving. That, my friends, is why we exist and that is what has made us great. So what is the V of barbershop? To borrow someone else's tag line, I'd say it is "priceless!"

'Shop 'til you drop!

shannon@rareblendquartet.com

The most successful organizations think, act and communicate from the inside out. Everyone knows what they do and most even know how. The secret is to fully understand and communicate the why.



Chapter feedback is shaping Society future

In 2011, Society leaders made an effort to ensure that every Society chapter was visited by a Society or district leader. The intent was to come away with a “pulse” of the chapters. Specific questions were asked about chapter planning, participation in contest, participation in various Society or District events. We ultimately wanted to gather some anecdotal feedback about what the chapters would like in the form of support from its leadership.



Your district leadership, Society Operations Team, and Society staff are narrowing their focus to develop or redesign strategies in these areas to better meet the needs of our chapters.

Some great data was gathered in several areas, and you can read a little more about that on page 22 of this issue. Perhaps the most important came from the anecdotal feedback to the question, “*What else can the Society and/or District offer that would enhance the level of enjoyment that the chapter members already receive through their chapter affiliation?*”

Five themes develop

The Chapter Visitation Program (CVP) reached 756 individual chapters. Although it felt like we received 756 different answers, some trends definitely started to develop. In fact, there were a total of five main areas that most chapters reported wanting to see new initiatives (or more effective training programs) developed.

Three of the five areas probably didn’t really come as a surprise to most leaders, except for the fact that in three areas, many chapter requested programs that supposedly are already in place:

- Help with recruitment
- Coaching assistance
- More visits from Society staff and District leaders.

That speaks to the need for better

communication and training.

The remaining two themes were interesting. The first was that *chapters wanted more help in planning events with other chapters*. (My own opinion: That aligns with my simple math equation of “More Barbershoppers in one place=more fun. I said it was simple!)

The second was that *chapters want access to more barbershop arrangements of more modern music*. (If you’re in shock, please read that line again exactly as written. This unprompted request surfaced again and again.)

The last two are especially interesting because they seem to be reminiscent of the early days of the Society when chapter interaction was rampant, more so than simply getting together at organized conventions. As far as the music was concerned, folks were singing “music of the day” back then, so I suppose after reviewing this feedback this suggestion seems only natural.

Share your questions or successes

So now what? Well, your district leadership, Society Operations Team, and Society staff are narrowing their focus to develop or redesign strategies in these areas to better meet the needs of our chapters. You will very soon start to see some impact in many areas of communication at all levels, but for now, feel free to read about some of the other elements of the CVP later on in this issue.

Finally, if your chapter has found success in any of these areas and want to be a part of sharing your story, please contact me at rspencer@barbershop.org. We want to know real-life examples that worked so we can all learn together.

Rick Spencer

rspencer@barbershop.org

What’s in Marty’s Daytimer?

- June 11, National Museum of African American Music meeting with Exec. Dir., Nashville
- June 17, Hume-Fogg meeting with Executive Principal, Nashville (across the street from HQ)
- June 24, Americans for the Arts conference call with CEO
- June 26, Sweet Adelines International conference call with Exec. Dir.
- June 29-July 7, International Convention, Toronto
- July 17-19, Annual Budget planning, Nashville
- July 26-28, Category School, St. Joseph, Mo.
- July 28-Aug 4, Harmony University, St. Joseph, Mo.
- Aug. 4-6, American Society of Association Executives Conference, Atlanta



What is Marty reading?

- *Four Parts, No Waiting, a Social History of American Barbershop Harmony*, by Gage Averill



What is Marty listening to?

- Barbershop Style-Pandora channel
- Ringmasters II



One time only: Three issues worth of letters

Note: The Nov./Dec. 2012 issue was mailed at the same time as the Jan./April 2013 75th Anniversary Double issue, while the May/June 2013 issue was sent to the printer shortly before the prior issues arrived in subscribers' mailboxes. This issue is our first opportunity to publish letters received for all three issues.

Nov./Dec. 2012 issue

Adam Scott's "11 tips for selecting a great repertoire" is the best single page of barbershop advice I've seen printed. He filled that page with amazingly practical advice—not at all theoretical. This is stuff that every Barbershopper should know or learn. I can't tell you the number of times, as I've coached or done judging evals as a candidate, I've talked to groups about these very issues, usually under the unwritten heading of "What were you smoking when you picked this song?"

There are a few corollaries to item 7: "Two ballads in your package could be one too many," "Just because you love to sing it doesn't mean they'd love to hear it," or "There are some songs we sing for our own amusement." Congratulations!

DAVE FOBERT
Grayson, Ga.

Several issues mentioned in the Nov./Dec. issue demonstrated a shift in attitude. With the changes in technology and society—pigs are sprouting wings—the Society is going to have to grow more feathers. To appreciate distinctiveness, one needs to embrace diversity. Entrenched inflexibility in past attitudes of musical styles must not remain as fortified walls of isolation. To "address the singing crisis" what is needed are bridges between singing organizations like the ACDA. Every barbershop chapter would do well to build relationships with other local choral groups and be open-minded enough to see the benefit of uniting on common ground.

Since I've been singing with a classical choir, I'm seeing both sides of the "wall." I've taught some tags to a few guys, and they lit up with interest! However, I have been quite disappointed at how Barbershoppers are not embracing other music or supporting of classical choral groups in any way—few Barbershoppers know they even exist!

I have long believed that the Society and the women's organizations need a formalized venue for mixed quartets in the barbershop style. And, I would very much like to see the Society extend an open

arm of friendship to the contemporary a cappella scene—which is quite popular in colleges—but after graduation there is nowhere to go with it! The Society has so much to offer. Relationships do work both ways. I would hope the Society would be the first to open collaborations.

ROGER MOTZKUS
West Valley, Utah

75th Anniversary Jan./April 2013 Double Issue

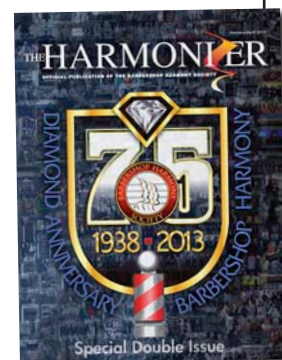
Can't remember when I've enjoyed an issue—okay, two issues—of *The Harmonizer* more. Congratulations to Lorin May, Grady Kerr and all who had a hand in getting out a rare double issue. It's great to read Marty's optimism about the Society's future. I want to join Shannon's tag with his sons in 2038. (Hmmm, I'd better start taking care of myself!) But mostly it's just fun to nod a lot about the things we remember, exclaim about the ones we didn't and just wallow in 75 years of barbershopping. Many thanks!

JIM BAGBY
Kansas City, Mo.

Wow, the 75th Anniversary special issue of *The Harmonizer* looks great. What an engaging, and informative and entertaining read. Congratulations! Bravo!

DR. SCOTT DORSEY
Director of Education & Communication
American Choral Directors Association

I realize it would be difficult to recognize all the great individuals, choruses, and quartets throughout the history of the Society but I can not believe there was no mention at all of the great **Easternaires** quartet in this special issue. They were winners in the original Arthur Godfrey "Talent Scout" show in 1954 and were the replacements for the **Buffalo Bills** in the original production of *The Music Man* on Broadway and toured with the road production. They were probably the only quartet to sing in the top ten finals in four different decades, receiving a medal in at least four contests. If you ask members of the **Suntones**, **Regents**, and other great quartets to name their all time favorites, I am sure the Easternaires would be included. They were one of the few barbershop quartets other than the Bills to be featured on their own album by RCA Records, and one of the best show quartets of



all time. Bob Bohn's arrangements were before their time and are still highly regarded and sung in contests today. How could you miss this great group?

RICK MORI
Somerdale, N.J.

I really, really enjoyed your wonderful double issue. I read it on our recent trip to Toronto, and I savored every page. My husband has been a member of the **Ambassadors of Harmony** for about 15 years, so most of the history was unfamiliar to me, but still very interesting. It was fun when I got to the more modern years and recognized singers and choruses, some of whom I am privileged to know personally! Thanks so much for all the time you put into this issue.

KATHY ROTHERMICH
Flint Hill, Mo.

This is a stellar piece of work. Congratulations on capturing the essence of our odyssey. Well worth the wait.

MARTY LOVICK
Vancouver, B.C.

The 1976 heading brought back one of my favorite, most amusing memories of Harmony College that year. As a way to further promote his "Keep it Barbershop" policy, Harmony College Dean Bob Johnson rented a large sign on a trailer right near the dorms. We saw it several times each day as we walked across campus: "KEEP IT BARBERSHOP." What a huge chuckle we all got one morning on the way to breakfast to see all the letters still used, but with this message: "KEEP IT SHARPER, BOB"

Certainly, after 36 years, there must still be someone around who at least knows who the creative genius was, yes?

DAVE PAXSON
Minneapolis, Minn.

75th Anniversary errata

On page 56 I am given credit for designing and building the Hugh Ingram Memorial Trophy. All I did was execute the bronze statue of the barbershop quartet that sits on the trophy. The trophy was conceived, designed and built by Chuck Sisson, the wonderful lead of 1988 champion **Chiefs of Staff**.

JIM LAW
Minneapolis, Minn.

Great edition ... such fun to read! One super small errata? My last name is MenAker, page 61. Whoops!

ROB MENAKER, TENOR
Nightlife (1996 champ) and **Masterpiece** (2013)

I was one of the singers on *The Simpsons* 1993 episode. While I love Joe Liles' arrangements, he did not arrange "Baby On Board." **The Dapper Dans** shared a

co-writing credit with Jeff Martin, one of the writers on the show who got us hired, and the Dapper Dans did the vocal arrangement.

Great 2006 picture of the Dapper Dans! But they turned 50 years old in 2009, as the quartet called The Dapper Dans officially started at Disneyland in 1959. This was celebrated at the 2009 Anaheim convention when the Dapper Dans were presented the Lifetime Achievement Award from the Society.

JIM CAMPBELL
The Dapper Dans of Disneyland

Three chapter quartets won international gold the same year as their chorus:

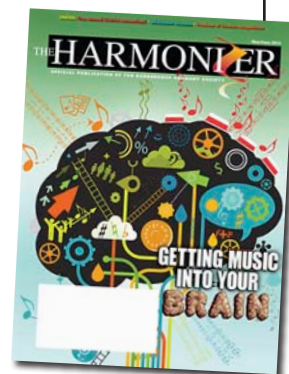
- 1978: **Bluegrass Student Union** and **Louisville Thoroughbreds**
- 1996: **Nightlife** and the **Masters of Harmony**
- 2008: **OC Times** and the **Masters of Harmony**

In the 75th Anniversary issue, OC Times/MOH were incorrectly not included while **Crossroads** and the **Ambassadors of Harmony** (2009) were incorrectly included. Only two Crossroads quartet members sang with AOH that year.

May/June 2013 issue

I read the articles of the various directors who are using the most modern technology for members to learn things faster. All of this looks great on the surface; however, for those of us without computers, little computer training or cable lines that cost an arm and leg to change in order to receive info from these machines, the hobby is fast turning into a nightmare rather than an enjoyable hobby. I can only talk from personal experience, but I have talked to others with similar predicaments. ■

TREVER WILLIAMS
Allentown, Pa.



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July/August 2013
Volume LXXIII Number 3

Complete contact info: pages 30-31

The Harmonizer (USPS No. 577700)(ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., dba Barbershop Harmony Society. It is published in January, March, May, July, September and November at 110 7th Ave N, Nashville TN 37203-3704.

Periodicals postage paid at Kenosha, Wisconsin, and at additional mailing offices. Editorial and advertising offices are at the Society headquarters.

Advertising rates available upon request at harmonizer@barbershop.org. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork.

Postmaster: send address changes to editorial offices of The Harmonizer, 110 7th Ave N, Nashville TN 37203-3704 at least 30 days before the next publication date. (Publications Agreement No. 40886012. Return Undeliverable Canadian Addresses to: Station A, PO Box 54, Windsor ON N9A 6J5. E-mail: epcreturns@wdsmail.com)

A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$21 yearly or \$3.50 per issue; foreign subscriptions are \$31 yearly or \$5 per issue (U.S. funds only).

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Printed in the USA



Northern Lights usher in “Age of Asparagus”

Winning an international chorus championship is hard. Helping host a convention is hard. Both in the same week? Ridiculous! But Toronto's **Northern Lights Chorus** pulled it off like an asparagus pulling a thorn from a bun-ny. (You had to be there.) It was a first win for TNL, capping a run of 11 medals since 2000, including five silvers. A friendly YouTube rivalry with the **Westminster Chorus** had preceded the contest, and both groups were well aware that this was going to be a tight one, and it was: Toronto's two-point victory was one of the closest outcomes ever. See the video and spoof at bit.ly/rivalryspoof.



CONTEST PHOTOS BY LORIN MAY



A week that has both silver and gold medals is a good week. Members of the The Newfangled 4 picked up plenty of hardware, winning the collegiate championship on Tuesday evening, then singing a fantastic set with The Westminster Chorus that earned them silver medals. “Singing with the chorus every week is like a clinic in barbershop excellence.”

At right, **Masterpiece** thanks the audience after winning the gold medal. The quartet vaulted past last year's medalists, who all maintained their positions relative to one another. It was a sec-

ond win for bass Brett Littlefield and tenor Rob

Menaker (**Nightlife**, 1996) and for bari Alan Gordon (**Gotcha!**, 2004), and the first for lead Patrick Haedtler.



Convention guest dies following Toronto car accident; other Barbershoppers injured

A two-car collision a few blocks from the Air Canada Centre spread from the intersection to pedestrians on the sidewalk, injuring 10, among them George Viveiros, partner of candidate judge Jim Haggerty, a member of the

Masters of Harmony. Also among the injured was Steve Denino, bass of **Common Core**, forcing the quartet



The accident site



ing to heavy coverage in Toronto news media.

