

INSIDE: Judges address scoring variances • Midwinter in Long Beach • Toronto recap and competitors

September/October 2013

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE HARMONIZER SOCIETY



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4

**SCORING VARIANCES.** Ever seen a score from one judge that's significantly higher or lower than the rest of the panel? Contest and Judging Chairman Kevin Keller discusses the new process in which such "scoring variances" are addressed and even changed before they become official.



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LORIN MAY, EDITOR, *THE HARMONIZER*

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PICTURE BY MILLER PHOTOGRAPHY  
COVER BY EDDIE HOLT

## Value proposition means looking out the window

**H**ello fellow Barbershoppers, I hope everyone enjoyed a safe and enjoyable fall convention season. I don't know about you, but I am surprised by how fast this year seems to be flying by. As you read this, Toronto is behind us and our Midwinter convention in Long Beach is just around the corner. Before we know it, we will be checking summer air fares for Las Vegas!

### Value Proposition of Barbershop, clarified

Let me start by thanking those of you who responded to my last column on the value proposition of barbershop. The feedback ranged from "Have you forgotten who we are?" to "This should be required reading for every Joe Barbershopper." I appreciate everyone's input and have tried to respond to all. If you will permit one small clarification, that column was written from the perspective of our *communities*. That is to say, "What can we hold up to others as the value of who we are and what we do?"



I promise I have not forgotten that it is our singing that is most important to us, or that we exist to preserve and perpetuate barbershop harmony; but those are our values. We need to continue to look out the window and craft our external message to the community. In other words, what

do we contribute to the world around us by making the music that makes a difference?

Focusing our efforts on local music programs is not only the right thing to do, but it can and does come back to reward us in the long run. I will give an example from my own community in a future column. I hope all of you will be looking out the window for opportunities to invest in your communities.

### Various and sundry

**Contacting me.** The best address for me is printed in each issue of *The Harmonizer*. Many of you have an old work e-mail address that will not work now that I am trying to be

in a semi-retirement mode. To avoid confusion, just send emails to [Shannon@rareblendquartet.com](mailto:Shannon@rareblendquartet.com).

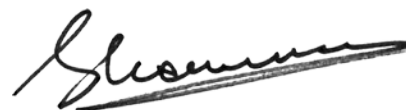
**Three cheers for Toronto.** I would be remiss if I did not publicly thank the Ontario District for doing such a great job hosting our 75th Anniversary International Convention in Toronto. Our atten-

dance was just short of 6,500 and the contests and shows were fantastic. As terrific as the organized activities were, I was equally impressed with the tagging and afterglowing in the hotel lobbies. Several times during the week, I sang with tag quartets where there was a five- or six-decade spread in ages.

**23K ranks growing.** On another note, I am very pleased to announce an exciting development in the ranks of our "Volunteer Army." The 23K project is designed to identify passionate Barbershoppers who are willing to pitch in and contribute to our efforts to support barbershop harmony. I am proud to announce that Pete Carentz, past Seneca-Land District president and current District COO, has joined our team as Chief Volunteer Officer. Pete joins an elite group of volunteers (Montana Jack Fitzpatrick, Keith Eckhardt, Roger Heer and Bud Laumann) who have been working behind the scenes for many months to conduct a simple survey of our members and build a core of willing volunteers. We will be announcing several important projects in the near future and there will be a new way each of you can join this worthwhile effort. Stay tuned to *LiveWire* and *The Harmonizer* for details.

**Guest contributors coming to this space.** My sons, Aaron and Scott, have convinced me that not everyone cares so much what the Society president has to say and many of you probably skip the first page of *The Harmonizer* when you get your copy to get to the "good stuff." I hope you will at least check this column in future issues to make sure you don't miss something important, because I will be asking some terrific Barbershoppers to contribute to the president's column in upcoming issues.

Next chance for us to 'shop 'til we drop is the 2014 Midwinter Convention in Long Beach. The kick-off party, featuring our medalist quartets, is going to be on the historic *Queen Mary*, and is included in our registrations. Marty Monson tells me everything in Long Beach is within walking distance, and we can expect incredible weather, a fabulous theater for our shows and contests, excellent hotels and world-class restaurants. Until then, be safe out there, keep looking out the window and 'shop 'til you drop!



[shannon@rareblendquartet.com](mailto:shannon@rareblendquartet.com)

We need to continue to look out the window and craft our external message to the community. In other words, what do we contribute to the world around us by making the music that makes a difference?





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## Use budget time to discover new opportunities

For those in leadership positions throughout the Society, we've come back to a time of year that can be both fear-inspiring and rewarding: budget planning. I, myself, have just come up for air after being completely immersed in the budgeting process here at headquarters for the last three weeks, and I suspect many a chapter and district will be undertaking this process soon as well. Before we know it—ready or not—2014 will be upon us and each of our chapters and districts will need a sound financial roadmap to guide us through the year.



### Establish objectives

The budgeting process, in and of itself, can be a wonderful tool for reevaluating and rebalancing the organization's objectives. Perhaps

the first step in the budgeting process should be to review those objectives (or establish them!) and to create specific annual goals through which they can be advanced. Ideas are rarely scarce among such creative people as Barbershoppers, even though funding sometimes is. Established objectives and goals can become a useful standard against which to evaluate the plethora of ideas. While plenty of ideas are worthy endeavors, limited resources simply do not allow pursuit of all. As you rank the ideas that are most aligned with your objectives, you will identify what should be incorporated into the budget.

### Look for revenue opportunities

It isn't all gloom, doom and scarce resources. Budget planning is also a great time to evaluate expanded revenue opportunities for next year. Operations don't have to be business as usual, year after year. Often, we all see opportunities in the moment and think "if only we'd thought of this sooner." Now is the time to look at your local calendar and

spend time exploring next year's opportunities. Identify new singing, media exposure, fund raising, community service or other opportunities that could get in the works—and in the budget—now.

### Identify what isn't working

If something you have been doing isn't working for the organization the way it used to or is having diminishing returns (e.g., declining show attendance, reduced fund raising revenue, etc.), now is the time to consider changing what you do. Perhaps the timing or venue for your event could be better. Exploring those variables can also be incorporated into this process.

### Behave like the nonprofit you are

As a guiding principle, remember that we are, at all levels, nonprofit entities. *[Reminder: file your Forms 990 (US) or T2 and T1178 (Canada) each year.]* "Nonprofit" means we don't need to budget for income tax on most of our income, because the government has deemed our mission of sharing the barbershop art form to be a public service deserving of special treatment. *Does your budget reflect that purpose?* Are you fulfilling that duty by incorporating activities into the budget that are *outward* facing? Are you utilizing resources to expand your reach into the public, to educate and involve more people? Such questions should be a measuring stick for budget items.

It may not always be eagerly anticipated, but budget planning can be an extremely rewarding activity. It is the perfect time to reevaluate priorities, retool activities and to identify and expand on potential opportunities. So rather than just viewing it as a necessary part of doing business, seize the inherent opportunities of the budget planning process and use them to start building the foundation for a successful 2014 and beyond.

*Heather Verble*

HVerble@barbershop.org

### What's in Marty's Daytimer?

- Aug. 19, Choral Arts Link's 2013 State of Metro Music
- Aug. 21-22, Sweet Adelines International headquarters, Tulsa
- Aug. 23, ACDA headquarters, Oklahoma City
- Aug. 28, NMAAM Community Advisory Council
- Sept. 8, Society Monthly Board Meeting, conf. call
- Sept. 15, monthly DP Council conf. call
- Sept. 20-21, Harmony Foundation Trustees
- Sept. 26, Pride of Peoria chapter, Peoria Ill.
- Sept. 27-28, Illinois District Fall Convention
- Oct. 3, Greensburg Chapter, Ind.
- Oct. 4-5, Cardinal District Fall Convention
- Oct. 9, Midwinter prep, Long Beach, Calif.
- Oct. 10-12, Far Western District Fall Convention
- Oct. 18-19, Northeastern District Fall Convention
- Oct. 20-23, Aptify Users Conference, Austin
- Nov. 1-2, District Leadership Forum & Society Board meeting, Nashville



### What is Marty reading?

- "Changing Lives, Gustavo Dudamel, El Sistema, and the Transformative Power of Music," Tricia Tunstall



### What is Marty listening to?

- Cadence — "Twenty for One" & "Speak Easy" (Society guests at Toronto convention)
- Westminster Chorus — It Only Takes a Moment





# Belated credit, plus the rest of the story(ies)

## Belated cover photo credit

**T**oronto was great! Singing with the **Harmonizers** was memorable and a step in our path back from obscurity. Imagine my surprise to see that my picture was used on the cover of the magazine! The only thing that would have been better would have been to been given credit for the shot.

I was pigeonholed by our chapter membership VP to come up with a picture when earlier plans fell apart. In something of a flashmob (we didn't have approval from the hotel), I braced the tripod on the balcony railing, moved the Canadian flag (oops) and directed the lineup from above. The clock made splitting the chorus necessary, and in the process I realized that we were forming a vague 75. Happy accident.

PHIL ASHFORD  
Columbia, Md.

## Justin Verlander, meet tagger Reggie Jackson

I was amused by the story in the July/August issue of *The Harmonizer* about Detroit pitcher Justin Verlander being sucked into a tag at the Toronto convention. A similar thing happened during the 1977 Far Western District fall convention in Los Angeles. The New York Yankees were playing the Los Angeles Dodgers in the World Series, and the Yankees were staying at our headquarters hotel. We saw an awe-inspiring roster of Yankee greats: Yogi Berra, Billy Martin, and many more. In the bar at some point late that first evening, Reggie Jackson—who might kindly be described as being in a rather celebratory mood—was coaxed into singing a tag. (Jerry Orloff captured the event on film.) Some of those who were there wondered, given his state of inebriation, how he was going to play the next day.

He went on to hit home runs and kill the Dodgers in the rest of that series. He wound up the series MVP. If Justin Verlander wins another Cy Young Award, might we claim there's nothing like a screaming tag to boost an All-Star baseball player to new heights?

JOHN KRIZEK  
Prescott, Ariz.

## The Top Hats at Guantanamo Bay

I thoroughly enjoyed the 75th Anniversary issue of *The Harmonizer* and was immediately drawn to the article on page 56 about Hugh Ingraham's second trip to Guantanamo Bay, Cuba, in 1966. It mentions the **Four Renegades** and the **Midnight Oilers** but makes no mention of the **Top Hats**

comedy quartet—my quartet! We were there for seven days entertaining the troops who had just had their water supply from Cuba shut off by Castro. As a 56-year member at age 85 and being the only surviving member of the original Top Hats, I would like to set the record straight while I can still read. In 1970, our 17-day solo USO tour to troop hospitals in the Pacific was the highlight of my quartet experience.

DOUG CASSIE  
Old Saybrook, Conn.

## Barbershop roots of Jimmy Fallon's Ragtime Gals

The Ragtime Gals (Jimmy Fallon) feature Tom Shillue on bass (lead singer for past NED quartet champs **Scollay Square**). Also of interest, Bob Martin, baritone of Scollay Square (and a product of Berklee School of Music and a fine arranger) is the one who arranges those songs Jimmy requests. Bob also serves as coach of Jimmy's group.

Tom Shillue is not only a popular stand-up comedian in New York City (he's appeared on several TV comedy specials), but he also makes an occasional appearance on *Red Eye*, the early morning Fox News show hosted by Greg Gutfeld. ■

TERRY CLARKE,  
Bass, 1980 intl. champ **Boston Common**



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Complete contact info: pages 58-59

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## New Society Status Report: Read it, but first, five things you MUST know

**Y**ou can read the full bulletin online at [www.barbershophq.com/?p=2205](http://www.barbershophq.com/?p=2205), but here are Five Things You MUST Know:

**1. Harmony University headed to Nashville.** Next summer, the school expands radically in its new home at Belmont University in the heart of Nashville. Everything you've loved about HU will remain, with many exciting new opportunities to be announced.

**2. International Youth Chorus Festival for 2014.** We've never seen this level of early excitement—14 choruses already signed up months earlier than usual, with more to come! Midwinter convention in Long Beach will be unbelievable with these young singers bringing a hot, fresh sound to barbershop.

**3. Harmony Foundation smashes through challenge grant.** A \$75,000 challenge grant brought \$93,000 in responses of new Presidents Council and Ambassadors of Song donors. This in turn inspired a group of donors to create a new 75th anniversary challenge of an additional \$75,000 in matching funds. Speak with your district Harmony Foundation representative to become part of our biggest year ever.

**4. Judging updates.** The board approved the score variance review process recommended by the C&J committee. See pages 52-54 this issue. The

board approved a score of 73 for Collegiate Prelim qualifiers for the 2014 International Collegiate Quartet Contest, to be held in Las Vegas.

**5. Saturday Spectacular lights up Toronto convention.** Our Events and Marketing teams have worked



**Harmony Foundation CEO Clarke Caldwell and Society CEO Marty Monson celebrate the \$168,000 raised by Harmony Foundation during the International Convention in Toronto. The \$93,000 in new donations to Presidents Council and Ambassadors of Song surpassed the \$75,000 matching grant offered that week by Chuck and Betty McCollum.**

hard to evolve the week-long international convention beyond solely contests and shows. See the condensed version of the video at [bit.ly/SNSVideo](http://bit.ly/SNSVideo).

## As we look out the window, other musical groups look into our headquarters windows

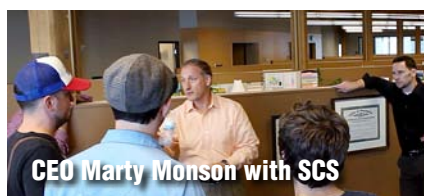


**One of three Italian bands at Society headquarters**

On Aug. 21, Society staff welcomed three groups of professional-aspiring musicians from the Beat-Bit Music School of Bologna, Italy. About 20 music students, primarily from the University of Bologna (Italy's Harvard), learned about barbershop harmony in word and song, and they returned the favor by performing rock and blues songs of their own. They'd been told that stopping in Nashville to see the Barbershop Harmony



**Street Corner Symphony impromptu performance**



Society was a must. We agreed! Professional a cappella vocal band **Street Corner Symphony** visited on Monday, Sept. 9 to sing—including a

barbershop number they'd prepared just for the occasion!—and explore potential Society connections. The Nashville-based 2010 runner-up of NBC Television's *The Sing Off* was introduced to Society staffers by Barbershopper Steve Stripling, who met them after they were the featured guest on a show for the **Rich-Tone Chorus** (Sweet Adelines) of Dallas. Expect to hear more joint efforts between the two groups.

## Take your whole chorus to Harmony U! Limited slots are filling up quickly

Boost the barbershop IQ of your entire chorus all at once, all in one week! Harmony University's new chorus track will give four Society choruses expert coaching throughout the week, while giving each member plenty of time to drink in Harmony U's dozens of world-class courses. As of press time, two chorus slots are already filled, with other chapters expressing interest in the remaining two. Make one of them yours!