After a few days in critical con-

dition, George was removed from life support and passed away in the company of his friends and partner, Jim, whom he was due to wed the following week. “He died doing exactly what he loved to do: travel, be with his friends, and take care of me,” Jim said. “He never thought about himself.”

A moving tribute to George was published in the *Toronto Star* and can be found online at bit.ly/georgetribute.

Midwinter in Long Beach!

Premium shows, a massive gathering of youth singers, and a superb vacation destination combine to make Long Beach, Calif. the place to be Jan. 28-Feb. 2, 2014.

- Plenty of Harmony University classes!
- Thursday Night Opening Event on the historic Queen Mary included with your full registration.
- Youth Chorus Festival!
- International Seniors Quartet Contest
- Saturday Night Show of Champions

Registration is now open at www.barbershopconvention.com/longbeach.



Your chapter in *The Harmonizer*?

The Society is moving to change the lives of more kids by helping our local music educators and youth choir directors in whatever ways they need—and with *no strings attached*. That was the theme of the Saturday Night Spectacular in Toronto, and it's the theme for the upcoming Nov./Dec. 2013 issue of *The Harmonizer*. Many of our chapters and quartets are already doing this, and we want to know your stories! Send your stories (and original JPEGs to harmnizer@barbershop.org.

Harmony U moving to Nashville

Don't worry, we're keeping the ice cream. After decades at Missouri Western University, Harmony University moves to Nashville's Belmont University in 2014. Home of the world's only accredited music business program, Belmont boasts space, amenities, partnership opportunities and proximity to area attractions never before enjoyed.

Harmony U's new director, Mike O'Neill, will expand the world-class offerings to a wider external audience and to more Barbershoppers through distance learning; he will also develop certification programs for a variety of disciplines (not just musical directors). On the Society staff since 2006, O'Neill has worked extensively in educational outreach, chorus director development and Harmony U program development. Mike is a past collegiate quartet champion, international top 10 chorus director, and bass of the popular **Lunch Break** quartet.



Society briefs

Free music packets for educators. Recent ads in the *ACDA Choral Journal* have highlighted several new activities designed to bring music and resources to educators.

This ad offers a "second chance" at a free music packet offered at the ACDA convention in March. If you know of a music educator interested in receiving free music pass along the link to www.barbershop.org/freepacket



The Society's best bulletins. Congratulations to the winners of the latest PROBE (PR Officers and Bulletin Editors) contest. Bulletin: Hardin Olson, Minneapolis, Minn., *Chordinator*. 2013 Dick Girvin Most Improved Bulletin: Joe Fox, Lexington, Ky., *The Music Men*.

Call, listen, change the Society. Two months into the 23K project, one caller has already completed 100 calls and is adding to that total. He called it the most rewarding experience in his barbershop career. "I started out to give something back for all the wonder and delight

that barbershopping has brought to my life. I found that, instead of giving back, I was still receiving from hearing the stories of the many new friends I was making."

To join, contact mtjack@bresnan.net.

McLean's covers barbershop. Canada's equivalent of *Time* magazine covered barbershop's relationship to the a cappella movement. Have a look at this great article featuring the Toronto Northern Lights, the **North Metro Chorus**, and the **A Cappella Showcase** chorus! bit.ly/13BHw6Z.

Mammoth collection of champs released on iTunes. This one-of-a-kind package contains tracks from each International Champion quartet, as well as several tracks by other groups that helped to establish the barbershop art form. This collection stands as the only source for much of this music. The full collection is available in digital form online for \$49 on the iTunes Store with a la carte purchasing available as well. There will be no CD release of this collection, but you can purchase the downloads and burn your own CD if you like. Visit the iTunes Store or bit.ly/75yearsofchamps.



CONVENTIONS

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

barbershop.org/midwinter

LONG BEACH, CALIF.
Jan. 28–Feb. 2, 2014

NEW ORLEANS
Jan. 6–10, 2015

HARMONY
UNIVERSITY 2014
Nashville, Tenn.
July 27–Aug. 3, 2014



Jimmy Fallon's "Ragtime Gals" do it again

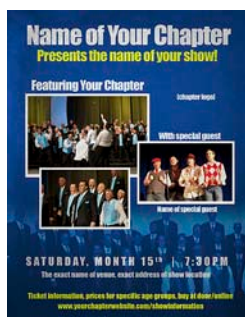


ily Guy, David Letterman Show, and Conan O'Brien (just to name a few) go for cheap laughs by juxtaposing crude modern humor against wholesome vaudevilian barber-shop tropes. Right or wrong, television audi-

ences are accepting that a rag tag group of low brow comedians in top hats and suspenders is indeed barbershop. Is barbershop simply an art form? A set of values and ideals? For many Barbershoppers, it's probably both and much more. Our Society has been bringing together the old and new for 75 years, and we've gotten really good at it! The more people that have the chance to see barbershop through our lens, the more will understand its transformative power to change lives for the better.

Is nothing sacred? In early June, Barbershoppers watched NBC TV's *Late Night with Jimmy Fallon* in mixed horror and glee as the host and his **Ragtime Gals quartet** broadcast a rousing rendition of Color Me Badd's '90s hit "I Wanna Sex You Up." (Yes, you read that right.) It was their latest in their recent string of barbershopped "modern classics."

At least they sounded pretty good. Over the past half century or so, we've watched the Beatles, Jerry Lewis, *The Simpsons*, *Fam-*



NEED A RECRUITING OR SHOW POSTER? Go to bit.ly/BHSPsters to download production-ready art ready for customization. Open the Photoshop or Word files, plug in your own pix and data, and ship it off to a quick print shop. (Many shops will also do the customizations for a small fee.) While you're at it, take a peek at other Society graphic resources available at bit.ly/BHSPRdocs.

How do you get to Carnegie Hall? Be part of the **75th Anniversary Festival Chorus**. Sunday, Dec. 1, 2013, will be your chance to perform in the concert hall synonymous with musical fame and glory, as part of a gala concert celebrating the Society's 75th Anniversary. You'll be in some pretty rockin' company, too:

- Heart of America Chorus
 - Mason City, Iowa Chorus
 - HD Chorus
 - Premium Blend
 - The Gas House Gang
 - Crossroads
 - Special soloists Anthony Fortino and Tim Waurick
- Contact Keith Snode at ksnode@mcp.us or 646-350-3517.

Meet Nancy Carver—Harmony Marketplace Manager



Imagine packing up almost everything you own, loading it in a truck and moving it to a faraway town for a week-long garage sale. Upon arrival, everything must be unpacked and laid out for display. The Marketplace staff processes the sales. When it's over, you repack whatever remains, move it back home, unpack and restock it.

Imagine doing that four times

every year. While you are back at home base, you order more things from 10 major vendors and a variety of smaller ones like quartets and chapters. Once each year, you have to select merchandise, test it and then design and print a catalog of everything in your store. Throughout the year, you continue filling mail and phone orders for everything from T-shirts and coffee mugs to sheet music.

Nancy Carver oversees thousands of individual sales at locations from Nashville to Harmony U. to both Society conventions—and recently a new booth at the Sweet Adelines' international convention. Additionally, Nancy and her team put together and ship out merchandise packages for district conventions. Total sales for Harmony Marketplace, are almost \$1 million per year. Most important to the Marketplace staff is the joy found in providing everything that anyone would ever want, at the right price and in the right size. For staff, it is all about service to our members.

Nancy was born in Texas in the mid-'70s, her Dad (a U.S. Army veteran with two Vietnam tours) accepted a position in a church and Nancy's family moved to Louisiana and later San Antonio and then Memphis.

Nancy's dad was the minister of music and mom ran the church day care center. After retiring, her folks decided to leave Memphis and settle in Nashville. Nancy went ahead, sleeping on an air mattress at her sister's house. Through her brother-in-law, she found some temp work at Society headquarters. The temp job became permanent. Having done every job in the Marketplace, Nancy was promoted to manager two years ago. Her path to the Marketplace includes stops at the Disney Store, two jobs as a restaurant pastry chef, a bachelor's degree from the University of Memphis (hotel and restaurant management), several positions in a local bank, a course in culinary arts (after being a pastry chef) and a stint in A/V production (she takes many of the photos for the merchandise catalog).

Nancy's life centers around her family and her church, which the entire family attends right across the street from the Society HQ building. Nancy is active in the children's ministry. Nancy says that she only sings on Sunday in church. Her other great love is working out four or five times per week. Still recovering from being rear-ended in her car over a year ago, she has had to curtail the workout sessions. An ardent cook, Nancy always brings her special creations to staff gatherings, but she has never been known to actually eat anything she brings. There is no one special in her life right now but Nancy is "open."

For that bad, bad day, Nancy says: "Really? Well, if something is going to go wrong, it will happen to me."

About life: "Life is too short. Sometimes you just have to take that chance, so believe and have hope." ■

—Montana Jack Fitzpatrick

*Dive into the competition...
and the Pacific Ocean*



sweet adelines HONOLULU

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Defeat counterfeit resonance: Stop the “nasality”

As a college voice teacher and as director of the **Southwest Georgia Harmonizers**, one of my most frequent challenges is to help the individual singer recognize the counterfeit resonance of *nasality* and replace it with true, healthy *resonance*.

“Ping” is good ... with the right resonators

Some singers (especially Barbershoppers) try for a “ping” or “ring” in their singing voice. This brightness in sound actually is amplified mid and upper overtones. This is an excellent quality for which to strive, for it makes the air needed to sing louder, higher, and for longer periods more efficient; in short, a healthy production for the vocal folds. It is also the quality of singing, particularly among the professionally trained, that is used to carry the voice unamplified over instruments. (Opera singers rarely use microphones.)

Some singers, however, in their efforts to capture this quality in their timbre, substitute nasal singing for true ring. Nasal singing can be deceptive. It often can be perceived, chiefly by the singer and the uninitiated listener, to be bright and resonant. To further complicate the matter, nasal singing often feels like true, bright resonance due to its sympathetic buzzing of the sinus cavities.

So why is nasal singing so bad? We all have to sing with some nasality. The phonemes *m*, *n*, and *ng* are all nasal consonants. We all sing them and it is fine. When that voice placement is carried into a vowel, however, it becomes strident, nasal singing.

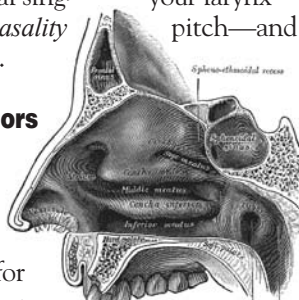
To sing with resonance is to maximize the naturally occurring resonating chambers along the vocal tract: the pharynx (the space from your vocal folds to your soft palate) and the oral cavity (your mouth, essentially). Doing so will help singers boost the overtones they produce.

Create more overtones—all by yourself

For this article at least, set aside the way we Barbershoppers use the term *overtone* to describe the four-part “expanded sound” effect. In most of the singing world, overtones are defined as sounds that are naturally produced by a single voice. The amplification of overtones in various combinations is called *timbre*, and it is what allows us to distinguish between a trombone, a cello and a tenor.

Try it. Singers can amplify or dampen their individual overtones through the manipulation of their

vocal tracts. Sing a B^b on any vowel, then lower your larynx (try yawning to get that feel), then raise your larynx—all while trying to maintain the same pitch—and notice the change in sound. The perceived change of quality is actually a change in the loudness of overtones, particularly to the lower set of overtones. (Believe me, all of that was necessary to explain so we can get to nasality.)



The nasal cavity looks and behaves more like a muffler than a resonator. Image: Grey's Anatomy, fig. 855

Do not sing into your “muffler”

The nasal cavity is the space on your face that starts at the nostrils and ends at the soft palate. Its composition is cartilage, including the turbinates, hair, and mucus membranes (cilia). Physiologically, its function

is to clean and warm or cool the air so it is safer for respiration. It is a dense passageway and not as conducive to vibrations as the mouth. Among all the available resonators in the head, neck and torso, it is the least resonant. Think of it as a muffler on a car.

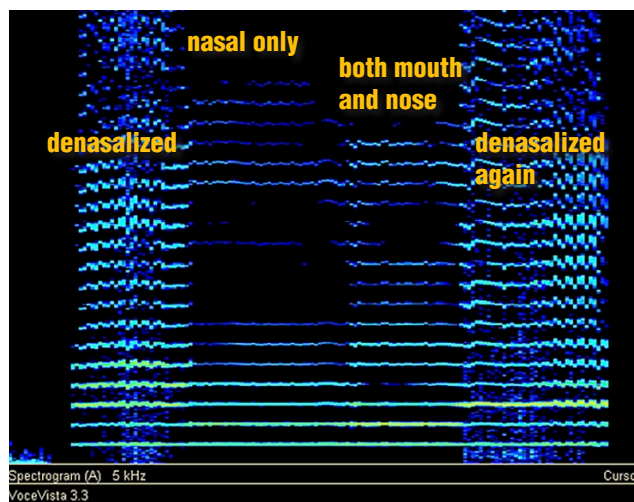


Image of voice overtones produced while author sings A3 [203 Hz] on an “A” vowel with and without nasality. Taken using VoceVista 3.3

The acoustical effect of *nasal* singing is the muffling or dampening of overtones, particularly of the upper range. Let us examine the image above.

The first grouping of overtones is *denasalized* singing, or no *nasality*. Air is passing only through the mouth. The second is *nasal only*, meaning air escaping only through the nose. The third is *nasalized*, meaning air escaping through both the mouth



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and the nose. The last was denasalized again. The brightness of the color corresponds to the loudness of the overtones. (The squiggles indicate variations in pitch, or a little vibrato. Oops!) Notice how bright (loud) the denasalized overtones are and how they compare to the non-bright or even non-existent overtones in the nasal and nasalized examples.

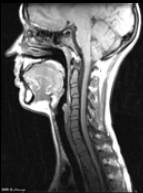
Notice the first three or four overtones (toward the bottom) are not really affected by nasality, but many of the mid and upper overtones are strongly affected. Nasality means fewer overtones, less brightness and a thinner, less robust individual sound. Conversely, the more overtones you produce through bright, denasalized singing, the bigger the boost to the expanded barbershop sound when you lock your notes with the guys around you.

The pinch test. You can check yourself to see if you are singing nasally. While singing any vowel (note: not nasal consonants like *m*, *n*, or *ng*), pinch your nostrils closed. If your sound changes or you stop singing, you know air is escaping out of your nose. With the help of a vocal coach,

change the placement of your resonance until the pinch test produces no change in your sound.

One final word of advice: In your efforts to sing without nasality, don't go too far the other way and sing so dark and swallowed that you sound like your head is wrapped in a blanket. Pleasing, well-balanced and healthy singing is bright and natural. Above all, avoid singing with undue tension.

Stop singing into your "muffler" and begin to enjoy more resonant, powerful overtones! ■



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Ringmasters

The 2012 champs' reign is over—but that's only Chapter One in a developing legacy



It is busy being a Ringmaster. The 2012 world champions have just returned from a weekend trip to New York where, among other performances, they were featured on NBC's *Today Show* in a segment on the Barbershop Harmony Society's 75th anniversary. In the 72 hours since they landed, they have squeezed in three shows, and in the weekend to come they will be performing at the SNOBS contest. On top of that, they are recording their second album, which will be available at the Harmony Marketplace in Toronto, where they plan to do a show.

As I sit down with them, they are juggling a dinner, a quartet meeting and an interview. In between mouthfuls of Spaghetti Bolognese and gulps of milk, they are organizing the weeks to come. Things do not seem to be slowing down.

Jakob Stenberg, the seemingly soft-spoken tenor, is by far the most talkative, while Emanuel Roll, the mischievous baritone on stage, is a man of fewer words. Now and then Martin Wahlgren, the bass, makes an incisive comment. The lead Rasmus Krigström, who by the way has an unquenchable thirst for milk, seems weary of talking and is ready to get back to singing.



Axel Nygren
Stockholm

What they all share is the love of a challenge. This is nothing new. Since the very beginning, the quartet's trajectory has been fuelled by a powerful urge to blaze new frontiers.

It all started when four innocent choir boys, who had never heard of tags or posts, were tornadoed out of their comfort zone and dropped in the wonderful world of barbershop.

"The Simpsons"/Vocal Spectrum ignite a passion

As schoolboys, all four Ringmasters attended Adolf Fredrik's Music School, the most renowned choir school in Sweden. When it was time for high school, they made the natural transition into Stockholm's Music Gymnasium. Once there, they all made the cut for the school's prestigious Chamber Choir.

This meant they were part of Sweden's choir elite; and choral singing is a big thing in Sweden. Out of a population of only nine million, there are more than 600,000 registered choir members.

The boys' first encounter with barbershop came one fateful afternoon when Emanuel sat down to watch *The Simpsons*. Intrigued by Homer's quartet, **The Be**

Sharps, Emanuel hooked up with Martin and two of their classmates to give this alien style a try.

Before they knew it, they had entered their first Nordic Barbershop Competition. They quickly realized they were way out of their depth, and they were even disqualified on music.

"We were whistling and all sorts of things," Martin says. "We didn't have a clue about what barbershop really was."

This would soon be remedied. That particular year, 2006 champion **Vocal Spectrum** had made the trip, and Martin and Emanuel were blown away.

"It was chord worship!" Martin says. "I remember watching Tim post for 40 seconds. We had practiced singing our entire lives, but could do 15 seconds tops. It opened our eyes."

Halfway through Vocal Spectrum's performance, Martin received a text from Emanuel. "With a serious quartet, that could be us up there. We could win this," it said. The goal had been set, and a few auditions later, **Ringmasters** was born.

They knew they wanted to win. Other than that, they knew very little. They trawled the Internet for inspiration and would tag into the early morning, exploring what their voices could create. Many of these vocal escapades can still be seen on Rasmus's YouTube channel.

The boys soon caught the ear of barbershop legend Doug Harrington, bari of 1989 champion **Second Edition** and a long-time resident of Sweden. Doug took it upon himself to housebreak the quartet.

"I think he was intrigued," Martin says. "He heard we could sing, but he also saw we had no idea what we were doing."

Doug became the group's mentor. It was his expert coaching that made Ringmasters what they are today. Not only did his unforgiving ear force them to eradicate every trace of their Swedish accents, but he also taught them how to rehearse like champions.

"He taught us how to achieve perfection," Jakob says. "It's a very American way to rehearse. We split each song into sections. Then we spend an entire evening on just one section, say the intro. And then the next day we take the next section, and so on. Finally we put it all together like a puzzle. In total, we spend about 100 hours learning just one song."

Figuring out the group's identity

Despite Doug's best efforts, the guys continued to experiment with new harmonies. Their lack of experience made it easy for them to stray from the barbershop box.

"We're not natives. We came in as a blank page and had no idea what we should sound like," Martin says.



Jakob Stenberg's (T) love of sport almost had catastrophic consequences. When deciding on a high school, he applied to one specialized in breeding ice hockey stars. To our delight, but to the dismay of Sweden's national team, Jakob changed his mind and placed his bets on his voice instead of his skates. The rest is history. Jakob occasionally sings lead in a soft friendly voice. But as a tenor, he is all about power, becoming more of a full-voice tenor each year. When his idol, Tim Waurick of Vocal Spectrum, challenged Jakob to see who could post the longest, Jakob went first, clearing 52 seconds. Tim then decided it was wise just to leave it at that, and Jakob won on a walkover. He remains the undisputed champion.



Rasmus Krigstrom (L) has a head made for barbershop. It contains the harmonies for more than 150 tags, and he never misses an opportunity to sing them out, with old and new friends alike. He has found good use for this uncanny ability in his work as an arranger. In between supplying up-and-coming quartets, he has also penned a few of Ringmasters' own numbers. As meticulous about structure in the real world as he is in the world of music, Rasmus holds regular meals and daily routines sacred. He might sound a bit square, but you can depend on Rasmus to turn into the roundest of pegs whenever there's a party. He also plays the drums, and once came close to joining the progressive metal band The Flowerkings. Luckily, they thought him too young.



Emanuel Roll (Br) is the youngest of four siblings and is used to bridging the wills of others. This skill has made him the adhesive tape that holds the quartet together. This doesn't make him the leader, quite the opposite. Sometimes the rest of the quartet tests Emanuel by allowing him to unknowingly lead the way. Each time, he ends up getting them all lost. But Emanuel is never lost on stage. He has developed a mischievous charm that enthalls the crowd, whether he's talking, dancing or singing like Elvis. In his free time, Emanuel enjoys playing computer games, and growing up he practiced the violent arts of ju-jitsu and kung fu. In the future, Emanuel dreams of having his own studio where he can produce other barbershop groups.



Martin Wahlgren (Bs) is the only Ringmaster with a degree, in Business and Finance, a feat he somehow pulled off between rehearsals and shows. Because of his hard-earned skills, it has been his job to make sure the quartet's books add up. Unlike the rest of the group, Martin doesn't see himself becoming a full-time musician. Instead he dreams of a future in insurance. This sets him apart from his family. Martin's dad is an opera soloist, a dramatic baritone, and his two brothers are full time classical musicians. Martin's mother is a speech therapist and possibly the one to blame for Martin's incredible resonance. Finally, the spectacles don't lie—Martin is a self-proclaimed geek. He loves gadgets, and was building his own computers already as a young boy.

Their little quirks got noticed when they won the collegiate competition in Nashville in 2008. And they did nothing to mend their new reputation during the tour that followed. Almost every song had a fresh new signature, often birthed just before the show. The most memorable one is the impressive tag of "Love Me and the World is Mine."

"We were sitting at a seafood restaurant, just 15 minutes before the show, and we started changing the tag," Rasmus says. "We were like, 'Hey, let's do it this way.' And it worked."

"We became known as the guys that did all those cool things, and people would talk about what we might do next. It made us stand out," Emanuel added.

But this was just the beginning. After the quartet placed fourth in Anaheim in 2009, all the big arrangers suddenly wanted to work with them, and they all had their own idea of what direction the quartet should take.

Right at this crucial moment, Doug's brother, David (lead, Second Edition), entered the fray. He had already



They weren't trying to change barbershop—just sound like themselves. But the backlash against Ringmasters' 2010 international sets left them wondering exactly who they were. They took the next year off, as full-time singers, discovering the answer to that question.



begun to preach his ideas about the future of barbershop when he coached the quartet in New York prior to the 2009 contest. His vision spoke to the young men, who saw no end to their fortune.

"He believed that barbershop could be made cool," Emanuel says. "He wanted to turn it into something more marketable, something sexier."

"Of course, you should win the contests," he told us. "But you should sound good enough to sell records outside of barbershop."

Jakob leans forward and adds: "We weren't happy with just winning anymore. We wanted a legacy."

Too modern, too difficult, too soon

Inspired by David Harrington, the group started putting together a set list that would split the barbershop community into two camps. It was an attempt to show the world the "real Ringmasters," and it included songs by artists they had grown up with and could relate to, like Stevie Wonder, Michael Jackson and the Beatles.

"You have to remember that the Beatles," Jakob says and pauses for effect, "are very modern in barbershop. It ticked a lot of people off."

"We knew there would be a reaction, but we honestly had no idea of the proportions it would take," Martin says.

"We even received hate mail," Emanuel added. "We

were ruining barbershop and we were a disgrace and so on. We answered by saying we had no intention of changing barbershop. We only wanted to sound like ourselves."

Four out of the five new songs were arranged by David, and the likes of these mind-blowing arrangements had never been heard before. The traditional barbershop harmonies were far apart, and the songs sounded more like pop music.

In Philadelphia in 2010, judges came up and asked the guys if they knew what they were doing. And once the quartet was actually on stage, the judges kept huddling following pretty much every set. Each time, it took them ages to decide on a score.

The boys knew they were taking a risk. "These songs did not only stand out, they even broke rules," Jakob says. "The idea was that if we only did them well enough, the rules wouldn't matter."

In the end, they fell short of the challenge and placed third. David's arrangements proved too difficult, and for that reason the guys still prefer not to do the songs when requested.

"The whole experience put a real strain on the quartet," Jakob says. "In the days leading up to the contest, we were still practicing sections of songs that just weren't right. At that stage, every note should be second nature."

Recovering from Philadelphia feedback

That first backlash nearly meant the end of Ringmasters. The group was lost and didn't know if they should push on with these songs that they had invested so much in, change tactics or just give up. Thankfully, they were receptive to advice.

"Real barbershop legends, people we admire, would come up and say: 'Do you want to win? Then don't sing these songs. Sing what you used to, and then once you've won you can sing whatever you want, because then there won't be any judges around,'" Emanuel says.

"They told us stay focused on what we wanted as a quartet, which was to win, instead of trying to impress others," he continues.

Ringmasters decided to take a year off from competing. Like a teenager on a gap year, they travelled the world to find themselves. They signed on as the house quartet on a cruise ship in the Caribbean, and this gave them the stage experience necessary to become true entertainers.

"The whole thing makes me think of the Beatles,"



Jakob says. "They started out as just another Liverpool band, but then they got a contract playing at a club in Hamburg. They would play for hours on hours each night. When they came back to Liverpool, they were the best band around."

Once back on home soil, Ringmasters were set on making the Beatles analogy come true. For the next contest in Portland in 2012, they decided on a set list that included songs they had sung before, along with new versions of forgotten barbershop classics. For the new arrangements, they hired David Wright and Aaron Dale.

"The idea was to be overly explicit about our intentions. We were there to win. There was to be no doubt about that," Rasmus says.

To warm up, the quartet set out on an American tour that spanned coast to coast, where they met with legendary coaches such as Brandon Guyton, David Wright, and Eric Dalbey and Tim Waurick of Vocal Spectrum.

As they prepared for Portland, their dedication was faced with one last test of strength. Familiar with the unforgiving jet lag of a cross-Atlantic flight, Ringmasters quickly realized their misfortune when they were drawn to sing at 11 a.m. in the quarterfinals.

"If you want to sing well in the morning, your voice has to think it's evening," Rasmus says. "So we started setting the clock back, about an hour each morning, until eventually we were getting up at five."

"Finally, we had a rehearsal morning where we did everything exactly the way we would before the quarter finals. We got up at five and had a sauna. Then we started rehearsing. By seven we were sounding good," Rasmus continues.

"And then at 11 sharp we performed before our choir, **Zero8**," Jakob fills in. "We had our routine down to a tee. Only the suits were missing."

Twenty-four hours later, they surprised even themselves when they sang "Lazy Bones" followed by "I Love Being Here With You." There wasn't a trace of sleep left in their voices.

Real barbershop, real Ringmasters, true victory

With their confidence peaking, Ringmasters used the semifinals to really flex their muscles before the judges with their most difficult song, "Between the Devil and the Deep Blue Sea."

It paid off. The Ringmasters were sure they had nailed it, and the judges agreed, rewarding the boys with their highest score ever, 91.8.

It was time for the finals and all they had to do was not mess up.

"Our tactic was to give the judges a few minutes to relax, where all they had to do was kick back and listen to some barbershop," Rasmus says.

"And we, too, wanted to relax," Jakob fills in. "We wanted to sing songs we love singing and just give it our all."

The songs "So in Love" and "I Can't Give you Anything but Love" were rewarded with the score of 91.5, giving the quartet the total average of 91.7. And with the last song's colorful ending, sporting a medley of Beatles love songs, the group proved it can win a landslide victory and still give the crowd that little extra they have come to expect from an evening with Ringmasters.

They've only just begun

As of this meeting, nine months have passed, and as the Swedish invaders discuss their future, it becomes clear that only time will tell what their next great conquest will be.