Think of it as a "retreat weekend" times 10. In addition to daily coaching, chapters will learn repertoire development, performance packaging, chapter leadership and director development. The chapter will also leave with a detailed business plan.

Committed choruses will save \$50 per man off the



regular rate, receive daily chorus coaching and vocal instruction from a pod of expert coaches, and will receive free recordings of their coaching sessions, and pro-grade marketing materials created just for them! For details, contact Mike O'Neill at [moneill@barbershop.org](mailto:moneill@barbershop.org).

## Society briefs



**Joe Cerutti now leads Youth in Harmony activities.** Joe Cerutti of Alexandria, Va., has joined the Education team of the Barbershop Harmony Society, overseeing Youth in Harmony and Chorus Director development

activities. Joe's most visible roles have been as Musical Director of the international medalist **Alexandria Harmonizers** and the **Pride of Baltimore** chorus of Sweet Adelines International. He is also the youngest man ever elected to the Society Board of Directors and to achieve the Master Director certification. Joe will primarily reside and work in Alexandria, Va. and will continue in all his other roles; in accordance with Society by-laws, he resigned from the Board upon taking a paid Society position.

### Song of the week is your sheet music jukebox?

Drop a nickel in the slot, Joe, and get a preview of a few great charts every week. Adam Scott's Song of the Week is consistently the most-clicked feature in the *LiveWire* electronic newsletter. Lost yours? No problem: archives are on the blog at [www.barbershopqh.com/?cat=387](http://www.barbershopqh.com/?cat=387).

**Preorder convention recordings now.** Some things have to be seen to be believed. **Masterpiece?** The name



says it all. All that buzz about the Veggies That Conquered The Barbershop World?



Well-earned. The intensity and emotion of Westminster's Soliloquy? Oof—incredible!

The pageantry, the antics, the sheer fun—it's all coming soon to DVD. Preorder your Chorus or Quartet copies together or separately at <http://bit.ly/TorontoDVDs>.

**See it all on the Society calendars.** There's barbershop everywhere, folks, and if you're only seeing what's in front of you on a Tuesday nights you're missing oodles of chances to have fun singing. Sure, you might know about your own District convention this fall—but what about the next district over? You could be singing and tagging through the night, with no rehearsals in the morning! Skedaddle! You may be working hard to establish Youth in Harmony activities in your area—but did you know there was an HX Camp in your own district this very month?

Check out the many calendars of events at [www.barbershop.org/calendar](http://www.barbershop.org/calendar), including Chapter Shows, Music Education, Harmony Explosion Camps, District Conventions, Youth Harmony Workshops, and more.

Bonus for Google users: click the Google Calendar button to make these visible in your own calendar feed. Changes and additions will be updated automatically, so you'll always be up to date. ■



### 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](http://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





# From inside out: How music changes your brain

When I was three years old, my Mom found me and my cousin weeping uncontrollably in the living room. When she asked us why we were crying, we said, "The music is so sad!" We were listening to a somber piece of classical music, and though we did not understand anything about chords or harmony, we were moved emotionally. I bet you have a similar story (or stories) to tell about the inexplicable but profoundly real way that music has moved you. How is it that vibrating air molecules can make such a deep impact on us?

Over the last 20 years, the field of neuroscience has grown exponentially due to advances in technology such as magnetic resonance imaging. We can see how the brain actually functions at a level of precision and sophistication only dreamed of a generation ago. Popular books such as Daniel Levitin's *This Is Your Brain on Music* and Oliver Sacks's *Musophilia* have brought the findings of neuroscience to bear on the subject of music. In this brief article, I want to set forth some basic facts about music and the brain that have important practical ramifications for Barbershoppers.



## The Musical Brain

For years, it was believed that only a certain part of the brain was dedicated to music, just as there are parts of the brain dedicated to vision, speech, and touch. The most fundamental discovery of the last 20 years has been that there is no one, single musical center of the brain. Instead, music engages the entire brain.

When our ears hear the sound of music, the auditory cortex (the part of the brain dedicated to hearing) springs into action, separating the elements of speech (words) and the elements of pitch (notes and timbre), channeling them to different processing centers. The frontal lobe of the brain (the area behind the forehead) begins to analyze the structure and order of the music. At the same time, the memory bank deep inside the brain (the hippocampus) searches for anything in the music that is familiar and accesses it. The cerebellum (located at the base of the brain) updates and estimates when new beats will occur, and coordinates movement to the music. Meanwhile, the emotional centers at the core of the brain produce chemicals such as dopamine (the "reward" neurotransmitter) and oxytocin (the "bonding" neurotransmitter).



**Shane Scott**  
Harmony U  
faculty, Tenor of  
Lunch Break  
fullvoicetenor@  
gmail.com

## Music Changes the Brain

The brain also has the ability to reorganize itself by forming new pathways of connection among the neurons in the brain. Many studies have demonstrated that music can significantly stimulate this capability (known as *neuroplasticity*). For example, those who have suffered severe brain trauma to the speech centers of the brain may regain the ability to speak through musical therapy. Patients with deterioration in their motor skills may relearn basic motor functions by singing songs that explain how to walk, tie shoes, and other functions.

The ability of music to change the brain benefits everyone, not just those who suffer from debilitating injuries or diseases. As Dr. Charles Limb, associate professor of otolaryngology and head and neck surgery at Johns Hopkins University explains, music "allows you to think in a way that you used to not think, and it also trains a lot of other cognitive facilities that have nothing to do with music." ([bit.ly/ShaneBrain1](http://bit.ly/ShaneBrain1)). In addition to these cognitive benefits, music also deeply enriches us emotionally. "Singing is like an infusion of the perfect tranquilizer, the kind that both soothes your nerves and elevates your spirits." ([bit.ly/ShaneBrain2](http://bit.ly/ShaneBrain2)).

## Music and Emotion

As music taps into our memory banks, it creates a mental "home movie," recalling events from our past that we associate with various emotions, triggering an emotional response. In the West, we often associate music in a minor key with sadness, but this association is not true in many other cultures. What does seem to be universal are musical components that emulate the sounds of sadness, such as darker timbre (color), slower tempo, and melodic contours that sound like wailing or crying. When we hear sad music, we are reminded of the sounds of sadness from our past, and this triggers an emotional response. (Just like any bad memory can ruin an otherwise good day!)

The powerful connection between music, memory and emotion is the reason couples have songs that are special to them. Such songs elicit a mental slideshow of memories from a key turning point in the relationship. It also explains why those who have degenerative disease like dementia and Alzheimer's respond to music from their youth long after other mental processes have severely diminished.



## What it means to Barbershoppers Enrich lives through singing.

This is no empty slogan; it is an empirically proven reality! Music in general and singing in particular have wonderful benefits. But barbershop harmony, with its unique emphasis on the circle of fifths and seventh chords, is especially suited to provide the “balance between consonance and dissonance, and between harmonic tension and resolution, [that] seems to be essential—genre by genre, and individual by individual—to assure the emotional ups and downs that make music satisfying” (Norman D. Cook and Takefumi Hayashi, “The Psychoacoustics of Harmony Perception,” *American Scientist*, July/August 2008, p. 39).

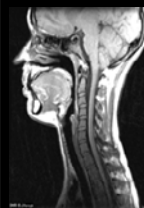
**Support music education.** Given music’s ability to rewire the brain and enhance and foster critical and creative thinking, it is important for barbershoppers to answer CEO Marty Monson’s call to action. Far too many school districts are truncating or completely eliminating music programs, shortsightedly diminish-

ing the demonstrable cognitive and behavioral rewards children receive through participating in music. Support choral programs in your area with “no strings attached.”

**Keep your internal home movie of emotions active.** It is easy to become so focused on the technical details of music that we overlook its most important impact: the emotional meaning of the music. The beauty of music is that while it inspires a story within us, it also sparks a story within the hearts of those who listen—not our story, but their own. Learn to make the story of a piece of music your story. For example, you may have never been called upon to attack an Iron Age city in ancient Palestine, but as you sing, “Joshua Fit the Battle of Jericho,” you might think of some formidable challenges you have faced in your own life!

Music integrates the unique human endowments of self-awareness, conscience, and imagination, unlike any other activity. Internalize the message of the music. This is the ultimate way to enjoy music from the inside out. ■

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## Cyber-Tune Classic

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# Diamond JUBILEE CHALLENGE



## CELEBRATING THE 75TH ANNIVERSARY OF THE BARBERSHOP HARMONY SOCIETY

Nearly every day, we receive news about a young person's life being changed by barbershop—a kid just joined as a Society member, a newly formed youth quartet has a twenty-something coaching them, a young man drawn to the music through Youth In Harmony programs has just certified as a judge—the list grows by the week. I hope you see yourself as one who helps makes this happen.

Prior to September 1st, the Society received a registration for the *twelfth* youth chorus coming to the International Youth Chorus Festival in Long Beach next January. (*At the same time last year, not a single chorus had yet registered.*) The Society is marching forward at a brisk new pace. Bold initiatives are becoming the standard, once wistful visions are becoming reality, expectations are rising each day, and good things are happening, friends.



Those who attended the Toronto International Convention watched us unveil Phase I of the **Diamond Jubilee Challenge** to celebrate the 75th anniversary of the Society. Chuck and Betty McCollum, from Williamsville, NY, kicked it off in style with a gift of seventy-five thousand dollars. Yes, \$75,000! They asked others to join them, offering to match all new members of the President's Council and Ambassadors of Song, as well as any increases current PC or AoS members gave. Thanks to Chuck and Betty's vision and extremely generous gift, the pace was set for others to follow. And they did.

At the close of the convention Saturday night, I was thrilled to announce that during that week over **\$90,000** was given to Harmony Foundation. The McCollum's \$75,000 + \$90,000 = **\$165,000**. *Has a nice ring, doesn't it?* That was Phase I.

I am pleased to announce that the vision cast by Chuck and Betty McCollum has inspired others to join together, creating **Phase II** of the Diamond Jubilee Challenge. Ten people have come together, and with a gift of \$7,500 each, have created another \$75,000 match. Same purpose, same amount. Isn't exciting what happens as a result of vision?

Thanks to these ten individuals, you are now being challenged to match another \$75,000. One \$75,000 gift, plus ten \$7,500 gifts creates a total possible match of **\$300,000**. I share this with you that you may understand the charitable enterprise you are part of. There is no doubt that your investment in Harmony Foundation is reaping dividends.

With Phase II of the **Diamond Jubilee Challenge**, we plan to make the Barbershop Harmony Society's 75th year truly unforgettable. Together, we can enable the Society programs to build faster, reach farther, and create a deeper, more profound effect than ever before. Together, we can change exponentially more lives than ever before. Together, we can make the music that makes a difference.

With a grateful heart,

Clarke Caldwell  
Harmony Foundation President & CEO



# Long Beach

M I D W I N T E R 2 0 1 4

We've all been there ... sitting at home, eating a chili dog, and watching Facebook posts roll in from friends living the dream at Midwinter. Everybody's having a blast and all you got was a jealous twitch and a chili stain on your couch.

Clean up your mess, pack your bags and get yourself to Midwinter Jan. 30-Feb. 2, 2014. It's like telling yourself, "Hey, you've been working really hard and deserve and epic break of barbershop proportions!"

This incredible week includes two blockbuster shows featuring acts unique to this event! How about full show sets from all the 2013 International Medalist quartets? And

wait until you see the special guests!

The Youth Chorus Festival proves that **REAL MEN SING** as talented young men take the stage and rock the house, and the best Seniors quartets in the world vie for the coveted title of International Seniors Quartet Champion!

Long Beach is the perfect setting for all of this excitement to unfold! Incredible weather, a fabulous theater for our shows and contests, excellent hotels—all within walking distance and plenty of world-class restaurants and nightlife just steps away. Why are you still sitting there?! Put down that chili dog and register today! ■

## WE'RE ON A BOAT!

This will be another one of those can't miss events. Thursday evening will kick off with a party on the historic Queen Mary for all convention attendees. This party will feature guest entertainers, including our current medalist quartets!



2013 Seniors champ Border Patrol

BORDER PATROL: MILLER PHOTOGRAPHY  
BACKGROUND: LONG BEACH CONVENTION AND VISITORS BUREAU  
QUEEN MARY: DESTINATIONS MAGAZINE  
QUARTETS AND CHORUS: LORIN MAY

# January 28 - February 2, 2014

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# Toronto Memories

**Lorin May**

Editor, *The Harmonizer*  
Society Marketing  
Team Lead  
[LMay@barbershop.org](mailto:LMay@barbershop.org)



**PHOTOS PAGES 13-26 BY BECCA GRIMMER (BG),  
LORIN MAY (LM), GARY MCBRIDE (GM), MILLER  
PHOTOGRAPHY (MP) AND SHAWN YORK (SY)**

**Adam Scott directs the  
megasing on Sat., July 6, at  
Roundhouse Park under the  
shadow of the CN Tower.  
Photo by Lorin May**



The following are selected excerpts from Lorin May's first-person audio journal during the 2013 International Convention in Toronto. Each comment includes his digital recorder's time stamp.

## SUNDAY, JUNE 30

**3:45 p.m.** Don't use the currency exchange in the Toronto airport. Just don't.

**4:12** Bus ride from the airport. A sign said it was 23 degrees outside, but I don't even need a jacket. Can you believe the speed limit is 100 here? And everyone is driving, like, 60. What's going on? I need answers. Where's a Mountie when you need one?

**7:40** Staff party at the top of the CN Tower. The guide said it's more than 550 meters high. Weird how it looks so much taller—the thing's got to be at least 1,800 feet.

## MONDAY, JULY 1

**8:44 a.m.** Toronto looks like Chicago if Chicago were hosting a crane convention. They've got more of those here than they have cars.

**1:33 p.m.** Needed to work through lunch on some stuff for the Saturday Night Spectacular. Options are limited 'cuz it's Canada Day, so I got takeout nearby. I watched a Blue Jays game while waiting for my El Paso Chicken. The waitresses wore cut-off shorts and cowboy hats and they had country music playing in the background. I got a passport and flew from Nashville for this.

## TUESDAY, JULY 2

**8:33 a.m.** Trying to find breakfast in the massive underground mall here. It's a zoo. If you don't watch your step, you can get trampled by a herd of suits carrying briefcases.

**1:53 p.m.** Looking at the 75th Anniversary exhibit. Wow, kudos to Grady Kerr and team. Y'all know he did the bulk of that 75th Anniver-

sary *Harmonizer* this year, too, right? A lot of skinny guys won this contest. "Take a Look at Me Now ..." Hey champs: Sing that while trying on an outfit from your championship year.