Rasmus has a hit of milk and says he won't settle until he has won the International contest singing every part. "I will save bass until I'm like 60, when I've had enough whisky to reach the low notes," he says.

Jakob is eager to break into the mainstream, "Thanks to barbershop, we have a whole different power now than other a cappella groups. Our challenge is to find ways to reach out to a wider audience," he says.

Emanuel is silent. When asked by the others to say something, he shrugs his shoulders and says he would enjoy doing all the things the others have been talking about.

Martin gives the most sober analysis.

"Over the summer, we're going to have to discuss how to take this further. It's going to be really exciting to see what happens in the fall."

I can only agree. ■

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Principles behind a RENAISSANCE



The Harmonizers on the international stage in Toronto, 2013

It had seemed as if the Alexandria Harmonizers' best days were behind them. Wrong! Their path back to peak strength was grounded in principles that many types and sizes of chapters can apply

Once upon a time, the **Alexandria Harmonizers** were a gold-medal chorus, winning the international championship in 1986, 1989, 1995, and 1998. But with the retirement of long-time director Scott Werner in 2002, the Harmonizers fell out of the medals, with only 55 men on the risers in 2007 compared to 125 at gold-medal height.

But over the last five years under the direction Joe Cerutti, Jr. (Master Director in both the Society, Sweet Adelines, certified Music judge and member of the Society Board of Directors), the Harmonizers have experienced a phenomenal renaissance. This rebirth has not only catapulted the chorus back into the medals at international contest (fifth, fifth and third in our last three international contests, with Toronto scores topping three of our previous four

gold medal scores), but swelled our numbers (the largest chorus in Toronto with 111 men on stage), and earned high-profile gigs (such as the White House office holiday party) and international exposure (including concerts in China, France and Germany, and appearing on Russian television).

Naturally, having a young, talented, and dedicated director is the spark for such change. But the fuel for the change comes from a set of approaches and attitudes that have worked not only for the Harmonizers, but which apply to any chapter in the Society, regardless of its size and location.

Focus on giving, not just getting

Just like an organism, any organization—including Society chapters—has survival as its fore-



SHAWN YORK

The survival instinct can lead us to focus only on *getting*—how to get members, patrons, gigs, money. But *giving* is sometimes the key to thriving rather than just surviving.

most goal. This instinct can lead us to focus only on *getting* (how to get members, patrons, gigs, money) rather than *giving*. But giving is sometimes the key to thriving rather than just surviving.

Charity gigs can grow wings.

The Harmonizers received no fee when we performed our 2011 Japanese-American friendship concert at New York City's Carnegie Hall. While the concert was being planned, Japan was hit by a devastating tsunami, to which one of the participating choruses actually lost members. The entire concert was then reconceived as a fundraiser for disaster relief for the tsunami victims. The concert was sold out and raised a quarter million dollars in donations. As a result of that success, the producers of that benefit have facilitated the

new "No Borders" youth concert at Carnegie Hall every year since, a new tradition that has become a pillar of barbershop youth outreach in the northeast and a highlight of many young Barbershoppers' performing careers.

Do good for the sake of doing good. Similarly, as part of our community outreach, the Harmonizers recently partnered with the local Masonic Lodge to

produce a free holiday show for local children and their families. But then in return, the Masons have taken it upon themselves to completely financially sponsor our annual Youth Harmony Festival in April. Good things come to those who do good things.



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Take risks—don't only play it safe

Whether things are going well or going poorly for your chapter, playing it safe always seems like a good idea. But sometimes that instinct is what's holding you back.

Get out into the world. Some consider it risky for a competing chorus to "sit out" on a contest cycle, fearing that the group may lose its musical edge, membership, and the attention and faith of the international barbershop crowd. In 2012, the Harmonizers looked past conventional wisdom and embraced other opportunities, including a two-week trip and concert tour in China, where we performed on the Great Wall, in the Temple of Heaven Park, and at the Forbidden City Music Hall. As a result of that risk, the Harmonizers helped expand our image as a group that enjoys a wide variety of wonderful experiences in addition to competition, attracting more new members than ever.

Now credentialized as a seasoned internationally touring chorus, the Harmonizers were chosen by the Department of the Interior to serve as the United States' choral representatives to the 2014 celebrations in Normandy of the 70th Anniversary of D-Day. Just because we took a risk, the Harmonizers will be performing next year in Paris, Normandy, and Cologne in Germany along with representatives of BinG!, our Society's German affiliate.



The President and First Lady met with selected chorus members following their White House holiday party performance

COURTESY OF THE WHITE HOUSE

Rather than just finding friends and (maybe) making them singers, we're now finding singers and (hopefully) making them our friends.

Look outward, not just inward

So full and fascinating is the world of barbershop that it is tempting to turn our attention inward to our many personalities and doings. But only by looking outward can we bring barbershop to a larger audience and place it firmly in the public's mind as part of the modern world of a cappella.

A 10-man a cappella outreach. As those who read *The Harmonizer* know, the Harmonizers have within our ranks a "collegiate-style" a cappella group called **TBD** that performs on our shows and does independent gigs for the benefit of the chapter (May/June 2012, pp. 25-26). It's part of broadening our base of appeal outside the barbershop world.

Join with fellow travelers. Furthering that connection to the broader choral community, the Harmonizers have joined not only Chorus America (the organization for independent choruses) but also the A Cappella Embassy, the DC metro-area's hub for all groups a cappella and a node of the Contemporary A Cappella Society of America (CASA). Those

connections have not only connected us with experts to make learning tracks and arrangements for TBD, but supplied all the contestants for our a cappella prize competition next spring, which will help introduce the Harmonizers (and barbershop) to a whole new audience.

Find new audiences. As part of our "looking outward" approach, the Har-

monizers have recently spent one holiday evening of caroling visits to all the amenable restaurants in Old Town, Alexandria, where our rehearsal hall is located. As a result, we came to the attention of a producer for Russia's Channel One television, who then did a news story on the caroling with video footage that was broadcast in 2011 to all of Russia and the Russian-speaking world, exposing millions of people to barbershop for possibly the first time.

Arts, not just Elks

There's a strong fraternal aspect to our Society, which is wonderful. But is it possible that some chapters behave so thoroughly as an "Elks" type fraternal organization

Chapters of any size can have a "Renaissance"!

The Alexandria Harmonizers are a true "gem" of our Mid-Atlantic District, and their renaissance is indicative of what can be accomplished in a big way by large chapters. But can smaller chapters build on these same principles to achieve their own "renaissance?" You bet! Here are some examples of typical-sized MAD chapters applying these tenets.

Focus on giving, not just getting. In December, 2012, the **District of Columbia (DC) Chapter's Singing Capital Chorus** established its first "Day of Service in Song," performing two free hour-long holiday programs at DC's Methodist Home and the Veterans National Medical Center. 22 singers, countless smiles for all!

Take risks—don't only play it safe. The **Anne Arundel, Md. Chapter** chorus, the **Sons of the Severn**, recently elected to take a year off from sending their fine 20-person chorus to our divisional contest. In lieu of preparing a contest set, they recently concluded a well-planned and executed six-week "Learn to Sing" program. They invested in qualified clinicians to visit, marketed the program in their community, and made sure each week's program would be especially engaging. The result? 8-12 guests consistently attending over the six weeks, and likely a handful of new members as a result! The risk of missing a year of competition will pay off for them!

Look outward, not just inward. For countless years now, the 30-man

Rahway Valley NJ Jerseyaires chapter has sponsored a well-run Novice Quartet Contest. This is not a District or Society-sponsored "official" contest, but it is run with certified judges, a terrific venue, great local marketing and a full house of fun! In opening the contest to all East Coast quartets, the Jerseyaires are provid-

ing a great stage experience for competitors, many of whom have gone on to have very successful Society quartet careers. Most of all, Rahway has introduced its community of neighbors, particularly young people, to the joys of barbershop with this terrific event!

Arts, not just Elks. Countless MAD chapters of sizes

ranging from 20 to 40 men have begun to align themselves with their local and state governments' arts organizations, arts commissions, panels and foundations. They have appeared with brief, high-quality performances in service to their communities and gov-

ernments at special events and celebrations. With established name recognition, they then have filed successful grant applications for modest funding from these entities, whose leadership has been introduced to our fine representatives as true, legitimate performing arts organizations, not just a "club of hobbyists."

— Bill Colosimo

President, Mid-Atlantic District



WHERE WE ARE PERFORMING:

WHERE YOU ARE PERFORMING:

BUDDY; IT'S TIME FOR YOU TO JOIN THE HARMONIZERS
To join us, write harmonizers.auditions@gmail.com

Granted, here's a recruiting pitch the Harmonizers employ that few other chapters can duplicate ...

that they neglect their role as an arts organization? Some of the Harmonizers' most successful changes have come from maintaining our fraternal atmosphere while beginning to adopt successful practices of other area arts organizations.

Open audition nights, not guest nights.

For example, our previous method for attracting new members was periodic "guest nights," where an entire rehearsal would be retooled around everyone bringing as many male acquaintances as possible and incorporating them into the evenings' activities. While that friendly "Elks-like" gesture garnered many guests, it didn't garner many new members. Now the Harmonizers, acting more like other choral groups in the area, conduct "Open Auditions," separate nights advertised as opportunities for community members to audition for membership. This approach has brought in many new members in record time. Rather than just finding friends and (maybe) making them singers, we're now finding singers and (hopefully) making them our friends.

Standards for all songs. Similarly, realizing that you can't sing barbershop well if you can't sing well at all, the Harmonizers have re-focused our internal pedagogy on a set of "craft maxims." We apply them to anything and ev-

everything we sing. In fact, under the pedagogy of our Associate Director, Anthony Colosimo, we are initiating an innovative Master Singers Program that will allow each member, through individual study, to demonstrate and certify his mastery of these essential vocal and choral concepts.

Reaching out via repertoire choices. In addition, we're incorporating some "non-standard" songs into our repertoire such as Franz Biebl's "Ave Maria," "Circle of Life" from Disney's *The Lion King*, a

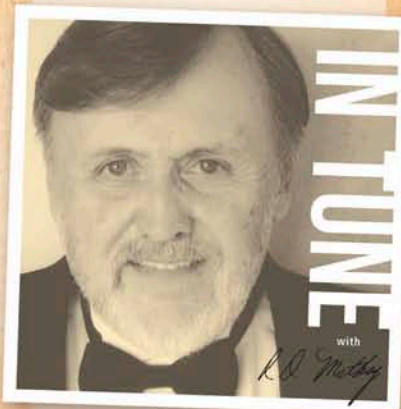
Jersey Boys medley, and the sea shanty, "What Shall We Do with the Drunken Sailor." Adding variety to our repertoire has not only made us better barbershop singers, but has broadened our audience appeal and opened the door for more audiences to discover the power of barbershop harmony. The resulting reputation as a well-rounded choral arts group has won us gigs such as the prestigious Jefferson Public Service Awards ceremony at DC's Constitutional Hall, the Supreme Court Historical Society's Annual Dinner, and the office holiday party at the White House including a private meeting and performance for the President and the First Lady.

Conclusion

Although not every chorus can get to sing at the White House, every chapter can open new opportunities for itself just by applying the same principles the Harmonizers have used to create our renaissance. It's impossible to know exactly what lies in store for the Harmonizers in our future; but, with our emphasis on giving, taking risks, looking outward, and acting as a true arts group, it's a sure bet it will be a brighter, more varied, and more interesting future than even we can imagine. ■

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Denver Mile High, Colo. (Sound of the Rockies)



Santa Rosa, Calif. (Redwood Chordsmen)



Cedar Rapids, Iowa (Harmony Hawks)



South Central Kansas (SmorgasChorus)



Brea, Calif. (The Gaslight Chorus)

For these chapters, Harold Hill wins!

In 2012, we asked our members and chapters to have one emphasis, one focus, one goal. Recruit members.

Operation Harold Hill was a mobilization of the Society to increase membership for 2012 and created an opportunity for each chapter to select its own recruitment method that best fit its particular vision. Volunteers, a.k.a. Harold Hills (title character in *The Music Man*), were selected to contact the chapters to help, encourage and motivate.

The idea: To introduce these men to activities beyond their immediate chapter's sphere of influence to show them the extent of the Barbershop Harmony Society. Their first singing experience as a member of the Society must be a memorable one to build that satisfaction that will drive them to renew.

The ultimate goal: Increase Society's membership by 25% (3,200 new members) over the previous five-year average. Did we reach our goal? No, but we did gain 2,667 excited, inspired singers. The seed was planted, and likely reached many more than that. According to someone on the Internet (therefore we know it must be true), you'll hear "no" 1,000 times for every

yes, so if we do our math correctly 2,667,000 men now *know* about the Barbershop Harmony Society. Some seeds need a little more time to grow.

Maybe we didn't reach our stated goal, but we did the Society Code of Ethics Rule #1 proud. "We shall do everything in our power to perpetuate the Society." Fast forward to 2013: 458 chapters participated, 88 Harold Hills, and 1,872 new members recruited and 795 lapsed members rejoined!

Some award winners discuss the contest

Society CEO Marty Monson asked two important questions of all of the chapters that received a Plateau Award. Here are some of the answers:

What was the single stimulus that generated your success?

The Redwood Chordsmen: "Several factors were involved. About two years ago, the chapter decided to change its meeting night from Thursday to Wednesday, because a number of area church

A Harold Hill's perspective



"My name is Harold Hill, [and I] served as mentor to eight chapters from five different districts in six different states from coast to coast. Chapter sizes varied from tiny groups to large, healthy internationally competitive chapters. The best way to attract new members is to focus on creating

a good product. Things that worked best were personal one-on-one contact, and the chapter that was most successful had an excellent plan and followed it through. They chose to advertise free singing lessons that would culminate with the class joining with the chapter for their annual Christmas Show and experience the joy of performing for a live audience. At the end of the show about half of the students elected to join the chapter."

- Jim Richards



Becca Grimmer
Social Media &
Communication
specialist
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Winners!

Harold Hill Plateau Awards

Diamond Plateau Award

Cedar Rapids (CSD)
South Central Kansas (CSD)
Santa Rosa (FWD)
Brea (FWD)
Beaver Valley (JAD)
Black River Valley (SLD)
Denver Mile High (RMD)

Gold Plateau Award

Joplin (CSD)
Pittsburgh South Hills (JAD)
Hillsdale (LOL)
Auburn (SLD)

Silver Plateau Award

Columbia (CSD)
Manhattan (CSD)
Papillion (CSD)
Jefferson City (CSD)
Memphis (DIX)
Pasadena (FWD)
Danville (ILL)
Sterling Rock Falls (ILL)
Willmar (LOL)
Wilkes Barre (MAD)
Alexandria (MAD)
Grimsby (ONT)
Onondaga County (SLD)
East Texas (SWD)
Sunrise, FL (SUN)

Bronze Plateau Award

Mason City (CSD)
Algona (CSD)
Olathe (CSD)
Tuscaloosa (DIX)
North East Tennessee (DIX)
Atlanta Metro (DIX)
Greater Portland (EVG)
Seattle (EVG)
Spokane (EVG)

Kitsap County (EVG)
Tualatin Valley (EVG)
Conejo Valley (FWD)
San Francisco (FWD)
Marin (FWD)
Aurora (ILL)
Mammoth Cave (CAR)
Kokomo (CAR)
Racine (LOL)
Carroll County (MAD)
South Shore (NED)
Newmarket (ONT)
Rome, NY (SLD)
Gainesville (SUN)
Palm Harbor (SUN)

Notable Plateau Award

Denison (CSD)
Fremont (CSD)
Sioux City (CSD)
Metro Kansas City, MO (CSD)
Nashville (DIX)
Macon (DIX)
Athens (DIX)
Central Alabama (DIX)
Lake Lanier (DIX)
Germantown (DIX)
Eugene (EVG)
Olympia (EVG)
Rogue Valley (EVG)
Greater Phoenix (FWD)
Walnut Creek (FWD)
Placerville (FWD)
Ventura (FWD)
Monterey Peninsula (FWD)
Chico (FWD)
Santa Monica (FWD)
Coachella Valley (FWD)
Santa Cruz (FWD)
Fremont-Hayward (FWD)
La Jolla (FWD)
California Delta (FWD)

Northbrook (ILL)
Collinsville (ILL)
Chicago Metro (ILL)
DuPage Valley (ILL)
Elyria (JAD)
Lima Beane (JAD)
Mansfield (JAD)
Western Hills (Cincinnati) (JAD)
Minneapolis (LOL)
Dunn County (LOL)
Appleton (LOL)
Thunder Bay (LOL)
Gratiot County (PIO)
Huron Valley (PIO)
Livingston County (PIO)
Mt. Pleasant (PIO)
Lansdale (MAD)
Nassau-Mid Island (MAD)
Hell's Kitchen (MAD)
Harrisonburg (MAD)
Beverly (NED)
Waterville (NED)
Burlington (NED)
Oshawa (ONT)
Simcoe (ONT)
Etobicoke Mississauga (ONT)
North Bay (ONT)
Hamilton (ONT)
Middlesex Centre (ONT)
Mohawk Valley (SLD)
Oswego Valley (SLD)
Amarillo (SWD)
San Marcos (SWD)
Miami (SUN)
Hernando County (SUN)
Q008 Savannah (NSC)
Grand Junction (RMD)
Rexburg (RMD)
Mt Rushmore (RMD)
Casper (RMD)
Ogallala (RMD)

choirs rehearse on Thursdays. We also have enthusiastic members who keep a steady stream of guests attending, many of whom have joined. And we put ourselves out into the community with performances as much as possible, including by our six registered quartets."

Gentlemen of Harmony: "We have found the single most effective vehicle for attracting new members during the last two years to has been a five-week *Learn to Sing!* program."

Mississippi Valley Barbershop Chorus: "We had good stimulus toward success from the many articles of suggestions found *The Harmonizer* magazine." (Hey, all right!)

Besides membership growth, what other encouraging outcomes are a result of this chapter growth?

The Redwood Chordsmen: "The most obvious [result] is that our sound has improved dramatically, as can be readily seen from our recent contest successes. Of course membership growth is not the only cause. Another result is that we now have more men with many talents to do the little (and not-so-little) tasks that contribute to a successful Chapter. It also is worthy of note that a significant percentage of the newer members are under 35. Youth equals energy, and this is evident in our Chapter."

Gentlemen of Harmony: "The most encouraging other outcome is that new quality singers have come on board and have helped raise the level of singing by their personal contributions, which, in turn, encourages the whole chorus to recognize that they can always do better than they did last week."

Mississippi Valley Barbershop Chorus: "Besides membership growth, the increased enthusiasm of the membership overall was an encouraging outcome."

We thank all of the volunteers that called, emailed, and advised for countless hours. You truly showed your dedication to this art form by sacrificing so much. Special thanks to Operations Team Chair Andrew Shackleton for all his long hours and dedication. ■

Starting number of chapter members

	1-11	12-25	26-50	51-75	76+
Notable	1	3	5	7	9
Bronze	3	5	7	9	13
Silver	4	7	9	11	15
Gold	5	9	11	13	17
Diamond	7	11	13	15	20

New members
required per
Plateau Award

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Ask your chapter secretary about EasyDues.



756

In 2011, Society leaders made personal visits to most of our chapters. Here's a brief summary of what you told us

The Chapter Visitation Program took place primarily in the second half of 2011, wherein 756 chapters received face-to-face contact from various Society leaders. The intent was to come away with an understanding of the "pulse" of the Society's chapters, as well as gather useful data to help Society leadership plan and develop programs designed to assist chapters.

Several areas were evaluated, including weekly participation, their involvement in community service, opinions of key Society education programs, their opinions regarding participation in Society contests, their membership recruitment programs, and desires for Society assistance.

Beyond collected data, a significant (unintended) positive outcome was a sense that the chapters now had faces to put with names in leadership positions, as well as a feeling that their comments and concerns were being heard.

Weekly participation

- 756 chapters reported a combined total "active membership" of 17,625 men.
- Visitors to these chapters reported a combined total of 15,678 men in attendance during their visits.
- Visitors determined that of the 756 chapters visited, 23 chapters are "not active and do not meet."

Community service

- 729 chapters reported doing some kind of community service, totaling 6,969 events in 2011, or 9.5 events per chapter.

Desires expressed

Answers were a result of open-ended questions regarding what the chapter needed from Society leadership.

- Better communication (147 responses)
- Improve singing and performance skills (134)
- Improved events (98)
- Music type and availability issues (89)
- Growth in membership (86)
- Improved training (73)
- Nothing (71)
- Financial issues (69)
- Improved marketing and promotion (68)
- Leadership and director issues (64)
- Sharing and cooperation (58)
- Youth outreach (28)

No single thing that chapters want

The data indicates that the Society should develop (better) strategies to assist chapters in five main areas:

- Recruitment
- Frequent visits from and communication with District and Society staff and officers
- Coaching help for chapters
- Help chapters plan and implement shared activities with other chapters
- Modernize the music and arrangements available through the Society

Acknowledgements

- Keith Eckhardt, for the development and maintenance of the online reporting tool.
- David Montgomery, for analyzing the data and creating the reports.
- The countless volunteers and staff that took the time to visit each chapter. ■

Welcome new members! Thank you recruiters!

New members who joined between Dec. 15, 2012 and July 1, 2013. Each recruiter's name follows in italics.

Cardinal

Matt Anderson
Garry Teixeira
Brandon Barnett
David Landes
Don Hawksby
Walter Anderson
Tim Haynes
Joe Bandy
Ted Hiatt
Don Silvey
Stanley Hicks
Steve Powell
Jeremiah Hines
Frank Repper
Don Jones
Bob Thrasher
Kain Kotoucek
William Collins
Dave Lawson
Ronald Baker
Adam Lester
James Lester
Phil Majors
John Stegner
Andrew Meyer
Edmond Browne
Stephen Pierce
Richard Timmerman
Tom Pike, Sr
Mike Ehringer
Bob Quick
Mike Malone
William Sleeper
Lindle Pogue
Collin Standiford
Cliff Standiford
Thomas Tiggleman
Stephen Chambers

Central States

Paul Allen
Don Thomson
David Anderson
Scott McVey
Wesley Anderson
Taylor Stoddard
Erik Anderson
Kaleb Jorgensen
Charles Ashley
Jonathan Andrews
Ryan Ayers
Ryan Ask
Bobby Ballman
Tyler Martin
Jordan Barrow
Ryan Ask
Eric Bean
Rick Foreman
Tim Boeckenhauer
Jerald Forbes
William Bohling
Jerry Neeman
Jim Bragg
Tom Bugg
Mark Braun
Jared Opp
Philip Brownrigg
Alan Pommier
Jesse Bunge
Paul Krull

Michael Callahan
Dennis Johns
Adam Campbell
Gene Zeimet
Randy Carter
Robert Hall
Buddy Chewning
James Silvers
Justin Collins
Ralph Sill
Tim Dalton
Paul Kelly
Pieter Elzinga
Eddie Allen
Kris Farrar
Eddie Allen
Daniel Froese
Jesse Froese
Shawn Gamache
Matthew Webber
Barry Gastrock
Patrick Jones
Austin Grega
Michael Hillenburgh
Kyle Hampton
Eddie Allen
Geoffrey Hargrave
Brian Hargrave
Cade Herring
Elijah Wolf
Jim Hood
James Stull
Payton Jackson
Austin Grega
Bruce Jeffries
Wallace Carpenter
Aaron Jeffus
Steve Miller
Richard Johnson
Larry Kuehn
Dan Kelley
Kenneth Gray
James Knudson
Dennis Craun, Sr.
Todd Krier
Roger Millnitz
Cameron Lande
Ryan Ask
Christopher Landorf
Eric Schulte
John Lauffer
Mike Koster
Gary Lebeck
Robert Brockhoff
Ian Mallard
Barry Barlow
Mike Mays
Brett Randolph
Ryan Northfield
Caleb Duff
Francis Parlet
Harold Parlet
Kelley Pedersen
Scott Spilker
Stewart Peters
Jerry Easter
Matthew Quinn
Mark Fortino
Joseph Rakers
Matt Hamilton
Jack Ray

John Kissing
Gaylord Regier
Merlin Friesen
Karsten Reilly
Matthew Webber
Jakob Robson
Caleb Fouse
Herbert Roeser
Greg Tatro
Anders Sand
Duane Lawson
Bob Scala
Timothy Myers
Eric Schulte
John Stockstill
Don Sebesta
Charles Ford
Harlan Stientjes
Dave Bryant
Ron Svehla
Roger Millnitz
Joe Wagner
Dennis Craun, Sr.
Matt Weier
Roger Ploeger
David Wyant
Gregory Garvin
Owen Zimmerman
Caleb Fouse

Dixie

Robert Bishop
Craig Brown
Robert Breeding
Michael Allen
David Cater
Tharen Debold
Doug Chalmers
Harland Ragle, III
Jeremy Connor
Ron Montgomery
Mark Darby
Jim Miller
Justin Donegan
Tony Bowman
Eddie Estrada
Tessa Walker
Aaron Evens
Jim DeBusman
Lee Gregg
JJ Duffy
Joshua Grindley
Bob Snelling
Andrew Grindley
Bob Snelling
Neill Harris
Chester Burdick
Matt Hartgrove
Tony Bowman
Dave Haslett
Gene Griffith
Ward Hileman
Tony Bowman
Johnson Hilliard
Wes Paradise
Darrell Honeycutt
Tony Bowman
Sam Hoover
Charlie Davenport
Jimmy Johnson
Jeremy Connor
Josh Jones
Cameron Dryor, Jr

Fred Kanel
Jack Martin
Anthony LaRosa
Rick LaRosa
Roger Lee
Richard Sukoff
Peter Lehman
Ronald Regan
Dean Masters
James Foote
Steve Moore
Edward Stroebel
Daniel Mosier
Eric Joseph
Chris O'Bryan
Ignatius Brown
Ronald Pratt
Wayne Jackson
John Smith
James Foote
Robert Thomas
Robert Dearing
Dennis Walker
Russ Pascoe
Trevor Walker
Tessa Walker
Andrew Warren
Nathan Schwark
Carey Widener
Donald Schall

Evergreen

TJ Alexander
Rod LaCour
Lane Befus
Roy Sage
Larry Bennett
Ken Curtis
Sam Boot
Nate Boot
Scott Clark
Joe Derrig
Ray Cox
Dennis Berg
Tom Crossler
Dan Pierce
Conner Crowder
Patrick English
Nathan Currell
Bruce Currell
David Dennison
Ed Phillips
Jason Derrig
George Wilkinson
Joe Derrig
George Wilkinson
Glade Diviney
Greg Hatley
Jonathan Durfee
Andrew Durfree
Scotty Geelyne
Leon Snow
Keith Goddard
Frank Chase
Doug Gonzales
Vincent Fiore
Mark Harrison
Steve Mondau
Paul Heffner
Stan Wagner
Jason Hill
Patrick English
Ben Hodge

Ira Allen
Bob Hutchings
Richard Pflaum
Bradley Kitto
Sid Brown
Bret Koester
John Roseveare
Anthony LaRosa
Rick LaRosa
Stephen Lobo
Rohan Rebello
Kali McCollum
Mike Mercier
Steve Moore
Edward Stroebel
John Newell
Wally Coe
Casey Noye
Jim Peters
Joe Post
David Mural
Gary Pound
Jim Thorpe
Taylor Rapp
Gerald Herrmann
Fred Sego
Stephen Combes
Patrick Simpson
Brian Cullingworth
CJ Skinner
Ronald Mahan
Gerry Smith
Edward Sawatzky
Steff Steinhorst
Jack Carter
Amjad Taher
Allan Jacques
Henry VanZanten, Jr
Stan Boon
Fred Waters
Thomas Arvidson
Truman Wright
David Mural