**1:55** Check out that suit from [1975 champ]

**Happiness Emporium.** Kids, take that as warning of what happens when you allow yourself to sing during the 1970s.

**2:06** Getting an official tour by Grady. They went all out to make this authentic, and all but a few outfits are the real deal. He mostly had to put together 25 years, 'cuz they had most of the other 50 from 1988. He's got a real hat from the original *Music Man* quartet and the original playbill with notes, corrections and deletions. Someone just asked Grady where he keeps all this stuff. "Everything here fits under my bed."

## Harmony Foundation Collegiate Barbershop Quartet Contest

**5:33 Kickback** (SWD) will probably finish in the middle of the pack and they were REALLY good. Southern Regional High School. Wow, they get good quickly these days.

**5:45** Two dad songs. Way to twist the knife for me, **Darlington Brothers** (JAD). [I lost my dad three months earlier.]

**5:48 Phantom Fifth** (SWD), wow, I love that basslead match.

**6:04** Cute stuff from **The Good Old Days** (MAD), and they sing well. No wonder, they're from Five Towns College. That's becoming Bowling Green University, part II. Anthony Arpino deserves some kind of award just for his facial expressions.

**6:25** Good stuff from **Ballistic!** (SUN) Andrew

Lujan—I swear that's the kid from Midwinter 2010. He was always hanging out by the taggers like he was hooked but too shy to join in. And now he's got confidence and charisma that's off the charts. Wonder what his story is? [He was 14 and had sung for three weeks with **HD Chorus** (SUN) and indeed got hooked that week. A few months later, he joined a Youth in Harmony teaching quartet, and last year he dropped 110 lbs.—two "game-changers." "Barbershop has essentially paved the way for my life," Andrew said. He's now a college freshman pursuing a music education degree.]

**6:53** Humongous applause for **'Shoptimus Prime** (ONT). They deserved it. Probably the best SP of any group so far. And yeah, they do get the hometown applause.

**7:03** Wow, **The New Edition** (CSD) came out



Andrew Lujan 2010



Andrew Lujan of Ballistic! after three years of barbershop



Harmony U, tag time



Society Board meetings



75th Anniversary exhibits



Harmony U, Comedy Hour

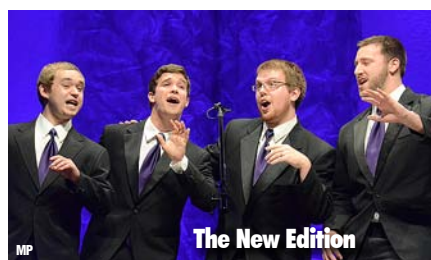


Grady Kerr



Anthony Arpino, The Good Old Days





of nowhere. That's a good group.

**8:07** I often talk about the bass-lead match, but let's talk about the tenor-bari match for **The Con Men** (JAD). They were ringing it off the charts! Tenor David Stessar, bari Russell Watterson.

**8:14** The first dog to appear on a quartet stage as far as I'm aware. Kelby Carlson's seeing-eye dog was all business, but **Phase IV** (DIX) was fun. "Little eyes where are you? Little eyes where are you? I can't see at all. Oh, doggie that I love so well."

**9:01** The affiliates have totally caught up—not just the Swedes. They used to be a few years behind, but not anymore.

**9:17** **The Newfangled Four** (FWD), where did they come from? That "Georgia May" song, wow. I was thinking, that tenor could almost pass for Joey Buss's brother. Wrong. It was Joey Buss. The guy won, like, four years ago with **The Vagrants** (FWD). You also had Nick Gordon from the 2011 champ, **Prestige** (JAD) up there winning silver with **The Sunny Boys** (SUN). There have been some great groups tonight.

**10:00** So the new quartet champs, most are new Barbershoppers except for Joey Buss, and all are first-generation. That's an A-level quartet. Let's hope they stay together.

### WEDNESDAY, JULY 3

**8:33 a.m.** Last year, I joked about how easy it was to spot a Barbershopper in Portland. It's even easier in Toronto. We're in the train station between the headquarters hotel and the venue, right where you get off for the financial district.





The bankers are the ones who know what “Armani” and “Gucci” mean. The Barbershoppers are the ones who look “happy.”

**9:09** Nobody’s feeding me any conspiracy theory-type material so far. Well, I did talk to a couple of members of the **Northern Lights Chorus** (ONT) about “The Gift” that **Westminster Chorus** (FWD) gave them when they released a video about their set a few weeks ago. But if Toronto’s parody video was a conspiracy, it was a public one. It John Mallet can put together a masterpiece video that fast, I can’t wait to see the set he had all year to write.

### Quarterfinals Round 1

**10:54** “Beautiful Dreamer” from **Vocal Edition** (FWD). Dave Davenport, haven’t even heard of him, but that’s a good, LOW bass.

**11:17** **Momma’s Boys** (EVG), all with the last name Kelly. All brothers? That’s the most out-of-the-box set we’ve seen in years—songs you didn’t know would “shop” and actual dance moves. Where have I see them before? [A five-year-old quartet, this is the first year it’s been all brothers. Two brothers’ wives are Zumba instructors, and they choreographed the non-barbershoppy moves. Aaron Dale’s arrangement of Cee Lo Green’s 2010 hit “Forget You” was a gift to lead, Ian, before he leaves on a church mission this year. All have played key roles in **Northwest Vocal Project** (EVG), which Ian formed several years ago as part of an Eagle Scout project. Tenor, Steven, helped found the **Mountain West Voices** (RMD) chorus, now chartering at BYU.]

**11:38** I love district contests, but not for the

same reason I love International. In district, you’d be lucky to see one or two groups of this caliber. Here, we have 50 of them.

**11:50** Shawn York [tenor of 2008 champ **OC Times** (FWD)] is shooting pictures nearby and I asked him what it’s like to hear all these groups singing their songs. He likes it because it means their legacy is continuing on. I said it’s partly because their repertoire was new to barbershop, partly because others can actually sing their songs. He said they specifically told Aaron Dale, “Let’s make this stuff that other people can sing.” Well, everyone’s still singing it.

**11:57** The local quartets are getting extra applause. They’ve earned it. Finally, the Canadians get home field advantage.

**11:58** Not one person has said, “Eh?” this week. But a million people have said something that sounds like “SOH-ree.” Maybe that’s French. No, probably Canadian.

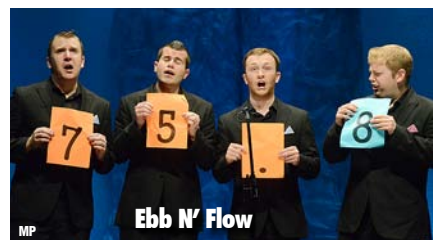
**12:15** Good performance by **Q-Tones** (SNOBS). Shawn York just told me a rule of

thumb: Shoot Swedish quartets from a wide angle because you never know when they are going to stick their arms out and do something crazy. It’s usually going to be on a chord they like instead of a musically significant moment. You know what? I think that’s true for all the Swedes.

**12:21** **Surround Sound** (RMD)—new guys, so we’ll give them a mulligan for singing the reigning champs’ signature song. Last time we heard “Love Me and the World is Mine,” it scored something like a 93 and was basically the coronation song for **Ringmasters** (SNOBS). Too soon. That’s like hanging your own painting of the Mona Lisa next to the original.

**12:57** So we’re 14 groups in and not a single attempt at humor. Hardly anything on the college stage, either. What’s up with this?

**1:11** Thank you, **Ebb N’ Flow** (PIO)—just what I asked for. A song about missing a 76 in prelims. [“Wait for the Wildcard, maybe / When the score goes drifting by / We would be



happy if we qualified / Onto Toronto, maybe, hang with Sean Devine ..."]

**1:33** A high lead post by the BASS of 4.0 (EVG). Good job, Ty Jensen.

**1:43** Two big standing Os. There's no chance **Instant Classic** (CAR) isn't making the 20. That's maybe even a finals contender. And David Zimmerman is the loudest tenor when he wants to be this side of Kipp Buckner. Wow, did that ring. Maybe these are the guys who inherit the Cinderella mantle from **After Hours** (ILL)—the college boys who have grown up really fast and look like they have a high ceiling.

**2:14** Huge standing O for **Musical Island Boys** (NZABS) on "Hakuna Matata." Biggest one of the contest so far. Yeah, they're in this for the win. The body language says so, too. And there we have the Music judges huddling ... no, wait, that's Presentation. Probably because they had *Lion King* flatulence jokes to deal with.

**2:55** Finally found a bookstore. Thought I could finally get a Canadian/English dictionary, but the clerk lady just gave me this look and kept walking. I thought Canadians were supposed to be friendly.

**2:56** Okay, on second thought, maybe it's just hard to find English-speaking employees in Toronto? Weird, because I know a lot of Canadians who speak English at nearly a native level.

## Quarterfinals Round 2

**4:51** They keep putting [2006 champ] **Vocal Spectrum** (CSD) up as mic testers. Is that just to cheese off the competitors? No, it's because nobody's ever said, "Hey, a little less Vocal Spectrum, please!" Except the quartets that have to follow them.

**5:10** I really liked **GQ** (LOL) doing "The Way You Look Tonight" as an uptune.

**5:11** Still waiting for somebody with a real gimmick. Come on, everybody, give me ugly outfits, give me funny lyrics. What's going on?

**5:19** That's finals material from **The Crush** (FWD). Do they still have women crushing on them? Looks like three of them got wives while being unwilling doppelgangers for **OC Times**.

**5:29** Thank you, **Shaken Not Stirred** (ONT), we needed that really bad. ["What Kind of Fool am I?" becomes "What kind of lead am I? / How did we qualify? / It seems they only asked us here 'cuz we all live nearby ..."] Thanks for bringing the funny. Let's have a lot more of that.

**5:44** "Blue Moon of Kentucky" by **Da Capo** (MAD). Nobody else gets to sing that until Da Capo wins or retires. It's the Mona Lisa thing I was talking about. Actually, that one sounds more like "American Gothic." You know, the farmer and the pitchfork painting.

**6:15** Thank you **95 North** (FWD) for suits we can talk about. Those just scream "corporate sponsorship." I'm thinking Chipolte Burritos® or

Reynolds Wrap® would appreciate a phone call.

**6:32** Thank you **The Party** (PIO) for TWO funny songs. "If We'd Only Learned to Sing" as a parody of "If I Only Had a Brain." How many times are we going to hear a song with a "Sean Devine" reference? What are we up to? Four? Too talented, too famous, too cool, and too Have-a-name-that-rhymes-with-everything. I dare you to rhyme something with "Marcellus Washburn" or "Patrick Haedler."

**6:45** **The Con Men** doing great stuff. A lot of these college quartets are ready for the international stage. They just haven't been doing it.

**6:54** **Masterpiece** (FWD) is killing it. Loved their new "Drown In My Own Tears." And this is probably the third time they've done "Where've You Been?" but this is probably the first time I REALLY heard it. That's how you sell a ballad. Here's a bonus: from where I'm sitting, I can finally see Alan Gordon.

**7:34** Pretty awesome "Lazy" medley from **A**







**Mighty Wind** (DIX). Man, their singing has moved up a notch! Big ovation for "Hallelujah I Love Her So." They're great at up-tempo rhythm stuff.

**7:56 Up All Night** (MAD) got three rounds of applause. I hope the judges know where the first parody ended, because the audience didn't. They've updated their TV set. What other quartet could do Nazi jokes and Brady Bunch jokes and even Hollywood racism jokes that are funny?

**8:07** They just announced that something happened to Steve Denino and some others and that's why his quartet is singing last. Gonna have to learn more about that.

**8:19** Gotta be kidding me. We made it all the way to **Hot Air Buffoons** (JAD) before there was a single Canada reference. What a missed opportunity.

**8:30** Two great new numbers from **Throwback** (SUN). "What Are You Doing New Year's Eve,"

which Sean Devine did when he sang doo-wop with **The Alley Cats**. "You Didn't Know Me When" is believable coming from them. They've got some ladies' men in that quartet.

**8:40** Good stuff from **After Hours**. Now they have Bryan Ziegler at bari. Wasn't he singing bass last night in a college quartet? [**The New Edition**, 4th place] Looks like everyone wants him to be their replacement guy.

**8:56** "I've Got You Under My Skin." A slight departure into Frank Sinatra for **'Round Midnight** (MAD), but they did it extra cool, so it's still their style. And that second one ["Hold Me, Thrill Me, Kiss Me"], just play that on endless loop. Don't ask me how a lead voice like Wayne Grimmer started out as the bari in this quartet. Love his arrangements. This could be the year they break into the finals. [They were in 10th place after the quarterfinals round and finished 12th.]

**9:07** And once again, **Forefront** (CAR) owns "Georgia." That's kind of scorched earth—nobody's going to be able to sing it again without being compared to their version. Drew Wheaton is replacing a gold medal tenor [Garry Texiera, 2004 champ **Gotcha!**] and not missing a beat.

**9:32** Look at that big standing O for **Lunch Break** (DIX). Just massive. Biggest of the contest so far. They did a new "99 Bottles" parody and all-new "Old McDonald's Deformed Farm" animals. [Lock-jawed gator; short-term memory-loss elephant; arachnophobic tarantula; an overly-stimulated, highly-caffeinated, hopped up on Red Bull, hyperactive sloth; enlarged prostate racehorse; Attention Deficit Disorder dog on Ritalin. ("Oh, hey, look over there. It's a squirrel ...")]

**9:49** What a lead post by **Common Core** (JAD)! Bass Steve Denino is wearing a cast and using crutches. Apparently, a car hit some pedestrians and somebody is in really bad condition. [George Viveiros passed away days later. See page 6 of the July/August issue of *The Harmonizer* at [barbershop.org/harmonizer](http://barbershop.org/harmonizer).] Glad we're in Vegas next year—nobody ever has to leave the building.

## THURSDAY, JULY 4

### Quartet Semifinals

**11:11 a.m.** It's Jersey Day for the judges. They're all wearing the cool local committee hockey



jerseys and they announced them with all the fanfare of a hockey game. Another one of the cool touches by the awesome local committee.

**11:31** An awesome SEMIFINALS mic test—usually we only get those in the finals. Great audience participation number from **Chameleon** (ONT). Joel Hilchey has that X factor. “18 Wheels on the Big Rig,” and they brought back the adding machine from **Lunch Break**’s “99 Bottles number and all the mayhem you could ask for. Well, the sound guys hate the mayhem on a mic test because they’re, you know, testing the mics. But great for the rest of us.

**11:38 Artistic License** (FWD). Wow, that was awesome. These guys are geniuses at song selection. That might be the best ballad we’ve heard so far. [“Looking At You/I Love You” was arranged for the quartet by Brent Graham.] That’s knocking on the door of the top 10.



**11:42.** I’m really liking **Artistic License**. They just keep showing you stuff you haven’t heard before. Who is doing these arrangements? [“Everybody Wants to Be a Cat” was arranged by bass Jason Dyer, who also competed in the college contest with **SBPC** (FWD).]

**11:49** Really liked “Who’ll Take My Place” from **The Allies** (JAD). They all pointed at Dave Calland when they sang “when I’m gone.” What does that mean? They’re going to can their lead if they don’t get back to the finals? Sorry, but I think **Artistic License** just took their place.

**11:58 After Hours**, the second round wonders. That’s a group gunning for the finals. That was two KILLER songs, “Put on a Happy Face” and “Come What May.” Wow! Your quartet wishes it was After Hours. There is no better group at getting a standing O. We may have not seen a better set this whole week. [Their semifinals set earned the fourth highest score of the round and leapfrogged them from 14th place to 7th place. They finished at 8th.]

**12:08 p.m.** Grateful for another genre-bending set from **Round Midnight**. I need to sort through my photos, and the coming scrum from the Music judges will give me time ... oh wait, that’s the Presentation judges. Music judges are staying

put. Betcha anything it has to do with the “get out the whipped cream” line.

**12:31** I’ve never heard **A Mighty Wind** sing better. Man, that bass-lead mix. Their bass, Drew McMillan, is freakishly good now.

**12:42** Great stuff from **Da Capo**. “Don’t Be a Baby”—love that group.

**1:09** Huge standing O for **Lunch Break** for the four-headed singer. Give them an A+ for concept. But there was pretty much no way the jokes could match up to that. They didn’t knock that one out of the park like yesterday. Maybe if we didn’t know them so well already, the family background jokes would have gotten more laughs. Not sure that’ll get them to the finals.

**1:17** That wild applause you are hearing is for Brett Littlefield of **Masterpiece** and his ridiculously low note at the end of “Tennessee Waltz.” Oh, and the rest of the song was amazing, too, but you already knew that. But did you know he’s actually been banned from singing in three states? His low notes damage certain kinds of masonry. No, really, true story.

**1:19** It’s not going to be like last year when I hear a bunch of barbershop conspiracy theories. I published them, so this year everyone watches their mouths around me. I don’t







know what to talk about, people.

**2:07 The Crush** ... crushed it. Wow, listen to that applause for "My Blue Heaven." Man, those guys are smooth.

**2:17** That was some pretty flawless singing from Rin- ... **Lemon Squeezy** (SNOBS). Oh, look, I almost called them **Ringmasters**. Oops. Well, you know that's what a lot of people are thinking. That's not an insult to either quartet.

**2:27** Good set from **Main Street**. But that's four songs with almost no comedy. They've always been the "sing great while owning the audience" guys. So far, they're just "sing great" guys. Who told them to stop doing what they do best?

**2:33** "Between You And The Birds And The Bees and Cupid." **Throwback**. You've got to listen to the end of their tag. Unreal.

**2:45** So here we're watching Mark Fortino [**Premium Blend** (CSD)] in the semifinals, which is what a whole generation has come to expect every year. But his brother, John, isn't here, which we haven't seen for at least 20 years.

**2:56** "Now is the Hour." **Musical Island Boys** have the richest sound of any quartet. You can tell they've been singing together longer than anybody else. Good applause, but it's not the jump out of your seats applause that some of these groups have been getting. So far, that goes to **After Hours**.

**3:07** You know, I listen to barbershop on headphones while I work and it doesn't sound half as good as what I'm hearing here. The ring, the power, you've got to hear it live over an international-level sound system. A good set of headphones is a tin can compared to this. Kudos to the sound guys.

**3:16 Hot Air Buffoons** did their crash test dummy set again. Their lead, Mark Lang, has the pipes of an opera singer, but you only remember the funny. You know, they don't give him enough credit. Wait a minute ... I produce a magazine, so I guess that makes me a "they." Hey, Mark, here's some credit.

**3:24 Frank the Dog** (MAD) just sang "One



for My Baby and One More for the Road." They anchored that stretch in Philly where four groups sang it in a half hour. Didn't they read the magazine? But it's not like they needed me to tell them why nobody sings that anymore. Maybe the embargo is over?

### World Harmony Jamboree

**5:33** Crowded to the hilt. Show up in Toronto to hear a German group sing a barbershop arrangement of a black gospel spiritual and blow your mind. Groups from all the larger affiliates are here, and they all bring something new. This is the show that you just don't miss. It's also probably the most media-friendly show we've got.

**5:36** We just happen to have a women's international champion here—**North Metro Chorus**. You know it's a stacked show when the **Ambassadors of Harmony** (CSD) don't have top billing.

**5:53** I'm walking around and listening in on some of the rehearsals right now. I heard







**Westminster Chorus** from behind a closed door and thought, "How can anyone else think they have a chance to win this?" Then I heard **Toronto Northern Lights** and thought, "Oh, that's how." This is going to be a really interesting contest.

**5:54** Everywhere you turn, there's somebody you've seen on stage rehearsing. They're rock stars here, and they should be. They've worked just as hard. And Barbershoppers don't trash their hotel rooms with all-night parties or demand a bowl of green M&Ms backstage or anything like that. Well, I understand [2009 champ] **Crossroads** does that, except for the M&Ms. They demand a bowl of blue ones.

**7:11** Eating my first Poutine. You know what? It tastes just like cheesy French Fries and gravy. It's good, but there's a reason some regional foods stay regional. Sorry, Canada. Or "SOH-ree." This is good enough to finish, but it'll tide me over until I die. Which will happen a lot sooner I keep eating Poutine.

#### AIC Show

**8:01** **Happiness Emporium** [1975 champ] might be the only champ besides the **Suntones** [1961] that'll still put on a great show 50 years after they won. Just 12 years to go, guys.



**8:16** **Vocal Spectrum** [2006 champ] does "South Rampart Street Parade," still the highest college score of all time. In 2004, everyone thought the sky was the limit with this group. Wrong. They left the solar system years ago.

**8:21** **FRED** [1999 champ] does something not absolutely weird: their "Can Can" song. Maybe Rick LaRosa used up all his weird on **Lunch Break** and **Salem** and **Toronto** this year.

**8:34** Jim Henry [**Crossroads**] plays against type as an arrogant, tone deaf opera singer. "I'm Tone Deaf." You have to be pretty good to get laughs for singing out of tune that much.

**8:51** Toronto is not as weird as Portland. Everyone you run into in this part of town is either a Barbershopper or a banker. Or coming back from a Blue Jays game. Note to self: Go to a Blue Jays game and interview a Barbershopper who's a banker.

**8:57** Now I understand "You've got to have a silly name" by [1999 champ] **FRED**. It was based on a **Chiefs of Staffs** [1988 champ] song, "They Wrote Them in the Good Old Days." After they borrowed it from the **Suntones**.

**9:00** "I Used to Call Her Baby." That song was my first moment of barbershop glory, singing in front of a packed auditorium in college. I didn't know it was the **Chiefs** who gave us that moment.

**9:09** And there goes **Joker's Wild**. The 1994 champs, the year my quartet joined the Society and stole all their repertoire. I owe a lot of good times to them.

**9:15** These are the groups that provided the sound track for the last 22 years of my life.

**9:22** **Storm Front** [2010 champ] does "Please Marty Monson, Turn the Ship Around." That's pronounced MUN-son, guys. Just so you know, he's turning the wheel really hard and he's got us pointed in the right direction. But y'all out there gotta put the wind in the sails.

**9:27** "If I Had My Way," by [2004 champ] **Gotcha!** That was their coronation song. **Max Q** [2007 champ] had all the buzz that year and





Westminster Chorus

sang the same song. Gotcha! killed it with that version a few minutes later and never looked back.

**9:36** "I'll Be Seeing You" by [2011 champ] **Old School**. Oh. My. Heavens. Rewind that please, I want to hear that again!

**9:41** "Yes, Sir, That's my Baby." One of my first barbershop songs. Thanks [1963 champ] **Town and Country Four**—I didn't know I owed you that. Thank you **Old School** for making it sound new.

**9:45** Some guy in the crowd is shouting "You still got it! You still got it!" to **Ringmasters**. Funny. They're going to be one of our greats.

**9:54** "California Girls" An eight-part arrangement where they invited **Vocal Spectrum**. We're some of the lucky few who get to hear that live.

**9:57** "All Shook Up." And Emmanuel [Roll, **Ringmasters** bari] just cannot keep it in his body. He is so awesome. These guys could make their living at this. Wait, they kind of do.

**10:06** That was a cool scene. **Ringmasters** is taking applause out front and they suddenly turn around when they realize that the **AIC Chorus** switched to Swedish, and Doug Harrington [1989 champ **Second Edition**, their main coach] is leading them. They did not see that coming.

**10:14** So there's a great way to end the AIC show. Jay Giallombardo's "Anthems/Ode to Joy." Put that at the end of the quartet finals—ev-

erything else is anti-damatic after that.

**10:34** Yup, there is always a Blue Jays Game just getting out. As we walked out of the Air Canada Centre, there was this group singing a cool version of the [U.S.] National Anthem. I realized, oh yeah, this is the Fourth of July. No fireworks here tonight. And no Denny's.

**10:39** So I'm walking through the train station and I see a guy wearing number 28 Rasmus. I thought, "Hey, there's a **Ringmasters** fan." [lead Rasmus Krigström] And then I realized it wasn't one of the convention volunteer shirts but just a fan jersey. I'm guessing a hockey player from Sweden. [Actually, a Blue Jays player from Alabama] The shirts look EXACTLY the same from the back. Wish I'd had my camera out.

**10:50** Not as much tagging tonight, but enough to drown out these two piano players playing "Five Foot Two" as a wicked duet in the lobby. This is how to identify the Barbershoppers who aren't in the chorus contest tomorrow. Everyone else is in rehearsals or in bed.

## FRIDAY, JULY 5 Chorus Contest Round 1

**10:18 a.m.** Gotta get the story on **RSVP** (DIX). This is almost a brand new chapter, already on the international stage.

**10:47** The tag for **New Tradition** (ILL) sounded like the old New Tradition. New Old Tradition? Is there a joke somewhere? I bet they're happy that Jay Giallombardo returned.

**11:07** **Circle City Sound** (CSD): Great Pinnocchio set. Production values up there with **The Alliance**. I love how they staged the puppet turning into the kid. That was magical. Fastest load and reload you'll see for elaborate set pieces like theirs.

**11:15** Now that was something I've never heard. An absolute moment of silence that was never asked for after Russ Foris received the posthumous Master Director award. [The former **Midwest Vocal Express** (LOL) director died April 10, 2013.] What a great man. There was not an ounce of "artificial" in him, no interest whatsoever in self-promotion. For a director you could never spot on stage, he made a huge impact. It's because of him that a lot of choruses sing to the audience and not to the director.

**11:38** The **Salem Senateaires** (EVG) TRY to do it again, but lightning doesn't strike twice. A lot of that went over my head. About a million cameos. Why were all those past champion monks just standing there, saying nothing, doing nothing? The audience laughed only a little more than



Circle City Sound



Salem Senateaires



those guys. Ah, the risks of comedy ... This is the second consecutive year that Jim Henry has "died" on stage with the Salem Senateires.

**11:57** 15-minute set by **Westminster**. Wow, that was good. This is still a contest—they didn't slam the door shut. I overheard some of their rehearsal yesterday and I don't know whether today was their A-game. Singing at 8-something a.m. California time probably didn't help. **Toronto** sings last. Let's see if it helps like it helped **Salem** last year. That was very good, very emotional. It was probably good that Westminster prepped the audience with a video a few weeks ago. That was way outside their usual formula.

**12:13 p.m.** Interesting set by **Voices of California** (FWD). The last time we saw fish flying in the air was 2006. They had pizza throwers, sushi chefs

and **Lunch Break** appearing. When you choose a comedy set, it's either out of the ballpark or flat.

**12:34 Atlanta Vocal Project** (DIX). That's the only way you can get a woman on stage: she's got to be your director. Or co-director, in this case. They didn't break any rules—Becki Hine is a legit director and she did wave her arms quite a bit. But I'm going out on a limb and saying that being the director's wife probably helped her get the job. A wild theory, I know. The story had something to do with Tony Bennett and bad guys and dancing and gazing into your real-life husband's eyes. I didn't follow it. But I guess the mood would have been different if instead of her they'd had "Pookie" Carlson in drag. Wait—was he the Tony Bennett guy? Had to be.

**1:14** That is a HUGE ovation for **Vocal Evolution** (BHA) from Perth, Australia. Nobody was expecting them to be that good. Their director, Lionel Peirson, is really young, basically the Justin Miller of Australia.

**1:18 Upstate Harmonizers** (SLD) did rainstorm sounds before the lights came up. Cool effect.

**1:42** "This joint is Jumpin'" by the **Pathfinder Chorus** (CSD). Man, that was really good. Talk

about energy. Sounded like they were wearing out at the end, but still great. That's probably top 10. I also like their "insert cameo" dig at everyone else. Amen.

**1:54** So, **Men of Independence** (JAD), how come we haven't seen you here before? Gary Lewis has put together a really good chorus.

**2:04** Presenter Mike Maino: "Let's just say, 'There is no transportation problem. The busses just haven't arrived yet.'" Contest has actually gone pretty smoothly. These days, they ask choruses ahead of time how long their set will be including setup and tear-town. That's gotta help.

**2:14 Chorus of the Chesapeake** (MAD). That was pretty good. A guy about halfway back was shouting "EEEEEEEEYYYYYAAAAA!!!!!" a second before the applause on both songs. It was this huge, involuntary squeal of joy right from his gut breaking the split second of silence. No complaints here. You can't contain enthusiasm.

**3:18** Okay, so contest trends we're seeing so far: The million-song medley while trying to be funny thing. We saw a lot of that in the first half, and NOBODY landed a punch. I mean, it dis-





tracted. You had to remind yourself that there was some really good singing going on up there.

## Chorus Contest Round 2

**4:42 Great Plains Harmony** (LOL)—you've got this BIG chorus from North Dakota. Wonder if they've ever been here before. And they sound good. How many unknown choruses are out there doing great things in their communities?

**4:59 THX** (SUN) does "Lucky Old Sun." No choreography, but they're one of the best sounding choruses we've heard so far.

**5:13 Great Voices of Gotham** (MAD) piece. That's a really catchy melody, but I don't remember where it's from. [*"The Way"* by **Fastball** was a 1998 pop song arranged by chorus member and first-time barbershop arranger Josh Erlich. With an average age of 28, the chorus had "wrecked its brains" to find a top 10 tune from their generation that "shopped." Josh then remembered this ear-tickling tune.]

**5:28** The pre-**Alliance** set-up is longer than the longest actual set we've seen today. Don't do that just before dinner, dudes.

**5:49** Twenty-three minutes to set up **The Alliance**. Apparently the judges knew in advance. That would have been helpful information to the rest of us. It was really good once it got going, but we were ready for it to end before it started. Could have run a couple of miles and showered and still gotten back before the opening pitch.