Far Western

Gordon Allen
Rhett Roberts
James Anderson
Frank Olivadoti
Tony Banando
William Butala
Paul Bergevin
Richard Box
Tom Britain
Stephen Diamond
Kent Broersma
Gaylord Spence
Miles Brown
Dane Howalt
Jerry Camel
Arne Themmen
Michael Chik
Jeff Eytchison
Sam Diaz
Adam Tan
Bruce Dills
P. Lance Alloway
Dennis Diocson
Donald Duperon
Phil Easterday
Barry Liker
Andrew Eichen-

baum
Arnie Miller
Mark Faber
Gaylord Spence
Richard Fox
Merlyn Kimbell
Jason Gallardo
Curtis Mannah
Daniel Geiger
Eugene Kai
Frank Ghidoni
Craig Vincent
James Gilbreth
Kenneth Scholtz
Brent Graham
Chad Campbell
Brian Hatfield
James Leedom
John Hill
Samuel Barger
Thomas Hollow
Adam Tan
Kyle Housen
Sherry Lewis
Ben Irvin
Russell Lee
Jim Kim
Nicholas Gaspar
Matt Kim
James Richie
Gary Kimmel
Duane King
Stuart Kimura
Don Raymond
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Roger Andersen
David Lee
Richard Naegle
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Kyle Manuian
Alex Bernal
Joseph McCarty
Daniel Exelby
Jon McCoy
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Scott McKenzie
Thomas Blood
Larry Paulsen
Hal Rutledge
John Peck
Roger Andersen
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Jonathan Snoek
Burt Yin
Sully Sullivan
Dennis Johnson
Mark Sweeney
Loren Enghund
Don Tsuchiyama
Frank DaVanzo
Daniel Wager
Rook Wetzel
Chadd Watson
Jacob Bailey
Luke Williams
Mark Conching
Ron Williams
Luke Williams
Daniel Wisckol
Eric Callagher
Dan Witko
Russell Lee
John Yasuda
Robert Barry
Mario Yniguez
Rudolfo Esquivias

Illinois

Bryan Baldus
Ken Toms
Michael Bruce
Dennis Brandt
Scott Cilento
Evan Patrick
Brian Cromer
John Morris
Sam Cross
Evan Patrick
Ben Cross
Evan Patrick
Bob Dennis
Tom De Bord
Gerard Ellensohn
Bruce Rhoades
Larry Finley
Jim Beebe
Ben Furino
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Paul Gebhart
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Wade Reinthaler
Bret Reinthaler
Paul Rilett
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Andrew Sullender
Eric Brucker
Daniel Supple
Carrie Marcotte

Johnny Appleseed

Bill Booze
Berk Jones
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Stan Popp
Joe Browning
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Scooter Carpenter
Patrick Longfellow
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Victor Estafan
Charles Chapman
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James Warner
Raymond Gantzler
H. David Kracker
Jon Gaylord
John Rothermel
Benjamin Genlur
Michael Neff
Roger Hammond
Dave McPeck
Jay Henderson
Berk Jones
Clarence Hockenberry
Raymond Constance
Mike Hummer
Terry Reichenbach
David Jacobs
Bryce Simmons
Logan Johnson
Dale Johnson
Joseph Kosch
Richard Hills
Jim Lenahan
Jim Murfin
Ralph Martin
Joel Kuyper

Bobby Massey
Jim Niebel
Stephen McFarren
Larry White
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David Blaine
Mike Morris
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Chris Perkins
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Joe Russino
Luke Reynolds
Victor Salmons
Erik Salmons
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Kenneth Seiple
Louis Drazic
Matthew Spurlock

Ken Gainer
Kyle Wells
Mike Humphrey
John Woolley
Phil Hawk
Josh Yake
Dan Wade

Land O' Lakes

Jeffrey Aalto
Marc Tall
Jon Bakken
Jacob Ritter
Michael Bookstein
James Deibler
Brian Crommett
Paul Sandbek
Forrest Crossfield
Larry McMartin
Derek Fuchs

Dustin Fuchs
Brandon Galbraith
Bryan Langren
Josh Giese
Robert Prosch
Doug Gorbenko
Levi Borisenko
Timothy Huttner
Dennis Nelson
Alvin Jalonen
Ken Bester
Roger Kamrath
Carl Schoenstedt
Thomas Kuntz
Ken Slinde
Thomas Kussow
John Dessart
Richard Kwarcin-ski
John Park
Rich Lindstrom

James Davidson
Thomas Linjala
Jeffrey Aalto
Brandon Martz
Daniel Slattery
Paul McCoy
Don Doss
Glenn Moerke
Michael Boen
Bill Mokry
Tony Grainger
Al Neufeld
Lynn Lowes
Joel Ortman
Dale Schueffner
Ken Pfohl
Fred Ashland
Mark Roble
Louie Gottwalt
Patrick Rothe
Patrick Rudolph

David Schaefer
Mark Smick
Myron Schuler
Charles Pinnow
Adam Schwantes
Tony Grainger
Isaac Ydstie
Arnold Schroeder

Mid-Atlantic

Dave Adams
Jeff Porter
Peter Adler
Bill King
Nicholas Anderson
Aaron Watts
Richie Anderson
Lucio Costanzo
Roger Austin
Michael Calhoun
Robert Barnas

Ernest Doyle
Joe Bavaria
Richard Ries
Jim Bell
Ron Davidson
Mike Bennett
Josh Haberle
Martin Bernstein
John Rentz
Jim Berrie, Jr.
Gene Hammerle
Matt Breedlove
Jay Embleton
Christopher Bush
Richard Wolff
Bob Cannon
Charley Abra-chinsky
Ronald Cappuccio
John Celani
Jeffrey Carey

Phillip Brown
Sean Casey
Rex Jamieson
Steve Cavanaugh
Dave Bankard
Eric Chen
Charles Edgerton
Nunzio Cicone
Ben Hawker
Christopher Cox
James Hobbs
Ray Culin
Carter Willsey
Charlie Davis
Jerry Wampler
Ray Denlinger
John Zimmerman
Chris Deppe
James Gasper
Kent Darrow
Will Snuffin

Greg Desobry
Joel Bacher
Joshua Desportes
David DesPortes
Sevy Domangue
Ronald Smith
Michael Duca
Will Downey
James Eck
Michael Eck
Jim Eisenhower
Alexander Laufer
Warren Fluck
Bruce Aldinger
John Franek
Paul Franek
Bob Fumento
William Mann
Sam Gavzy
Steve Skolnick
Joas Gonzalez

This Is Why I Barbershop...

A while back, we asked you to tell us why you barbershop. These videos are just the beginning, and we want more! Each and every story is different, inspiring and incredibly interesting! Share your experience with us! You never know - your story could be somebody's answer to "Why do you barbershop?" Leave us your video response: <http://bit.ly/1aEit3i>

Will "Veal" Baughman, tenor of the Hot Air Buffoons, shares barbershop with his barbershop hero, his dad. Oh, and his dad, "Beef", just so happens to be the bass of the Hot Air Buffoons and of 1997 International Quartet Champ Yesterday!

Freeman Groat, 68-year member, Society headquarters volunteer, and the Society's 1st Lifetime Member, loves music. He loves harmony. He loves the old plain harmony songs. And, he loves the feeling when you get four guys together and they ring chords like they're coming out of heaven. That's why he likes barbershop--no, LOVES barbershop!

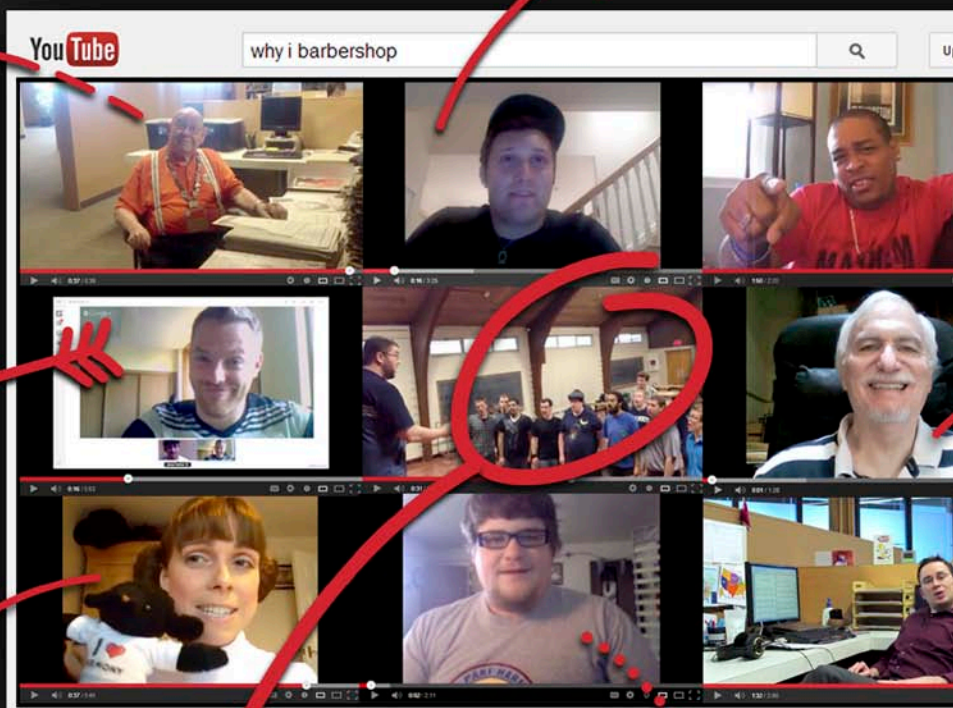
Barbershop vloggers, James and Steve explain why they love barbershop.

1. The Sweet Adelines (wink, wink).
2. There's no better music in the world, and 3. Without it, they wouldn't be as good of friends as they are now.

Mary is one year into barbershopping and has absolutely fallen in love with it! She saw a poster while taking her kids to their play group. Once she attended the rehearsal, there was no turning back!

NED Youth Workshop Chorus sings "Until We Meet Again" This is why they barbershop!

Drew started singing barbershop in 6th grade, and the first song he sang was "My Wild Irish Rose." It felt like everyone was working together and he quickly realized that barbershop is filled with the "nicest guys you'll ever meet." 11 years later, he's now in college and directing an a cappella group.



Edd Duran
Josephus Hastings
Nicholas Engelhardt
Eric Hoffman
Kevin Zimmerman
Peter Hohan
Matt Saucier
Michael Ibay
Carlos Barillo
W. Stanley James, III
Robert Adriance
PJ Jimenez
Nate Savalza
Lincoln Johnson
Glenn Williamson
Thomas Jordan
Robert Rack
Bruce Kautsky
Jeff Porter
Philip Kautsky
Jeff Porter

Ron Kline
Donald Overdorff
Walter Klyce
Brian Lindvall
Charles Koegler
Joseph Ciccione
Alex Krasnansky
Mike Savard
Joseph Krzysko
Sam McFarland, III
Alexander Laufer
Cliff Shoemaker
Alan Lemmon
Nick Kozel
Jonah Levinson
Charles Edgerton
Kenneth Losi
Don Albanese
Rich Lovallo
Steve Savin
Fred Luxton

Jim Makin
Joseph Maile
Richard Lewellen
Alastair McGregor
Dave Bankard
Kofi Mills
Aaron Greller
Larry Mitchell
Matt Poremsky
Alex Moreno
Nate Savalza
Kelly Morgan
Armando Orsini
Jim Mulholland, Sr.
James Brown
David Nahum
Charles Edgerton
Patrick Nussear
Joe Chilcoat
Damian Pierontoni
Phillip Brown

Lance Powers
Cliff Shoemaker
Ronald Ray
William Brown
George Rhoads
Don Peterson
Martin Rubin-Weiss
Howard Sponseller
Jake Sachs
Nathaniel Barrett
Vincent Sandroni
Christian Hoff
Steven Schwartz
Andy Bossov
G Sciarrotta
John David Maybury
Evan Sedor
Phillip Brown
Dean Sherick
Bob Blair
Douglas Smith
Richard Cook
James Sutton
Craig Kujawa
Patrick Taggett
Edward Hatcher
John Terrill
Roger Logsdon
Michael Thornton
Joel Schwartz
John Trescott
Paul Kimball
Jack Truscott
David Schooley
Thomas Twyman
Paul Laurenz
Daniel Vanleer
Ivan Halfond
Brian White
CJ Pacelli
Harry Woelfer
Philip Sticha
Duncan Woodbury
Mike Kelly
Robert Yeager
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Michael Yodize
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Michael Ziegler
Richard Matusewicz
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Northeastern

Archie Apigo
Daniel Falcone
Justin Babey
Richard Moriarty
Walt Barlow
Peter Daubner
John Bourgeois
Tom Andrews
Mike Brenner
James Kew
Kenneth
Brindamour
Diego Fontaine
Keith Brumwell
Brian Vandervaat
Christopher Buck
Justin Babey
Larry Butler
Corbi Larson
Cass Clark
Robert Brooks