**6:01** That may be the first Eric Clapton song we've heard on the international stage. Very nice rendition of "Tears in Heaven" by **Brothers in Harmony** (MAD). They're really growing.

**6:38** Really classy Greg Backwell Hall of Fame presentation. Man, that guy has done a lot.

**6:53** Someone said dark horse for international champion. They weren't blowing smoke. **Alexandria** (MAD) gets a massive ovation on both songs. They've always been the best dancing chapter, but that was spectacular. That made "Step In Time" look like a waltz. They're back to "elite" level—the "we're next" tier. That's probably better than what they were doing back when they were gold medalists. [*The set scored higher than all but one of their past four gold medals.*]

**7:15 Vocal Revolution's** (NED) costumes deserve some recognition Most, um ... memorable?

**7:32 Sound of the Rockies** (RMD) was going for it all. The "Stepping Out" medley was really good. Lots of dancing. The problem with these contests is you don't get to play defense. There are some other amazing acts here.

**8:25** Greg Lyne? Hall of Fame? What's that quote from *Aladdin*? "I think I'm going to have a heart attack and die from 'not surprised.'"

**8:28 Northern Lights** are coming out with the stage lights on. There's a celery coming out and ... wow, look at that broccoli. Talk about going



overboard on the costumes. We know what the Northern Lights kids are going to be wearing for Halloween. This is going to be fun.

**8:40** That was a standing O that wouldn't end—58 seconds, and it built louder and louder until the stage lights finally went out. Who would have thought that a bunch of guys dressed as vegetables could do such a moving final song! That was powerful! They made you laugh then they made you cry. Wow! Man, did they sound good. They just may have won this thing. The crowd sure thinks so. It ain't just home-town advantage—they really may have won this.

**9:14** The co-directors of **Ambassador of Harmony** will be Jim Henry and Jonny Moroni [*bari of 2006 champ Vocal Spectrum*]. Equal billing from now 'till forever. Quite the swan song set for the now not-reigning international champ.

**9:19** **The Alliance** finally gets their medal. Long time on the cusp. Good job, Alliance.

**9:24** The crowd absolutely went nuts when they announced second place. Cheering went on forever and then the crowd started chanting "TN!! TN!!" Guess who was chanting along with them? **Westminster Chorus** director Justin Miller.







2013 International Chorus Champion Toronto Northern Lights Chorus



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Toronto earned that one—no question about it. Listen to the buzz in the audience for this.

**9:31** They won by two points. Sweet Adelines and Harmony, Inc. champs are also from Toronto. Convention manager Dusty Schleier just told me, "Canada's taking over the world."

**9:40** Not quite the energy in the arena concourse that we saw when the **Ambassadors** knocked off the **VM** in 2009, but something close to that. How many silvers did **TNL** have before getting this gold? [five consecutive silvers from 2001-06, six bronze between 2000-11]

**10:06** Just talked to Mike Lietke of **Midwest Vocal Express** [creator of "The Fish" and "Plastic Soldiers" sets] at Harmony Foundation's Ev Nau retirement party. Mike talked about all the beautiful lines and segments he'd reluctantly left out of various MVE sets because they didn't move the story along. ["An International set is a 10 minute sitcom. You really don't have a lot of time to say anything."] Paraphrasing his critique of a lot of today's comedy sets: Too many 'favorite' jokes that should have been cut because they didn't develop the story. They needed to spend more time setting up a few really good jokes.

**11:57** Have been doing a lot of tagging in the HQ lobby. The place is packed—I can't even make it up to the **Ringmasters** party and Canada party upstairs, I keep running into people I want to talk to or sing with. People want to see my pictures. Somebody showed me a Facebook picture where his mom just pointed a camera at the Webcast.

## SATURDAY, JULY 6

**12:45 a.m.** Barbershop culture isn't built for us morning people. My usual wake-up time is earlier than a lot of these taggers will go to bed. I asked a judge how he scored **Toronto**. He said, "Not high enough." He immediately regretted what he wrote. He would have been devastated

if his score had made the difference. C&J has some cool solutions to that coming up. [See "Scoring Variances" story this issue, pp. 48-50.]

Talked to an affiliate president who asked what the reaction would be if an affiliate quartet wins twice in a row. I said nobody would blink.

Hoping I meet **The Nylons** tomorrow. Our college show choir once shared the stage with them. I wouldn't have tried barbershop if The Nylons hadn't first hooked me on a cappella.

**9:09** A guy asked another, "How do you feel?" Answer: "Great, that was one the best experiences of my life." But his chorus didn't win! How is this possible? And yes, that was sarcasm.

**9:24** I think we've reached chorus contest parity, like the NFL—nobody's a lock to win anymore. We've had five different champs over the past eight years. **Vocal Majority** and **Masters of Harmony** will go head to head for the first time next year. That's supposed to be the big storyline, but you could see **Great Northern Union** or the



Harmony Marketplace



Sing with the Champs



**Alexandria Harmonizers** finish ahead of either of them. Every chorus contest since 2006 has gone down to the wire. It's never been better than this.

**9:32** And **'Round Midnight** was at 10 at the end of the quarterfinals. If they could have matched the first round, they might have made the finals. Only missed mic test by two points.

**9:48** **Toronto** won while taking a lot of big roles in an absolutely amazing local committee.

**12:12 p.m.** The MegaSing was fun. Some good media coverage. Not a lot of young guys here. They were tagging in the lobbies all night. Half of them are probably not awake yet.

**1:15** We sat down in Chipolte next to two members of **The Fishbowl Boys** from Australia. One tried to convince me that a species of carnivorous koala is evolving there. Luckily, I'm not as gullible as I look. Now, his story about kangaroos evolving fangs—I bet that one's legit. Justin Miller came up to shake their hands and I asked him if he thought singing at 8:30 a.m. Pacific time hurt **Westminster's** scores. Shouldn't have asked; he didn't answer. Later, a guy at the next table heard us woodshedding and asked us to sing "Happy Birthday" to his rather stunning wife. The Australian guys didn't need much convincing. If barbershop chords don't hook you, just watch a woman melt when you sing to her, and you'll get hooked anyway.

**1:16** Oh, and the lady and her entourage that we sang to were on their way TO a Blue Jays game. So I take back what I said about how there's always a Blue Jays game getting out.

**4:44** A founding member of **The Nylons**, Paul Cooper, directs the **Battlecreek, Mich. Chapter** (PIO). How come I never knew that?

**5:35** Heard a story about past international president Jim Richards. He was in the 1963 quartet contest in Toronto and wanted to sing again this year, but his chorus barely missed qualifying. So Steve Delehanty let him sing with the **Westchesteraires** (MAD) for the mic test. Jim practiced with them this week and performed today.

**6:57** The **Saturday Night Spectacular**—I helped script it and it still moved me. Probably because it's all real. That's just the opening salvo for an emphasis that isn't going away. (See page 45.)

## Quartet Finals

**7:46** Big standing O for "I Just Can't Wait to be King." **Musical Island Boys**. Fantastic, but I can't tell whether that ovation has "champion" written on it. Nobody's put this out of reach for everyone else. This'll be one of those close ones.

**8:06** "Old Friends" by **Masterpiece**. That was sweet. They've had maybe just a couple of noticeable glitches on songs this week. They're just so good at drawing you into the song that the tiniest hiccup snaps you out of it. Nobody's been perfect this week. But the judges don't seem to

ding you much for a little glitch if the rest of the performance is great. It'd be kind of like noticing Audrey Hepburn has a zit. You can see it, but you can't seem to care.

**8:17** Big, loud standing O for **Via Voice** (EVG). That was one gutsy, love-us-or-hate-us kind of statement. Those parodies about how barbershop has changed too much? They hit back and said we need more guys like them if we really want to preserve barbershop. They want to go

back to the good old days ... when groups got to innovate and sing new and popular songs and not be treated like the bad guys. They threw in a ton of patter and bell chords and other stuff that was mainstream barbershop a long time ago but now the judges have to ding you if you do it too much. [From their "It's Still Rock 'N Roll to Me" parody: "Nowadays you can't be so 1920 / Let's all sing the music people know, 'cuz there's plenty / Jazz, rock, folk, pop, even if



our scores drop, it's all barbershop to me."]

**8:27** "You Took Advantage of Me." **The Crush** is getting the thundering ovations. The crowd loves these guys. I'd like them to medal. [They finished sixth.] There's no clear champion this year—too many top-shelf performances. I'd say **Forefront** was the most consistent, but I doubt they won.

**8:47** That was awesome stuff from **A Mighty Wind**. [Clay Hine: "I haven't felt that lost since the Tony Bennett Medley." Tim Brooks: "You think that was bad? We're the ones who had to watch it."]

**8:54** "Be Mine." **Tony Colosimo** [lead, *Da Capo*] can do anything with his voice, can't he?

**8:56** I jinxed him. His voice cracked on the last note. Last guy you'd expect that to happen to.

**9:06** **After Hours** can sing "Where The Southern Roses Grow" and not make you wish you were hearing **The Gas House Gang** [1993 champ]. Of course, they have Eric Dalbey [lead, *Vocal Spectrum*] as their coach, and he's the biggest Gas House Gang fan of all time.

**9:17** **Main Street** does an audience participation bit where they give the answer before they read the question. [Answer: "A potato, Sean Devine, monk jokes." The question: "Name a spud, a stud, and a dud."] NOW they do comedy. Wish they'd done more. Bet I'm not alone.

**9:29** It wasn't just a joke—I think **Via Voice** expects to take a really big hit for their parody. I'll tell you what I just saw. The other finalists are watching **Ringmasters'** swan song near the back stage entrance—a lot of standing around and talking because they'd rather think about anything else while they wait. Same thing every year. And then you've got [Via Voice bass] Tom Metzger way down the hall relaxing and watching where there's a place to sit. It's like it



hasn't crossed his mind that he might need to be nearby when they announce the medals. [The "statement" parody ended up getting the quartet's highest score of the week. They finished ninth.]

**10:00** And **Masterpiece** wins it. Seven gold medals among the four guys. Congrats, Southern California got its gold this week.

**10:02** A couple of quartets really had to paste on smiles when they came on stage. I don't

blame them for being disappointed. I'd say three quartets came to Toronto with a legit shot at gold. They all had their moments. **Masterpiece** obviously had the most. Congrats, they earned it. A photo finish. **Musical Island Boys**—man, three silvers in a row. **Max Q** [2007 champ, 3 silvers] should send them flowers. [Masterpiece won the first two rounds, MIB won the finals round.]

**10:06** What, was the big trophy not on stage with **Masterpiece**? This is second-hand, but I heard the guy who brought it backstage said that nobody asked for it. I think it was here at stage left and everyone else was at stage right. They probably thought he'd never brought it. Whoops!

## SUNDAY, JULY 7

**6:40 a.m.** Half the people in the airport's U.S. Customs line are Barbershoppers. Cranky Barbershoppers, a lot of us, after spending a long time watching people who showed up after us get moved ahead. Nice system. You know how hard it is to make Barbershoppers cranky after a week like this? Somebody just said to me, "Maybe we can all sing a Polecat." Not happening. Those customs agents look like they've never cracked a smile in their lives. And they have guns.

## MONDAY, JULY 8

**5:32 p.m.** I just saw pictures of the flooding in Toronto. We just missed it. Did it cancel today's Blue Jays game? No, I don't have to check to see if they're playing today. ■





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**2. Musical Island Boys (NZABS)**

Jeff Hunkin (T), Marcellus Washburn (L), Matt Gifford (Bs), Will Hunkin (Br)  
 Jeffrey: [quartet@musicalislandboys.co.nz](mailto:quartet@musicalislandboys.co.nz),  
[www.musicalislandboys.co.nz](http://www.musicalislandboys.co.nz),  
[www.facebook.com/musicalislandboys](http://www.facebook.com/musicalislandboys)

Who's Lovin' You?	446	437	436	2653	88.4
Hakuna Matata	439	450	445		
Hard Times	447	432	442	2661	88.6
Now Is The Hour	452	440	448		
Childhood	452	449	442	2688	<b>88.9</b>
I Just Can't Wait To Be King	449	453	443		

**1. Masterpiece (FWD)**

Brett Littlefield (Bs), Alan Gordon (Br), Patrick Haedtler (L), Rob Menaker (T)  
 Rob: [robmenaker@gmail.com](mailto:robmenaker@gmail.com), 310-327-3788  
[www.masterpiecequartet.com](http://www.masterpiecequartet.com)  
[www.facebook.com/masterpiecequartet](http://www.facebook.com/masterpiecequartet)

Song Title (in order of performance)	Music	Presentation	Singing	Points for round	Cumulative average (final average in bold)
Drown In My Own Tears	443	437	441	2683	89.4
Where've You Been?	458	452	452		
Tennessee Waltz	452	440	448	2686	89.5
Oh Susanna	452	447	447		
Sweet Lucy Brown	447	436	447	2672	<b>89.3</b>
Old Friends	452	443	447		

500 possible points per song per category, or 1,500 per song/3,000 per round

**3. A Mighty Wind (DIX)**

Clay Hine (Br), Drew McMillan (Bs), Tim Brooks (L), Paul Betancourt (T)  
 Tim: [timb@psasecurity.com](mailto:timb@psasecurity.com), 770-329-7169  
[www.amightywindquartet.com](http://www.amightywindquartet.com)

Up A Lazy River	451	442	437	2648	88.3
Hallelujah I Love Her So	444	436	438		
Wind My Way	444	431	434	2620	87.8
All About Love	442	433	436		
Frim Fram Sauce	449	442	440	2656	<b>88.0</b>
Bill Grogan's Goat	444	445	436		

**4. Main Street (SUN)**

Mike McGee (Br), Myron Whittlesey (Bs), Tony DeRosa (L), Roger Ross (T)  
 Roger: [rarchloe@cfl.rr.com](mailto:rarchloe@cfl.rr.com), 407-595-5359  
[www.mainstreetqt.com](http://www.mainstreetqt.com)

They All Laughed	444	447	430	2610	87.0
Down By The Old Mill Stream	434	429	426		
I'll Be With You In Apple Blossom Time	439	433	432	2603	86.9
Black Eyed Susans Medley	442	431	426		
My Blushin' Rosie	440	435	429	2612	<b>86.9</b>
Coney Island Washboard Roundelay	436	445	427		







## 5. Forefront (CAR)

Drew Wheaton (T), Kevin Hughes (L), Brian O'Dell (Bs), Aaron Hughes (Br)  
 Brian: [beeyosings@gmail.com](mailto:beeyosings@gmail.com), 614-519-3272  
[www.forefrontquartet.com](http://www.forefrontquartet.com)

Georgia On My Mind	431	431	431	2570	85.7
Baby, It's You	426	424	427		
You Don't Know Me	432	427	425	2567	85.6
Since I Fell For You	430	425	428		
If You Love Me, Really Love Me	448	443	433	2621	<b>86.2</b>
Put Your Arms Around Me, Honey	438	430	429		

## 6. The Crush (FWD)

Matt Gray (T), Josh Szolomayer (L), Paul Tabone (Bs), John Brockman (Br)  
 Paul: [info@thecrushquartet.com](mailto:info@thecrushquartet.com), 949-237-8041  
[www.TheCrushQuartet.com](http://www.TheCrushQuartet.com),  
[www.facebook.com/TheCrushQuartet](https://www.facebook.com/TheCrushQuartet)

Let's Do It (Let's Fall In Love)	422	427	422	2531	84.4
Mr. Success	423	419	418		
Feeling Good	431	425	427	2559	84.8
Heaven Medley	427	424	425		
The Nearness Of You	440	435	435	2618	<b>85.6</b>
You Took Advantage Of Me	441	433	434		



## 7. Throwback (SUN)

Alex Rubin (T), Sean Devine (L), Aaron Stratton (Bs), Dan Rubin (Br)  
 Alex: [alex@barbershopchorus.com](mailto:alex@barbershopchorus.com), 954-636-7372  
[www.facebook.com/throwbackquartet](https://www.facebook.com/throwbackquartet)

What Are You Doing New Year's Eve?	425	421	424	2546	84.9
You Didn't Know Me When	426	420	430		
Between You & The Birds & The Bees & C	431	426	429	2567	85.2
To Make You Feel My Love	430	427	424		
There I've Said It Again	430	424	432	2580	<b>85.5</b>
Let's Do It (Let's Fall In Love)	432	433	429		

## 8. After Hours (ILL)

Tim Beutel (T), Benjamin Harding (L), Dan Wessler (Bs), Bryan Ziegler (Br)  
 Dan: [ahquartet@gmail.com](mailto:ahquartet@gmail.com), 309-253-9545  
[www.ahquartet.com](http://www.ahquartet.com)

Jazz Came Up The River From New Orleans	419	409	420	2495	83.2
Do You Really Love Me?	421	410	416		
Put On A Happy Face	434	436	433	2612	85.1
Come What May	436	435	438		
Song's Gotta Come From The Heart	426	423	421	2552	<b>85.1</b>
Where The Southern Roses Grow	427	427	428		





### 9. Via Voice (EVG)

Doug Broersma (L), Joseph Livesey (T), Tom Metzger (Bs), Mark Metzger (Br)  
Tom: [tmetzger@gmail.com](mailto:tmetzger@gmail.com), 604-255-2594  
[www.vvvocals.com](http://www.vvvocals.com)

As Long As I'm Singin'	430	415	420	2529	84.3
Come Rain Or Come Shine	426	421	417		
Born To Be Blue	427	422	424	2547	84.6
Just One Of Those Things	431	423	420		
Sunday Kind Of Love	429	423	421	2562	<b>84.9</b>
It's Still Rock & Roll To Me	435	435	419		

### 10. Da Capo (MAD)

Ryan Griffith (T), Tony Colosimo (L), Wayne Adams (Bs), Joe Sawyer (Br)  
Anthony: [dc@dcsingers.com](mailto:dc@dcsingers.com), 609-2DA-CAPO  
[www.dcsingers.com](http://www.dcsingers.com), [www.facebook.com/dcsingers](http://www.facebook.com/dcsingers)

Blue Moon Of Kentucky	429	424	425	2549	85.0
Stormy Weather	426	419	426		
You Don't Know Me	426	422	424	2555	85.1
Don't Be A Baby, Baby	433	423	427		
Come Live With Me	425	422	416	2526	<b>84.8</b>
Hallelujah I Love Her So	426	421	416		



**Saturday, July 6, 9:40 p.m.** While members of **A Mighty Wind** were onstage accepting their third-place bronze medals, **Musical Island Boys** (foreground) and **Masterpiece** (background, in white) anxiously awaited the announcement of the silver medalist.





Let's Just Stay In	420	431	420	2517	83.9
All I Need Is The Girl	413	420	413		
Looking At You/I Love You (Medley)	411	420	418	2508	<b>83.8</b>
Everybody Wants To Be A Cat	417	420	422		

### 11. Artistic License (FWD)

Todd Kidder (T), Rich Brunner (L), Gabe Caretto (Br), Jason Dyer (Bs)  
 Gabe: [gcaretto@voicesofcalifornia.org](mailto:gcaretto@voicesofcalifornia.org), 209-740-8525  
[www.artisticlicensequartet.com](http://www.artisticlicensequartet.com)



I've Got You Under My Skin	424	424	416	2524	84.1
Hold Me, Thrill Me, Kiss Me	423	420	417		
Can't Take My Eyes Off Of You	417	417	411	2499	<b>83.7</b>
Nothing Can Change This Love	421	419	414		

### 12. Round Midnight (MAD)

T.J. Carollo (Br), Jeff Glemboski (Bs), Wayne Grimmer (L), Larry Bomback (T)  
 Larry: [info@roundmidnightquartet.com](mailto:info@roundmidnightquartet.com), 646-657-8492  
[www.roundmidnightquartet.com](http://www.roundmidnightquartet.com)



Beautiful Dreamer	423	422	416	2514	83.8
Ding Dong The Witch Is Dead	420	418	415		
The Desert Song	424	418	418	2507	<b>83.7</b>
Who'll Take My Place When I'm Gone?	419	414	414		

### 13. The Allies (JAD)

Casey Parsons (Br), Jared Wolf (Bs), David Calland (L), Puck Ross (T)  
 Contact: [info@thealliesquartet.com](mailto:info@thealliesquartet.com), 260-ALLIES4 (260-255-4374)  
[www.TheAlliesQuartet.com](http://www.TheAlliesQuartet.com), [www.facebook.com/TheAlliesQuartet](http://www.facebook.com/TheAlliesQuartet)



Love Letters	418	408	408	2477	82.6
Steppin' Out With My Baby	422	409	412		
Love Walked In	429	423	422	2530	<b>83.5</b>
Love Me	422	414	420		

### 14. Lemon Squeezy (SNOBS)

Alexander Löfstedt (T), Victor Nilsson (L), Martin Jangö (Bs), Mattias Larsson (Br)  
 Victor: [victor.pi.nilsson@gmail.com](mailto:victor.pi.nilsson@gmail.com), 0046702182880  
[www.lemonsqueezy.se](http://www.lemonsqueezy.se)



99 Bottles Of Beer On The Wall	419	421	404	2507	83.6
Old MacDonald's Farm	426	434	403		
Oh Look At Me Now Medley	412	422	400	2476	<b>83.1</b>
Lunch Break Dance Medley	413	433	396		

### 15. Lunch Break (DIX)

Shane Scott (T), Eddie Holt (L), Mike O'Neill (Bs), KJ McAleesejergins (Br)  
 Shane: [fullvoicetenor@gmail.com](mailto:fullvoicetenor@gmail.com), 615-210-7764  
[www.lunchbreakquartet.com](http://www.lunchbreakquartet.com), [www.facebook.com/lunchbreakquartet](http://www.facebook.com/lunchbreakquartet)



I Won't Send Roses	416	417	417	2479	82.6
Is It True What They Say About Dixie	411	407	411		
Guilty	419	406	419	2503	<b>83.0</b>
Til I Hear You Sing	420	416	423		

### 16. Instant Classic (CAR)

Kyle Kitzmiller (Bs), Kohl Kitzmiller (Br), Theo Hicks (L), David Zimmerman (T)  
 Kyle: [kakitzmiller@gmail.com](mailto:kakitzmiller@gmail.com), 317-294-0323  
[www.instantclassicquartet.com](http://www.instantclassicquartet.com)



I'm Into Something Good	410	406	405	2429	81.0
You Don't Know Me	403	402	403		
Can't Buy Me Love	420	406	413	2471	<b>81.7</b>
Why Don't You Fall In Love With Me...	420	402	410		

**17. Premium Blend (CSD)**

Austin Veteto (T), Mark Fortino (L), Adam Veteto (Bs), Jeff Veteto (Br)

Jeff: 417-268-5326

www.PremiumBlendQuartet.com, www.facebook.com/PremiumBlendQuartet



River, Stay 'Way From My Door	400	404	398	2404	80.1
You Needed Me	395	410	397		
Five Hundred Guys	405	403	409	2438	<b>80.7</b>
All The Way	407	408	406		

**19. 95 North (FWD)**

Jim Halvorson (T), Larry Halvorson (L), Mike Stewart (Bs), Nick Pizzo (Br)

Larry: larry6969@gmail.com, 702-690-1568



Bring Me Sunshine	397	402	397		
Bye Bye Blues	403	401	399	2399	80.0

**21. Chameleon (ONT)**

Kevin Harris (Br), Joel Hilchey (Bs), Dave Baldwin (L), Jordan Travis (T)

Dave: davidphilipbaldwin@gmail.com, 716-796-1388

www.chameleonquartet.ca



Once Upon A Time	407	410	395	2427	80.9
Seventy-Six Trombones	406	419	390		
Nobody Knows What A Red-Headed ...	409	421	397	2469	<b>81.6</b>
So Long, Mother	416	428	398		

**18. Hot Air Buffoons (JAD)**

Harold Haflett (Br), Will Baughman (T), Randy Baughman (Bs), Mark Lang (L)

Mark: hotairbuffoons@aol.com, 330-638-5183

www.hotairbuffoonsquartet.com, www.facebook.com/pages/Hot-Air-Buffoons



All I Do Is Dream Of You	393	402	396	2403	80.1
I Won't Send Roses	401	414	397		
Let's Just Stay In	408	406	399	2424	<b>80.5</b>
One For My Baby	406	408	397		

**20. Frank The Dog (MAD)**

Tim Knapp (T), Steve Kirsch (Bs), Tom Halley (L), Ross Trube (Br)

Steve: contact@frankthedog.com, 610-864-1853

www.frankthedog.com, www.facebook.com/frankthedog



My Foolish Heart	405	398	401		
The Way You Look Tonight	398	396	396	2394	79.8

**22. GQ (LOL)**

Keith Olson (T), Steven McDonald (Bs), Heath Walker (L), Brent Graham (Br)

Keith: ksolson@charter.net, 320-269-5142





For All We Know	396	408	399		
Honey Little 'Lize	394	402	394	2393	79.8

### 23. Common Core (JAD)

Michael Hull (Br), Stephen Denino (Bs), Joshua Van Gorder (L), Michael Nesler (T)  
 Steve: [info@commoncorequartet.com](mailto:info@commoncorequartet.com), 614-795-8145  
[www.commoncorequartet.com](http://www.commoncorequartet.com)  
[www.facebook.com/commoncorequartet](http://www.facebook.com/commoncorequartet)



Stormy Weather	404	403	393		
I Will	391	404	389	2384	79.5

### 24. Sterling (SWD)

Bryan Pulver (Br), Ross Larrison (Bs), Todd Reavis (L), Seth Lafler (T)  
 Ross: [rossman1999@yahoo.com](mailto:rossman1999@yahoo.com), 512-563-0402



Who'll Take My Place?	401	392	390		
Come Fly With Me	401	391	396	2371	79.0

### 25. Vocality (LOL)

Jay Althof (T), David Boyd (Bs), Tony Blackwood (L), Tom Matchinsky (Br)  
 Tony: [tonyblackwood@comcast.net](mailto:tonyblackwood@comcast.net), 651-307-7248  
[www.facebook.com/VocalityQuartet](http://www.facebook.com/VocalityQuartet)



Gotta Lot Of Rhythm In My Soul	390	394	396		
Roly Poly	391	391	394	2356	78.5

### 26. The Real McCoy (DIX)

Daniel Rushing (T), Howard McAdory (L), Jimmy Barr (Bs), James Estes (Br)  
 Daniel: [danielrushing80@gmail.com](mailto:danielrushing80@gmail.com), 615-330-0616



Kissing A Fool	389	400	389		
I've Gotta Be Me	386	399	386	2349	78.3

### 27. Rubicon (ONT)

Scott McCarthy (T), Dave Campbell (L), Robert VanBuskirk (Br), Chris Arnold (Bs)  
 Dave: [d\\_campbell@ezlink.ca](mailto:d_campbell@ezlink.ca), 519-527-0521



Late Night TV Medley	398	416	377		
Hooley	384	391	370	2336	77.9

### 28. Up All Night (MAD)

John Ward (T), Cecil Brown (L), Dan Rowland (Bs), Joseph Hunter (Br)  
 Joe: [jhunna1@aol.com](mailto:jhunna1@aol.com), 718-248-0755  
[www.bigapplechorus.org](http://www.bigapplechorus.org)



It's Impossible	391	390	385		
Yes Sir That's My Baby	389	384	381	2320	77.3

### 29. Steel (BABS)

Andy Foster (T), Keith Rees (L), Andy Funnell (Bs), Dale Kynaston (Br)  
 Andy: [andy@afsystems.co.uk](mailto:andy@afsystems.co.uk),  
[www.steelquartet.co.uk](http://www.steelquartet.co.uk)



Taking A Chance On Love	386	388	383		
My Heart Stood Still	388	387	387	2319	77.3

### 30. The Con Men (JAD)

David Strasser (T), Matthew Hopper (L), Brent Suver (Bs), Russell Watterson (Br)  
 Matt: [info@conmenquartet.com](mailto:info@conmenquartet.com), 740-403-8642  
[www.conmenquartet.com](http://www.conmenquartet.com), [www.facebook.com/conmenquartet](http://www.facebook.com/conmenquartet)



Beautiful Dreamer	387	397	386		
Drivin' Me Crazy	382	385	379	2316	77.2

### 31. Vocal Edition (FWD)

Danny Ryan (Br), Dan Davenport (Bs), Timothy McMullan (L), Eric Bjornsen (T)  
 Dan: [VocalEditionQuartet@gmail.com](mailto:VocalEditionQuartet@gmail.com), 480-259-6633  
[VocalEditionQuartet.com](http://VocalEditionQuartet.com)



Bye Bye Blues	387	381	384		
When It's Night Time In Dixie Land	388	384	384	2308	76.9

### 32. Full Effect (CSD)

Alex Brandt (T), Graeme Allen (L), Andy Isbell (Bs), Ravi Raghuram (Br)  
[www.facebook.com/FullEffectQuartet](http://www.facebook.com/FullEffectQuartet)



You Are So Beautiful	387	392	382		
Mr. Success	385	382	377	2305	76.8

### 33. Q-tones (SNOBS)

Steven Hansen (T), Johannes Bergman (L), Kenneth Nilsson (Bs), Henrik Rosenberg (Br)  
 Henrik: [henrik@rospart.se](mailto:henrik@rospart.se),  
[www.qtones.se](http://www.qtones.se)