Albert Clark
Alan Briand
Bob Corriveau
Donald Dickey
Bill Davidson
Richard Meredith
Daniel Feldshon
Michael Trzcieski
Guy Fillion
Pascal Flambar
Robert Finelli
Glen Van Deventer
Andrew Greene
Wayne Vieira
John Harrington
Cy Boynton
Eric Hayes
Larry Rand
Thomas Hewlett
Rex Dunn
Daniel Hoke
Harry Willis
Steve Houle
Dick White
David Iovinella
Walt Lane
Robert Janvrin
Donald Latham
Ron Keith
Ron Keith
Tunney King
Barry Walker
Daniel Koshinsky
Allan Carpenter
John Lake
Brad MacDonald
Thomas Levanti
Chris Palonen
Ronald Mac-Donald
Lionel Parsons
Arthur Marsh
Douglas Joseph
Del Merritt
Kathy Robitaille
Steven Moore
David Orenstein
Jerome Murphy
Wayne Hackett
Terry Norcross
Gary Duffy
Christopher Petrie
Joel Southerland
Christian Pickwell
Llewellyn Clark
Richard Pilling
Wayne Hackett
David Poirier
Kevin Orrell
Eli Rivera
Robert Trombi
Jim Romanchuk
Robert Bowes
Travis Roy
Nate Shaffer
Shues Schumacher
Mark Genest
David Sylvia
David Schutt
James Valardi
Frank Ruggiero
Hagen Wegmueller
David Tramack
John Paul Weston
James Kew
Tauheed Zaman

David Orenstein

Carolinas

John Denison
John Alden
John Frederick
Bill Pope
David Frump
Mace Cadwell
Mickey Go
Larry Hill
Peter Hedges
Bill Pope
John Kelly
Jim Boyd
Jeff Knox
Gil Burroughs
Robert Link
Arnold Cosby
Nicholas Masi
Larry Hunt
John McCauley
Larry Harter
Bruce McGee
Robert Paciocco
Bill Meiners
David McQueen
Dick Miller
Rusty Wallace
Bob Obernier
James Grove
Kazuo Okochi
Fred Stevie
Richard Osenbach
John Arnold
Tony Prince
Clay Plemmons
Miles Rice
Kevin Kehres
Bill Richardson
Mickey Go
Blaine Riney
John Arnold
Ian Ritchings
Richard Carey
Daniel Seaman
Daniel Seaman
Ed Swift
Dick Tyrrell
Greg Tuttle
Ted Leinbach
Ken Wilkinson
Vern Pherson

Ontario

Bruce Armstrong
Bruce Williamson
Stuart Bonell
Dean Bonell
Mike Boyd
Gordon Woodall
James Castle
Earl Kettle
Phillip Craig
Keith Lindsey
Roger Cranford
Chuck Alexander
Brodie Cuff
Robert Ross
Eric Duncan
Jordan Travis
Addison Ebert
Tom Mifflin
Tiger Gallacher
Dan Whitfield
Donald Gault
Harold Flaherty

Andrew Gibbes
Douglas Davis
Timothy Hansford
Michael Downing
Sid Hosking
John Smye
Brain Keller
Jim Lee
Adrian Kennedy
Alfred Heatley
Stephen Leitch
Ian McGregor
Garfield Lewis
Douglas Davis
Jack Lindsay
Robert Lemire
Chris Mackay
Paul Boucher
William Makra
Mark Stevens
Steven McCreary
Andrew Shackleton
Josh McCutcheon
Gary Haycock
Gary Miner
Dale Pettit
Bruce Pellowe
Gerry Goodwin
Neil Rask
Harry Qualman
David Robertson
Douglas Robinson
Norm Sennema
Perry Wildfong
Gabe Sherren
James Coward
Paul Sosiak
Terrence Lynch
Greg Stewart
David Earle
Christopher
Tanaka Mann
Dennis Wright
J. Robert Tite
Keith Greig
Lorne Wardell
Douglas Doull
Dan Whitfield
Al Verwey
Darren Wood
Jack Kelly
Paul Yantha
Len Matiowsky
Robbin Zrudlo
Ted Manthorp

Pioneer

Dean Aronson
Steven Warnaar
Gary Barnard
Kenneth Klein
Frank Brinker
Thomas Skylis
Ben Bulak
Gregory Humbel
Kerry Frey
Todd Eldred
Charley Green
John Strunk
Clay Harrington
Colton Burge
Brian Horanoff
Matthew Small
Tony Jones
Jacob Carroll
Frank Korican
Bruce Fitzpatrick

Joey Krinke
Ben Krinke
Izaak Lamphere
Kedon Lamphere
Wesley Lawton
George Jackson, III
Thomas Ly
Jacob Carroll
Jared Miles
Gregory Humbel
Walter Nichols
Richard Schlee
Edward Nikodem
Gerald Milkie
Stan Otto
Steve Chapman
Bill Pacey
Matthew Tipton
Ronald Pittman
Kenneth Klein
Chris Psotka
Jacob Carroll
Ken Rodenhouse
William Robbins
Kevin Salk
Jason Lynch
Thomas Schmidt
Doug Scott
Joel Schneider
Larry Parker
Fred Sorrell
Doran McTaggart
Jaysen Sylvestre
Andy McCann
Jacob Turner
Scott Turner
Dalton Webster
Iain Willox
Mike Wibert
Gary Robert
RT Williams
Douglas Weaver
R. T. Williams
Douglas Weaver
Dennis Williams
James Whitten

Rocky Mountain

Richard Arnold
Dennis Kiefer
Ian Barefoot
George Humfeld
Stanley Bills
Fredrick Crawford
Daniel Brock
Ron Farley
Wayne Buchner
Wally Zentner
Jerry Camel
Arne Themmen
Joshua Cook
Dallin Hill
Bernard Danylchuk
Richard Stahle, Jr
Paul Deininger
Alan Severson
Davin Gohl
Nels Jensen
Dennis Hansen
Ryan Riches
Mark Harrington
Robin Harris
Gene Horinek
Steven Ottem
John Jackson
John Taylor

Neil "Pookie" Dingle grew up in a singing family, specifically the old Motown classics. In 1995, he visited the Big Apple Chorus rehearsal and quickly fell in love with barbershop. He has since been a part of many choruses, directing a few including 5-time Mid-Winter Youth Chorus Festival attendees Tri-Star, and also sings in Mayhem quartet. Want to sing with Pookie? He'll sing with anyone, anytime! "I wish everyone on this planet loved barbershop as much as I do!"

Craig was hooked when he sang his first tag at 12 years old. He had to leave barbershop for a while, but singing again was on his to-do list for 30 years! A buddy invited him to the Sun Harbor Chorus and he joined! For him it's an escape from daily life and better than sitting around watching TV. "Embrace reality instead of watching it!"

Adam Scott, Music Educator for the Barbershop Harmony Society, loves barbershop because not only does it teach you to sing, but how to blend with others, to get along with all age groups, and it's a wholesome, family-friendly activity!

GRAPHIC BY BECCA GRIMMER

Jay Jakosky Eugene Melick Daniel Johnson Ed Naff Martin Jungck Don Teske Alvin Kleveno Mark Block Mel Koslowsky Merrill Kauffman James Krall Martin Jangö Joe Maheras Wally Zentner Rodney Matthies Jim Witt James Meyer Keith Kauffman Eric Millis Sharon Gardner Donald Miner Greg Seebart Greg Nelson Nicholas Pond Jim Powers K. Alan Kelts Grant Sanborn Wayne Anderson Alfred Saussotte Chad Boltz Chris Stadig Bruce Henson Richard Stahle, Jr	Gene Miner Jeff Styer Bruce Sellers David Sullivan James Tobin Richard Vandal Dan Lewis Dick Vandel Dan Lewis Tim Walter Dan Lewis Len Wertz Sam Chestnut Ricky Williams Pete Anderson Ken Yergler Bob Lano Seneca Land Dale Ball Thomas DePue James Barr John Donohue Patrick Britton Richard Blunden Quentin Clark Frank Lazipone Reginald Heyward Pete Carentz, III Paul Lindsay Edwin Lindsay Blaise Lucciano Rocco Lucciano	Mike McCormick Stephen Barrie Trevor McDonough Pat Close Bernie Micklos Richard Byrd Kurt Miller Stephen Jenkins Mike Newman Allen Weitz Joe Pietruch Glenn Jewell Douglas Ploetz Marshall Allen Terry Purtell Tom Jones Floyd Vogt Dennis Marsh Bruce Winans Jacob Zimmer Jacob Zimmer Donald Wagner Sunshine Marsee Amajuwon Paul Betancourt Ken Anderson Ernie Bourdeau Doug Bracy David Eastlake Matthew Brock Mark Milligan Jerry Camel	Arne Themmen Alan Case James Tobin Daniel De Laria Robert Thiel Mike Delker Brad May Christian Diaz Eddie Mejia Steve Dunn Scott Werner Brian Dusseault Henry Dusseault Andrew Estima Matt Clancy Lonnie Freund Bob New Pat Gilson Jerry Brumm Kirk Hammond Steve Aliapoulos Jim Hullhorst John McDermott Joe Hunt Joel Urban Erik Krefeld Greg Shuss Andy Krotje Charles Burnim Nick La Bruno Richard Bechtel Rob Lawrence Roy Brown	Michael Linzy Sherwood Wise Dave MacAnlis Dale Johnson David Maris Robert M. Steele Dennis McCullum Ron Carnahan F. David McDonald John Guastella Mladen Mehes Keith Mullen Richard Murbach Bill Kendig Bob New Arlan Ropp John Nowlin Jordan Nowlin Abe Oleksnianski Joel Iglesias Dean Ouellette Donald Barnes Herb Parsley Larry Cunningham Stan Peacock Russ Pascoe Alex Polk Robert Polk Joseph Puccio Ball Bob Reed Jayden Rodriguez Richard Shaw Mitch Samuelson	C Richard Bame Dennis Schulman Daniel Glaser David Sullivan James Tobin Sam Townsend Mark Milligan Jack Turner Ron Hamilton Gary Van Ryswyk Donald Esseltine Jason Veara Michael Metz Don Wakefield Raymond Parzik John Walters John Romaine Southwestern Ray Andrew Ronald Melder John Bacon Pete Hasbrook Frank Banell Richard Ebsen Douglas Calloway William James Andrew Celedon Neil West Kurt Crenwelge Mark Clark Billy Ray Dean Wilson Renfroe	Dave Devoll Robert Gooding Timm Dilling Mitchell Hackney Scott Dorsey Mike O'Neill Michael Eaves Brooks Harkey Kraettli Epperson Dale Knowles Randy Grisham Brooks Harkey Ryan Haller Al Haller Joshua Harden Brooks Harkey Larry Head Karl Davis James Herbert Robert Eubank Mike Hummer Terry Reichenbach Charles Knight Todd Ryan Jan Koenig Ronald Day Sean Leeka Hawkeye Hawkins Jeffery Little Larry Campbell Christopher Loyd Mark Clark Ted Martin	Russell Shaner Kahmai Martin- Kirkland Jacob Bankston Caleb McDaniel Daniel Zeagler Seth McDowell Jeremy Epperson Ronald Melder Doug Peterson, Jr. Clark Nash Dale Brown Mark O'Laughlin Mark Carter Kime Rogers Brad / Wombat Randall Reginald Rutledge Joe Dymale Clifford Smith John Devine William Stahlecker David Simons Jauan Stalls Brooks Harkey Laird Taylor Marlin Miller Jack Tichenor Curt Angel Morgan Weston Vic Harrington Daniel Wirth Mark Clark
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The new members listed below did not name a recruiter on their membership applications

Cardinal Jason Best John Hicks George Moyer Jordan Plohr Titus Sullivan Gary Greer	Greg James Casey Willis Evergreen Richard Bennett Thomas Grimsley Dylan Hall Harald Haynes Theodore Keller Tom Kemp Darrell Ketchum John Kocan Sam Landsman Luke Lukyn Kevin Medisky James Musielewicz Bernie Pehrson Drew Robinson Pon Sok Jerry White Karl Williams Jake Yoakum Calhoun Zabel Geoff White	Micah Barnes Mark Cassius Tyrone Gabriel Gustaf Hilding Gavin Hope Garth Mosbaugh Billy Newton Davis Peter von Scheele Far Western Dave Anderson Tom Davis Mike Douglass Robert Farland William Faught Randall Hawkinson Len Hedman Philip Leigh Ronald Marcin Andy Maurer Robert Neiman Archie Riggins David Ross Carl Schoonover Kevin Shannon Charles Taylor Riley Wilson Eliot Wirt Christian Carbajal Dave Snell Joe Vicioso Illinois Stewart Crockett Gaylord Helms Aldo Risolve Robert Scheible Joseph Schlesinger George Stiver	Johnny Appleseed Tim Bentley Ted Dudra Bob Frey Richard Gonzales John Hawks Andrew Herbst Joseph Jurszak Steven Kovach, Jr. Aaron Maurer Darryl McKittrick Darrell McLean Bud Oden Joe Ogden Thomas Pendleton Keith Ripplinger Ray Rohm, Jr. Scott Kelly Nikhil Krishnan Land O' Lakes Daniel Ammel Aaron Chalmers Chuck Dockendorff Russell Foris Thomas Foster Bill Huebler Aidan Meyer Terry Sanders Tyler Stromauist-Levoir Russell Zimmermann Monte Morrison Mid-Atlantic Carl Altenderfer Erik Bohman	David Borton John Broman John Cote Glenn Davis Scott Davis Robert Donaldson Matt Doniger Peter Dunbar E. James Fry Gary Green Wendell Hoover Michael Hortens Andrew Kain David Klima Ric Madera Frank McGreevy Norman Menhorn R. David Mittelstadt Dustin Neiman Robbie Pinkleton, Jr. Richard Sheldon Harry Taylor Daniel Thornton David Tosh Scott Tousley Kim Vander Weyden M. Paul Weeks Michael Kopinsky Steven Notovitz Northeastern William Anderson John Barlow Raymond Benoit Robert Davies Carlo Genovesi Bill Grace	Max Greenwald William Harman Giulio Hurd Isaac Jacobs Chester Kania Clayton Knapp John Kotz Jordan Kugler Joe Lewis Glenn McElhoe Thornton Merriam Jeff Merrick Christopher Moesel Thomas O'Brien Fletcher Passow Scotty Rigney Chandler Riker Richard Sladkey Jayde Mitchell Carolinas Gary Green Frank Griffin Dennis Melvin Robert Norton Eric Rickabaugh Gerry Sherwin William Schultz Ontario Nolan Armstrong Michael Doerksen John Gordon Shane Horvath Scott Jardine Robert Kerfont Les Komaromy Mike Leatham	Andrew Pick Terry Pond Daniel Wolak Bill Maitland Peter Reist Pioneer Dennis Brown Timothy Burcham Dan Davey Dennis Gore Austin Meigel Josh Palevich Frantz Salomon Allen West Bill Karas, II Rocky Mountain David Allen Eric Allen Henry Bolties, Jr. Daniel Booher Bryan Close Dennis Ehresman Bryan Garcia Joe Greene Keith Kinkade Bryan Lambe Aric Mayer Joseph Mendiola Baudry Metangmo Lynn Porsch Shawn Rasch Kameron Ray Eric Shrumm Jim Singletary Gary Skiba Roy Wahl Clayton Watts	Seneca Land Sei Isler Jack Knapp John Maracle Bud Oden Wayne Smiley Douglass Weber Kyle Yagielski Guy Beardslee Sunshine Stanley Bastian Donald Hartfordfield Kent Jenkins Mario Kinsey W. Kenneth Nank Richard Potts Christopher Verdecia Harry Williamson William Zern, Jr. Richard Norwood Southwestern Levarne Batts Jacob Chadis Cory Church Norman Fischer Michel Hammons Stan McDougal Derek Oler Richard Peterson Wade Walker John Weynand John Beresky Matt Giddings Michael Morris
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Tagging: so cool, it made headlines everywhere

Possible factor: the lead post was sung by a league MVP, Cy Young-winning pitcher

In the barbershop world, you can sing a tag with anybody, but what's even better is that you can teach it to those who have never heard of barbershop and bring them into that realm and experience it, too. "Anybody could love barbershop, they just don't know it yet."

Justin Verlander, star pitcher for the Detroit Tigers and one of the biggest celebrities in baseball, was in Toronto for games again the Toronto Blue Jays during our International Convention. He was relaxing at the Westin Hotel (site of our convention's registration and Harmony Marketplace) when swarms of Barbershoppers infested the lobby.

Inside the swarm, **Beast Mode** quartet (tenor Nick Ruiz, lead Brandon Youngblood, bari Rodrigo Alva-



Verlander is on the right in both screen shots



Verlander sings Barbershop
Detroit Tiger sings with Beast Mode (quartet) in Toronto

rez and bass Rhett Roberts) was singing with lead Chris Vaughn, their idol from 2004 international champion **Gotcha!** After they (quite literally) went "beast mode" on a tag, Verlander began to clap and whistle from the lobby. At first they didn't know who was applauding them, but Youngblood recognized Verlander and went to

him to ask if he wanted to sing a tag. (That's the first thing you would do when you see a celebrity, right?)

Verlander was hesitant to sing with them at first, but Rodrigo con-

vinced him when he told him, "It's only one note." With Youngblood videoing the experience, he sang the tag and, quite charmingly, ran out of breath but kept going to finish strong. For days after, the video went viral, exploding across the Internet on major news websites, television and even *mlb.com*. Watch the video at bit.ly/1a4invb.

Dutch quartet champs introduce barbershop to the Czech Republic

Dutch Quartet Champs **Still Crazy** had the honor to introduce barbershop harmony to the Czech Republic by contributing to the project "Children for Children." They were invited as special guests and shared the

stage with 350 wildly talented children who entertained the audience by singing, dancing, and playing together in a band for this charity concert.

Dutch classical guitarist Frank Spekhorst initiated the project 10 years ago to begin raising money to buy medical equipment for the children's department of the

local hospital. Because of the generosity of the teachers, parents and sponsors, the concert raised enough money to buy a phototherapy lamp to treat jaundice in newborns, a vital-functions monitor, and other much-needed items.





Two Top 10 choruses, two busses with mobility issues, two great stories

We were six hours into our drive home from Toronto when the bus broke down. It rolled over to the shoulder of the highway and we stumbled out into the heat. We were somewhere in Pennsylvania. There was a construction site on the side of the road, abandoned of its workers, and we wandered over to it. We walked among piles of rocks and construction pipes. For many of us, it had been one of the happiest weeks of our lives. A few days earlier we had been singing on stage as Voices of Gotham, earning our slot as the 8th best barbershop chorus in the world. Today we sat stranded on the side of a highway in the scorching heat. Some tried to sleep, others texted or phoned home. A few sat and sang together. One of us meditated on a heap of rocks.

The poetry of the situation wasn't lost on any of us. In our contest set we sang a custom arrangement of the 1990's pop song "The Way," about a couple that takes to the road, leaving their home behind. The song continually arrives at the same refrain, "But where were they going without ever knowing the way?" As we paced along the shoulder of the highway, one of us sang out the song's lyric that most mirrored our situation, "and when the car broke down, they started walking."

We were stuck at the construction site for two hours. As I wandered among the other Voices, everyone became models in a surreal photo shoot about being lost and stranded. If we ever shoot a music video for "The Way," we'll surely have to

find that spot on the side of the highway again.

Finally the bus rumbled to life and we piled inside, exhausted over the thought of the hours still ahead to drive. After we stopped off at a gas station, one of our guys emerged from a Krispy Kreme with boxes of

donuts and waters, summoning applause. The breakdown had tried to take the shine off our top ten finish in Toronto and the inspiring week of harmony we shared with singers across the world.



Perhaps it did dull our spirits for a little, but we won in the end. The bus hauled itself into the belly of Hell's Kitchen and we filed out, grabbing our bags, saying our half-awake goodbyes and heading to our subways and trains. It had been a 13-hour journey.

A few days later, it was as though the breakdown never happened. All the happiness and good spirit from the week had risen to the top. We hit the risers for rehearsal stronger than ever, diving right into some new charts. We can't wait for the International Convention in Las Vegas next year. We'll probably choose to fly.

— Matthew Beals,
Historian, Voices of Gotham

A bus load of men and women with the **Fremont Pathfinders** chorus were returning to Nebraska after a 10th-place finish at the International Chorus Competition in Toronto. The bus was scheduled to leave Toronto at midnight, but due to a battery problem, didn't leave until 3 a.m. Anyone who has ever been to an International Contest knows how dead tired you are after such an intense week. The men were exhausted, bedraggled and cranky when the bus made a pit stop at a Subway with a gas station in Olivet, Mich. that had limited facilities and therefore a long wait.

During the wait, director Pete Stibor saw a church



a couple of blocks away and decided something needed to be done to lift their spirits. He walked into the Olivet First Assembly of God church just before a service was starting and asked the pastor if the chorus could sing a song. The pastor, who was

celebrating his birthday, said they'd love to have the chorus sing.

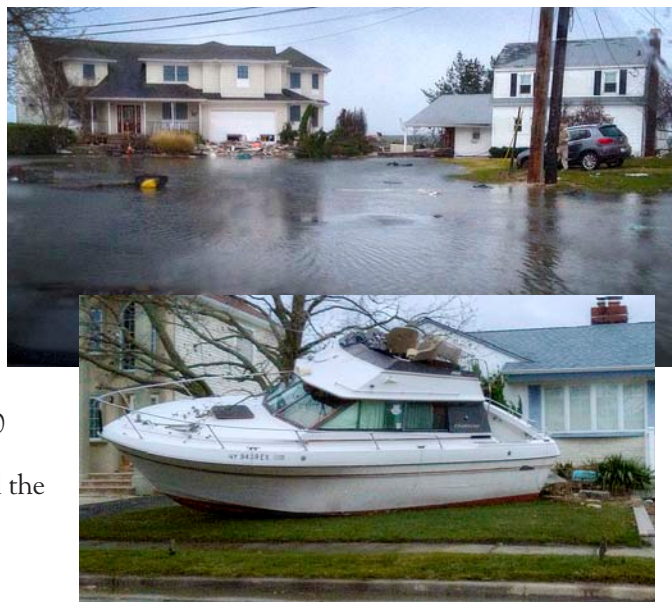
Pete gathered the troops, and they all quickly lined up, got into a semblance of riser positions and sang "You Raise Me Up." Though they were tired and didn't have a warm up, it didn't matter to the little congregation. The congregation gave the Pathfinders a standing ovation. As the chorus began its trip back home, some of them wondered if it really happened. Yes, it did. Some of the best moments in life happen without a plan. It is unlikely that congregation or the Pathfinders will ever forget such a special moment.

Nassau Mid-Island chapter delivers tribute to Sandy relief volunteers

Hurricane Sandy wrecked the U.S. East Coast last fall, leaving destruction in its wake as the deadliest and most destructive hurricane of the 2012 Atlantic hurricane season. People are still struggling to recover from the flooding, and volunteers from all over the United States are set up to help.

The **Nassau Mid-Island Chapter** wanted to recognize these heroes who have spent countless hours rebuilding, supplying food and furnishing other assistance. The chapter dedicated a rehearsal night to musically salute a group of 160 Sandy relief volunteers set up in Baldwin, Long Island, N.Y. They sang a variety of songs in sweet four-part harmony, and the volunteers joined them in singing "God Bless America."

This was truly a beautiful musical tribute to the men and women who were sacrificing their time to help others.



TALK ABOUT CELEBRATING 75 YEARS! The **Crawford County, Pa. Chapter** is celebrating a 75 year age difference between their youngest and oldest members. **Isaac Fiely (center)** is 11-years-old and a first year member. He joined Yesterday's Sound Chorus in October of 2012. Isaac is accompanied by **Joe Morrison (left)**, 26 year member and **Bill McDonald (right)**, 8 year member. The ages of the more experienced members, you ask? Well ... we'll just let you do the math.

CHAPTER ETERNAL

Society members reported as deceased between April 15 and July 1, 2013. E-mail updates to membership@barbershop.org.

Cardinal

George Moyer
South Bend
Mishawaka, IN

Central States

Duane Atteberry
Greater Ozarks, AR
Paul Johnson
Algonia, IA
Richard Rode
Davenport, IA

Dixie

David Collins
Cleveland, TN
Nashville, TN
Chattanooga, TN
Paul Vonbramer
North East Tennessee, TN

Evergreen

Virgil Albert
Spokane, WA



1981 Society Pres. Burt Huish

Juan De Fuca, WA

Far Western

Edwin Dockus
San Fernando Valley, CA
Bryan Epps
Monterey Peninsula, CA
Walter Kaestner
Palo Alto - Mountain View, CA
Maurice Rapkin
El Cajon, CA
Archie Riggins
South Orange County, CA
Arthur Waer
Whittier, CA

Illinois

Charles Garrison
Rock Island, IL

Charles Kessler
Chicago Metro, IL
George Stiver
Arlington Heights, IL

Johnny Appleseed

Robert Cromling
Cleveland East, OH
Jay Garber
Greater Pittsburgh, PA
Pittsburgh Metro, PA
Jim Haley
Miami-Shelby, OH
Ray Rohm, Jr.
Mon Valley, PA
Chalmer Sidenstick
Dayton Metro, OH

Land O' Lakes

Bob Cobb
Winnipeg, MB
Russell

Zimmermann
Stevens Point, WI
West Allis, WI

Mid-Atlantic

Glenn Davis
Arlington, VA
Mt. Vernon, VA
Robert Donaldson
Allentown Bethlehem, PA
Harry Drew
Delco, PA
E James Fry
Abington-Levittown, PA
Allen Westburg
Abington-Levittown, PA

Northeastern

Fred Ansara
Boston, MA
Carlo Genovesi
Frank Thorne
James Labbee

Springfield, MA
Thornton Merriam
Bangor, ME
Wade Richardson
Bangor, ME
Albert Willis
Scituate, MA

Ontario

Alan Forshaw
Frank Thorne
Donald Gault
Etobicoke Mississauga, ON
Tony Page
Owen Sound, ON
Arthur Weitendorf
Owen Sound, ON

Rocky Mountain

Lawrence Bostow
Grand Junction, CO
Albert Clark, Jr.
Grand County, CO
James Eicher

Grand Junction, CO
Milt Hayden
Loveland, CO

Seneca Land

Bernie Micklos
Erie, PA

Sunshine

Irv Bruhn
Englewood, FL
Buck Hahn
Hernando County, FL
Kent Jenkins
Tampa, FL
Russell Shrode
Polk County, FL
Fred Stephan
Greater Canaveral, FL
Ed Williamson
Jacksonville Big O, FL

Southwestern

Larry Clemons
Central Texas Corridor, TX
San Antonio, TX
Raymond Galatas
Greater New Orleans, LA

Former C&J Chair Larry Clemons



MEMBER SERVICES DIRECTORY

How can we help you barbershop today? Get answers from your staff

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The Society for the Preservation and Encouragement
of Barber Shop Quartet Singing in America, Inc. (DBA
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!!



Carl Dahlke tag captures our Society's essence

If we take a few moments to ponder the many benefits of membership in a singing organization, one of them would have to be the development of lifetime friendships.

Those who foster harmony become locked in unison, creating a bond that can last forever. "I did it my way" becomes "we did it our way." And ... it all started the moment you became a member of your singing organization whether it was in school or a musical organization in your community.

We continue to make new friends and, at the same time, we are saddened at losing the presence of those who

are no longer with us. The tag in this issue of *The Harmonizer* should have abundant meaning to those of you who have fond, loving memories that

keep returning as we sing songs of yesterday. It was written by an old friend, Carl Dahlke. Carl joined the Society back in 1955 when he was 20 years of age. In 1960, he formed the **Autotowners** quartet, and that foursome won the international championship in 1966. Carl also directed three different Barbershop Harmony Society choruses in international competition for a total of eight times, and a Sweet Adelines chorus five times.

The next time you run into Carl, thank him for this special tag! ■



OLD FRIENDS TAG

Words, Music and Arrangement by CARL DAHLKE

Tenor Lead

Oh, the friends that used to be still re - main in mem - o - ry, as we

Bari Bass

sing those songs we sang yes - ter - day.



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