If I Only Had A Brain	385	384	373		
Good Enough For Now	386	390	382	2300	76.7

### 34. The Party (PIO)

Kevin Morey (T), Toby Shaver (L), Walter Krause (Bs), Mark Spear (Br)  
 Toby: [ThePartyQuartet@gmail.com](mailto:ThePartyQuartet@gmail.com), 616-301-5594  
[ThePartyQuartet.com](http://ThePartyQuartet.com)





I'm Beginning To See The Light	385	384	386		
Somehinh' About Ya	380	380	382	2297	76.6

### 35. County Line (SWD)

Brent Dunavant (Br), Wallace Stanley (Bs), Jamie Sharp (L), Thomas Bullock (T)  
Wallace: wallacestanley@gmail.com, 817-614-6234



Crazy Man Medley	382	388	374		
What Kind Of Fool Am I?	384	394	372	2294	76.5

### 36. Shaken Not Stirred (ONT)

Bill Wells (T), Brad Brown (L), Rob Lamont (Bs), David Rozycki (Br)  
Robert: rtlamont@rogers.com, 705-487-9965  
www.snsquartet.com



When My Sugar Walks Down The Street	383	379	380		
It's Impossible	386	381	382	2291	76.4

### 37. The Society (SUN)

Thor Young (T), Andrew Borts (L), Amos Velez (L), Eddie Mejia (Br)  
Amos: amos@societyqt.com, 561-255-1144  
www.societyquartet.com, www.facebook.com/thesocietyqt



Oh! Look At Me Now	378	383	379		
Rock It To (For) Me	378	385	385	2288	76.3

### 38. Boom Town (CSD)

Zane Sutton (T), Caleb Fouse (L), Shaun Whisler (Bs), Aaron Walker (Br)  
Shaun: shaun.whisler@gmail.com, 785-550-6274  
www.facebook.com/BoomTownQuartet



All The Way	385	381	379		
I Can't Give You Anything But Love, Baby	383	382	377	2287	76.2

### 39. 4.0 (EVG)

Ira Allen (Br), Gavin Jensen (L), Tyson Jensen (Bs), Ted Chamberlain (T)  
Ted: ted\_chamberlain@yahoo.com, 253-414-2267  
www.facebook.com/40Quartet, www.4.0quartet.com



Every Breath You Take	376	399	379		
Forget You	357	404	372	2287	76.2

### 40. Momma's Boys (EVG)

Steven Kelly (T), Ian Kelly (L), Michael Kelly (Bs), Sean Kelly (Br)  
Kevin: kevin.kelly@mulvannyg2.com  
www.facebook.com/mommasboys



Swanee	383	381	380		
Little Pal	384	381	377	2286	76.2

#### 41. Quantum (ONT)

Brent Morton (Br), Denis Laflamme (L), Paul Ellingson (Bs), Russ Blackstone (T)  
 Denis: [info@QuantumQT.com](mailto:info@QuantumQT.com), 716-381-5726  
[www.facebook.com/Quantumqt](http://www.facebook.com/Quantumqt), [www.quantumqt.com](http://www.quantumqt.com)



Wait Till The Sun Shines, Nellie	382	389	384		
Charleston	377	379	373	2284	76.1

#### 42. Ebb N' Flow (PIO)

Nate Masterson (T), Garrett Gillingham (L), Craig Johnson (Bs), Ben Krinke (Br)  
 Garrett: [enfquartet@gmail.com](mailto:enfquartet@gmail.com), 989-330-1737  
[www.facebook.com/enfquartet](http://www.facebook.com/enfquartet)



Danny Boy	381	383	375		
Sweet Pea	388	382	375	2284	76.1

#### 43. 1/2 Ton Pickup (NSC)

Will Rodriguez (T), Dan Walz (Bs), Jeremy Conover (L), Andrew Miller (Br)  
 Jeremy: [bbshoptnr@aol.com](mailto:bbshoptnr@aol.com), 864-593-6870  
[www.facebook.com/HalfTonPickup](http://www.facebook.com/HalfTonPickup)



Any Time	378	379	374		
This Nearly Was Mine	378	385	373	2267	75.6

#### 44. Bravo! (SLD)

Evan Brooksby (T), David White (Bs), Donald Drake (L), Rob Hopkins (Br)  
 Donald: [dondrake@windstream.net](mailto:dondrake@windstream.net), 315-507-7238  
[newhorizonschorus.org/Bravo.php](http://newhorizonschorus.org/Bravo.php)



Love Me And The World Is Mine	385	377	383		
A Fool Such As I	374	374	372	2265	75.5

#### 45. Surround Sound (RMD)

Paul Cochran (T), Phil Garrott (L), Kyle Ricks (Bs), Jay Dougherty (Br)  
 Jay: [jmdougherty@gmail.com](mailto:jmdougherty@gmail.com), 303-995-6679  
[www.facebook.com/SurroundSoundQuartet](http://www.facebook.com/SurroundSoundQuartet)



Jazz Me Blues	377	386	378		
Love Is A Many Splendored Thing	368	379	372	2260	75.3

#### 46. Decades (DIX)

Craig Brown (T), Robert Strong (L), Keith Therrell (Bs), Shawn King (Br)  
 Robert: [robertstrong04@gmail.com](mailto:robertstrong04@gmail.com), 901-759-9653





That's Life 380 380 377  
Love Me And The World Is Mine 372 373 370 2252 75.1

#### 47. Velvet Hammer (ILL)

Max Power Stevenson (T), Christopher Weber (L), Greg Martin (Bs), John Dorgan (Br)  
Max: cstevenson26@hotmail.com, 920-538-0156



I'll Forget You 374 367 367  
You Took Advantage Of Me 366 371 367 2212 73.7

#### 48. On Air (NED)

Matthew Kopser (Br), Jayson McCarter (L), Kurt Boutin (Bs), Jonathan Green (T)  
Jonathan: tiger2nh@gmail.com, 603-494-1543  
www.onairquartet.com



Media at the MegaSing



75th Anniversary display, Most Happy Fellows



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75th Anniversary district display





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Song Title (in order of performance)	Music	Presentation	Singing	Total points	Average points	Men on stage
Veggie (Parody)	474	479	466	2831	94.4	73
If I Can Dream	472	476	464			

100 possible points per judge, 500 possible points per song per category, or 1,500 per song/3,000 per round



Get Your Happy Days On Medley	469	465	473	2829	94.3	58
Soliloquy	467	480	475			



All The Things You Are	454	460	453	2750	91.7	111
Anything Goes	458	470	455			



You'll Never Walk Alone	448	450	446	2693	89.8	86
Steppin' Out With My Baby/Puttin'	451	456	442			





**5. The Alliance • Greater Central Ohio, OH (JAD) • David Calland**

Join The Circus (Medley)	434	438	421	2602	86.7	56
Smile	442	441	426			



**6. Brothers in Harmony • Hamilton Square, NJ (MAD) • Jack Pinto, Jr.**

Love Letters	425	422	419	2536	84.5	82
Tears In Heaven	425	426	419			



**7. Circle City Sound • Greater Indianapolis, IN (CAR) • Garry Texeira**

When You Wish Upon A Star	427	415	422	2522	84.1	70
I've Got No Strings	418	426	414			



**8. T.H.X. • Sunrise, FL (SUN) • Alex Rubin**

Somebody Loves Me	421	410	423	2521	84.0	71
That Lucky Old Sun	426	418	423			





**8. Voices of Gotham • Hell's Kitchen, NY (MAD) • Larry Bomback**

New York Medley	424	424	419	2521	84.0	44
The Way	417	421	416			



**10. Pathfinder Chorus • Fremont, NE (CSD) • P.D. Stibor**

Sweetheart Of Sigma Chi	418	417	413	2512	83.7	70
The Joint Is Jumpin'	423	425	416			



**11. New Tradition • Northbrook, IL (ILL) • Jay Giallombardo**

Over The Rainbow	421	405	414	2480	82.7	56
Smile Medley	421	409	410			



**12. Senate-Aires • Salem, OR (EVG) • Steven Morin**

Monk Song 1 - Medley Of Singing Monks	408	419	410	2471	82.4	54
Monk Song 2 - Medley Of Singing Monks	414	413	407			





**13. The Marcsmen • San Marcos, TX (SWD) • Brent Dunavant**

Put Your Head On My Shoulder	419	400	412	2461	82.0	18
Steppin' Out With My Baby	411	410	409			



**14. Vocal Evolution • Perth, Australia (BHA) • Lionel Pierson**

Put Your Head On My Shoulder	405	401	411	2454	81.8	33
Five Foot Two	413		411	413		



**14. The Men of Independence • Independence, OH (JAD) • Gary Lewis**

Jeanie With The Light Brown Hair	411	409	406	2454	81.8	49
Swanee	415	409	404			



**16. Sound of Illinois • Bloomington, IL (ILL) • Terry Ludwig**

River, Stay "Way From My Door	415	407	407	2435	81.2	56
All Aboard For Dixie Land	404	403	399			





**17. Atlanta Vocal Project • Atlanta Metro, GA (DIX) • Clay Hine & Becki Hine**

Tony Bennett Medley	401	400	393	2429	81.0	50
Maybe This Time	417	407	411			



**18. Voices of California • California Delta (FWD) • Gabe Caretto**

As Long As We're Cookin' (Medley)	401	413	398	2411	80.4	82
They'll Go Wild Over These (Medley)	396	411	392			



**19. Duke City Sound • Bernalillo County, NM (RMD) • Farris Collins**

The Sunshine Of Your Smile	403	395	404	2400	80.0	30
Nobody Knows What A Red-Headed	401	397	400			



**20. Grand Central Chorus • East Midlands, UK (BABS) • Zac Booles**

I'll Be Seeing You	392	393	398	2360	78.7	45
South Rampart Street Parade	393	387	397			





**21. Chorus of the Chesapeake • Dundalk, MD (MAD) • Rick Taylor**

You Tell Me Your Dream      403 387 394    2349   78.3   60  
 Why Don't You Fall In Love/Undecided   394 385 386



**22. Singing Buckeyes • Buckeye Columbus, OH (JAD) • Chad Wulf**

In The Wee Small Hours Of The Morning   395 393 389    2346   78.2   48  
 Gotta Lot Of Rhythm In My Soul        389 393 387



**23. Vocal Revolution • Concord, MA (NED) • Dan Costello**

If I Had My Way                                395 385 391    2331   77.7   54  
 I Want You Back                              385 392 383



**24. Great Plains Harmony • Fargo-Moorhead, ND (LOL) • Sheila Childs**

What Kind Of Fool Am I?                    393 383 389    2323   77.4   71  
 Redhead/Nobody Know What A Red...   388 383 387





**25. Upstate Harmonizers • Mohawk Valley, NY (SLD) • Rob Hopkins**

Yesterday I Heard The Rain	386	391	382	2308	76.9	35
Don't Rain On My Parade	381	391	377			



**26. Mountaintown Singers • Mt. Pleasant, MI (PIO) • David Gillingham**

Still Crazy After All These Years	385	375	392	2306	76.9	34
Kodachrome	385	379	390			



**27. RSVP • Germantown, TN (DIX) • Craig Brown and Robert Strong**

I Can Dream, Can't I?	384	382	382	2300	76.7	24
L-O-V-E	388	379	385			



**28. Heart of Texas Chorus • Central Texas Corridor (SWD) • Todd Reavis**

Early American "Uptempo" Medley	388	386	376	2275	75.8	28
There's A New Gang On The Corner	381	377	367			





**29. Palmetto Vocal Project • Mount Pleasant, SC (NSC) • Robert Rund and Derek Street**

Tomorrow Is Promised To No One 379 374 378 2236 74.5 27  
I'm Gonna Live Till I Die 363 374 368



**The Nylons are the Society's newest Honorary Lifetime Members**

### Saturday Spectacular highlights now online

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### 1. The Newfangled Four (FWD)

Joey Buss (T), Jackson Niebrugge (L), Jake Tickner (Bs), Ryan Wisniewski (Br)  
Cal State Long Beach

Jackson: [tnfquartet@gmail.com](mailto:tnfquartet@gmail.com)

Song Title (in order of performance)	Music	Presentation	Singing	Points for round	Average score
Mistakes	248	243	244	1464	81.3
Georgia May	242	245	242		

300 possible points per song per category, or 900 per song/1,800 total for round



A Dream Is A Wish Your Heart Makes	238	225	243	1426	79.2
Somebody Loves Me	244	231	245		

### 2. The Sunny Boys (SUN)

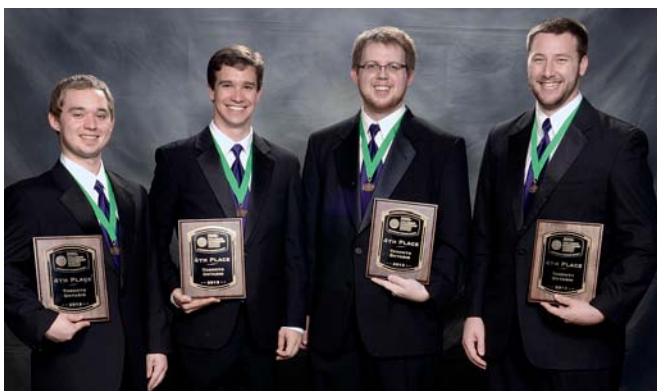
Nicholas Gordon (Br), Christian Diaz (Bs), Alberto Rico (L), Edward Mejia (T)  
Bowling Green State University, Florida National University, Miami Dade College, Western Michigan University  
Eddie: [thesunnyboysquartet@gmail.com](mailto:thesunnyboysquartet@gmail.com)



Taking A Chance On Love	231	236	231	1406	78.1
My Heart Stood Still	235	237	236		

### 3. The Con Men (JAD)

David Strasser (T), Matthew Hopper (L), Brent Suver (Bs), Russell Watterson (Br)  
Capital University  
Matt: [info@conmenquartet.com](mailto:info@conmenquartet.com), 740-403-8642  
[www.conmenquartet.com](http://www.conmenquartet.com), [www.facebook.com/conmenquartet](http://www.facebook.com/conmenquartet)



Flamin' Agnes	232	231	234	1398	77.7
No Other Love	235	231	235		

### 4. The New Edition (CSD)

Chaz McPeck (T), Aaron Pollard (L), Bryan Ziegler (Bs), Nathan Johnston (Br)  
Schoolcraft College, University of Minnesota, University of Missouri- St. Louis  
Bryan: [bassinger07@yahoo.com](mailto:bassinger07@yahoo.com)



Over The Rainbow	232	226	232	1387	77.1
L-O-V-E	231	230	236		

### 5. Phantom Fifth (SWD)

Steven Keener (Br), Kevin Wagner (Bs), Scott Hale (L), Charlie Lotspeich (T)  
University of North Texas  
Scott: [scott\\_hizle@yahoo.com](mailto:scott_hizle@yahoo.com)





She Was There	224	226	228	1356	75.3
Oh! Look At Me Now	223	228	227		

## 6. Gimme Four (MAD)

Paul Franek (T), David Ammirata (L), Will Downey (Bs), Joseph Servidio (Br)  
The College Of New Jersey, Duquesne University, Ithaca College,  
Montclair State University  
David: [ammirata@gmail.com](mailto:ammirata@gmail.com)



Stormy Weather	228	226	227	1346	74.8
Drivin' Me Crazy	220	224	221		

## 8. Lallerstedts (SNOBS)

Gustaf Hilding (T), Victor Nilsson (L), Fayira Touray (Bs), Peter von Scheele (Br)  
KTH - Royal Institute of Technology, Kungsholmens Gymnasium/  
Stockholms Musikgymnasium  
Victor: [victor.pi.nilsson@gmail.com](mailto:victor.pi.nilsson@gmail.com)



They All Laughed	227	225	224	1342	74.6
Sing Me That Song Again	224	221	221		

## 10. The Good Old Days (MAD)

Douglas Carnes (Br), Fernando Collado (Bs), Anthony Arpino (L), Eduardo Duran (T)  
Five Towns College  
Ed: [goodolddaysquartet@gmail.com](mailto:goodolddaysquartet@gmail.com)



Hard Hearted Hannah	230	225	220	1351	75.1
Darktown Strutters' Ball	231	226	219		

## 7. 'Shoptimus Prime (ONT)

Michael La Scala (T), Tom Mifflin (Bs), Michael Black (L), Seth Bocknek (Br)  
Canisius College, Houghton College, University of Ottawa,  
York University  
Seth: [baritone@shoptimusprimequartet.com](mailto:baritone@shoptimusprimequartet.com)



Who's Lovin' You?	223	222	221	1345	74.7
That's Life	227	225	227		

## 9. The Fishbowl Boys (BHA)

Kieran O'Dea (T), Matthew Lykos (L), Cameron DuRieu (Bs), Robin Breugelmanns (Br)  
University Of Adelaide  
Cam: [contact@fishbowlboys.com](mailto:contact@fishbowlboys.com)



In The Wee Small Hours Of The Morning	228	221	217	1329	73.8
Lazy River	222	221	220		

## 11. SBPC (FWD)

Matt Surges (Br), Jason Dyer (Bs), Anthony Tavianini (L), Brandon Dyer (T)  
CSU Sacramento  
Brandon: [bati\\_tenor1@hotmail.com](mailto:bati_tenor1@hotmail.com)





You Tell Me Your Dream	225	223	221	1326	73.7
Come Fly With Me	221	219	217		

## 12. Blueshift (JAD)

Mark Hoffman (T), Justin Downey (L), Kameron Owens (Br), David Breen (Bs)  
Bowling Green State University  
Justin: [blueshiftqt@gmail.com](mailto:blueshiftqt@gmail.com)



For All We Know	220	217	222	1319	73.3
A Fool Such As I	219	219	222		

## 13. Kickback (SWD)

John Sifuentes (Br), Robby Black (Bs), Michael Skutt (T), Peter Cunningham (L)  
Texas A&M University, UT San Antonio  
Robby: [rblack1209@yahoo.com](mailto:rblack1209@yahoo.com)



Basin Street Blues	217	223	220	1314	73.0
Hello My Baby	217	220	217		

## 14. Ballistic! (SUN)

Giancarlo Otolara (T), Marsee Amajuwon (Bs), Andrew Lujan (L), Kevin Mendez (Br)  
Miami-Dade College, Florida International University,  
New World School of the Arts  
Kevin: [kevmendez27@me.com](mailto:kevmendez27@me.com)



Just A Cottage Small (By A Waterfall)	217	220	220	1302	72.3
I Don't Remember Her Name	212	216	217		

## 15. Flightline (FWD)

Lukas Berglin (Br), Daniel Huiitt (L), Kyle Williamson (Bs), Oscar Sotelo (T)  
Kyle: [k.williamson.sd@gmail.com](mailto:k.williamson.sd@gmail.com)



I've Been Workin' On The Railroad	218	215	215	1301	72.3
Auld Lang Syne	219	217	217		

## 16. Kordal Kombat (LOL)

Mark Halverstadt (T), Scott Veenhuis (L), Benjamin Israelson (Bs), Adam Helgeson (Br)  
University of Minnesota, Morris  
Adam: [kordalkombat@yahoo.com](mailto:kordalkombat@yahoo.com)



Drivin' Me Crazy	209	217	214	1288	71.6
Just A Cottage Small (By A Waterfall)	218	214	216		

## 17. Park Street (BABS)

Laurence Hasson (T), Alastair Hay-Plumb (L), Simon Arnott (Bs), David Foot (Br)  
The University of Bristol  
David: [parkstreetqt@gmail.com](mailto:parkstreetqt@gmail.com)





My Father, My Friend, My Dad 217 209 216 1283 71.3  
The Best Times I Ever Had 218 212 211

### 18. The Darlington Brothers (JAD)

Jonathan Zink (T), Eric Judd (Bs), Matt Pearce (L), Zac Coleman (Br)  
Hamilton High School, University of Cincinnati,  
University of Kentucky  
Zac: [matsfh@cinci.rr.com](mailto:matsfh@cinci.rr.com)



Wonderful One 213 213 210 1277 70.9  
Honey/Little 'Lize Medley 212 220 209

### 20. Phase IV (DIX)

Patrick McAlexander (T), Kelby Carlson (L) w/ Elvis the Dog, Joe Traugher (Bs), Kyle Snook (Br)  
Belmont University, Middle TN State University,  
Vanderbilt University  
Patrick: [pmacdude@sbcglobal.net](mailto:pmacdude@sbcglobal.net)



Good Luck Charm 215 216 208 1263 70.2  
This Little Piggie Went To Market 210 209 205

### 22. The Brovertones (CSD)

David Freeman (Bs), Lucas Pherigo (L), Kyle Batchelder (Br), Andrew Rembecki (T)  
Fort Hays State University, University of Kansas,  
University of Missouri Kansas City  
Andrew: [nwmusic06@gmail.com](mailto:nwmusic06@gmail.com)



I Told Them All About You/You Dear (Medley) 213 220 212 1279 71.1  
Toot, Toot, Tootsie 210 215 209

### 19. Black Tie Affair (MAD)

John Edward Maderazo (Br), Ryan Brown (Bs), Alex McCoy (L), William Hartley (T)  
Rensselaer Polytechnic Institute, Philadelphia University,  
Vassar College, Southern Regional High School  
Alex: [alexanderdmccoy@gmail.com](mailto:alexanderdmccoy@gmail.com)



Come Fly With Me 209 216 214 1274 70.8  
Drivin' Me Crazy 207 217 211

### 21. Pitch, Please! (ONT)

Caleb Bray (T), Nathan Walton (Bs), Sean Dennis (L), Silas Chinsen (Br)  
University of Ottawa, University of McMaster, Humber College  
Silas: [silas.chinsen@live.com](mailto:silas.chinsen@live.com)



Bright Was The Night 206 208 210 1244 69.1  
Sweet Georgia Brown 205 209 206

### 23. Wavelength (PIO)

Kaleb Lenneman (Br), Kenneth Davis (L), Evan Boegehold (Bs), Chris Cordle (T)  
Central Michigan University, Farmington High School  
Chris: [maccordle@aol.com](mailto:maccordle@aol.com)

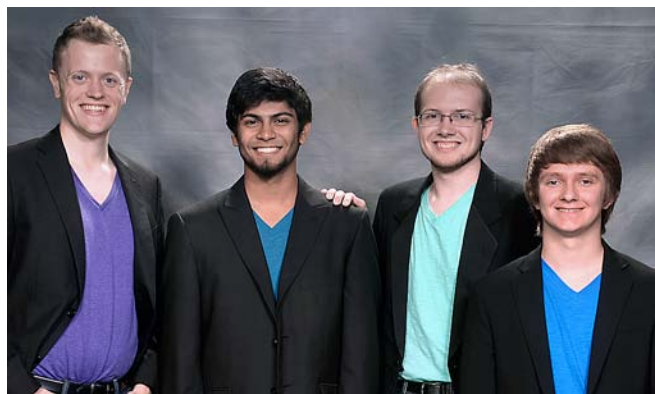




Darktown Strutters' Ball 213 208 206 1243 69.1  
Steppin' Out With My Baby 209 206 201

## 24. Tagline (BABS)

Ben Ferguson (T), James Gower-Smith (L), Robert Foot (Bs), Christopher Langworthy (Br)  
University of Manchester  
Ben: [ben.ferguson@me.com](mailto:ben.ferguson@me.com)



Hello My Baby 207 206 201 1230 68.3  
Way You Look Tonight 207 204 205

## 25. After The Rain (SLD)

Benjamin McCormack (T), Kedarnath Shashidhar (L), Matthew DeMartino (Bs),  
Bradley Babiack (Br)  
University of Rochester  
Kedar: [kedarshashi@gmail.com](mailto:kedarshashi@gmail.com)



Jeanie With The Light Brown Hair 206 202 204 1222 67.9  
Come Fly With Me 206 205 199

## 26. Epic Jazz (NED)

Nick Ruiz (T), Jayde Mitchell (L), Tracy Robertson (Bs), Rodrigo Alvarez (Br)  
Berklee College of Music, Boston University  
Jayde: [jed93\\_@hotmail.com](mailto:jed93_@hotmail.com)



Yesterday I Heard the Rain Evaluation Only  
Keep Your Sunny Side Up Evaluation Only

## The Skinny (NSC)

Seth Phillips (T), Nathan Meisser (L), Chris Kirkland (Br), Zach Dunda (Bs)  
North Carolina State University, Georgia Tech  
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# A new judging process for “scoring variances”

High or low “outlier” scores will now be addressed before they become official

A “scoring variance” is defined as when at least one judge awards a song with a score that is significantly higher or lower than the other scores from the panel. Judges have long discussed these variances in the days and weeks following a contest; since early 2012, the Society’s Contest & Judging (C&J) Committee has been looking at methods to address significant scoring differences (variances) before they become official.

One C&J committee studied the data and decided that significant variances should be reviewed; a subsequent committee looked at how that could be done. The judging panels in each of the Spring 2013 contests simulated the process to gather data on how often variances occurred and whether judges would change their scores once a variance is noted. C&J reviewed all of the information in Toronto this July, approved the concept and forwarded the information to the Society Board of Directors (BoD) for approval.

The BoD has approved the program and rule changes. In anticipation, all judges and contest administrators formally trained on the process at Category School and went “live” in the Fall 2013 season. If a statistical variance occurs with a set of scores given for a performance of a song, the judges within the category now have the opportunity to review their sheets and potentially change their scores, much like instant replay.

## Reasoning behind the new practice

Probably all of us have experienced or heard “war stories” about the effect that one or two “outlier” scores may have had on the outcome of a contest—I know I’ve questioned some scores that some of my groups have received!

As a former Category Specialist (CS) and now as C&J Chair, a top priority for me has been the improvement of scoring consistency. No matter what other feedback gems a judge may share, you’ll have a hard time hearing or accepting anything he says when a questionable scoring inconsistency has been left unresolved. More importantly, there are cases in which quartets and choruses have missed cut-offs from Division to District and from Prelims to International based on one score that is inconsistent with the rest of the judging panel. To get a “wrong” score and have no recourse is painful. The ideal would be for judges to simply get the score “right” and let the chips fall where they may.

## Judges strive to be 100% accurate in real time

Judging a live performance and assigning a score is not a precise science. Judges go through training to identify skills, sights, sounds, delivery, etc., that are characteristic

of a certain scoring level. From this, they hone in on a particular score. Following each contest, all judges receive a scoring analysis to look at how they (individually and as a category) did against the rest of the panel. Each CS reviews his judges’ performance that past weekend and asks his judges for details regarding variances. In addition, for the past three years, statistical analyses have been performed to assess the scoring performance of each judge. Thus, there is constant feedback for each judge regarding each contest.

Judges quickly become accurate and precise at scoring. That isn’t to say there is not variability between scores within and between categories; however, this isn’t always a bad thing. We’re human, and we take in performances with our own filters of experience and expertise. Different judges bring different insights. Looking at overall scoring over time, judges have gotten more precise at defining your level, which is good!

However, there are unfortunate moments in which a judge awards a score that, upon reflection and more information/insight from other judges, causes him to admit that it was not the right score. (Not often, but it does happen.) Sometimes, the judge actually admits to the contestant in the post-contest “eval” that he got the score wrong. And the high judge isn’t always the right judge!

How does this happen? Usually, the judge focused on one element of the performance and did not properly weigh others. Physical or mental distractions can play a role. Multiply that 3 or 6 or 9 or 12 or 15 individual judges, and there is a real likelihood that some quartet or chorus gets an outlier score during a weekend. Based upon historical judging data, we see a variance flagged once in every 20 songs. Because many of the variances concern the same competitor, we would expect to see a variance every one to two times in a typical district quartet semifinals and perhaps once in a typical district chorus contest.

## Details on the new scoring review system

As stated at the top of this article, all of the Spring 2013 judging panels experimented with a proposed tweak to the scoring system. No scores were changed officially, but the judges were allowed to walk through the process and give feedback. Based upon all of the data and feedback, the C&J Committee approved the program and submitted rule changes to the Society Board, which reviewed these and approved the program. At our recent Category School, all categories trained and prepared for implementation in the Fall 2013 season.

## What will change? Here is the basic process

When the Contest Administrator (CA) enters the



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scores for the entire panel, a formula will determine whether the most extreme score (high or low) for a given song is a statistical variance. When it is, a flag comes up. The CA will print a report with all scores, and the score that triggered the variance will be highlighted.

At the end of the contest round, the category in which the variance occurred will review this report. Those judges will together review their notes for that performance. All judges in that category then have the option of changing their scores (or not) for that song, now knowing how the rest of the panel scored that performance and why.

If any score is changed within that category, the CA will make that adjustment and then the final results are issued. There will be no indications on the Official Scoring Summary or the Contestant Scoring Analysis that any change was made. After this process, results are final and official.

### Why are we doing this? Three major reasons:

1. If a judge makes a mistake, until now there has been no recourse. "Sorry, that's the way the chips fell" should not be acceptable. I would hope that we should welcome a process whereby a judge ultimately gets it right.
2. C&J does not want a judging error to be the reason a group fails to advance to the next round of competition. If five out of six judges say "yes" and one judge says "no," that doesn't mean the one judge was necessarily wrong; but if the score is way off, we can take the time to ensure it was the right decision.
3. Even though human scoring/assessment is not a perfect science, C&J continually gets better. You have a high expectation that scores will be consistent. When they aren't, it becomes a distraction and casts doubt over the process. The evaluation session is often clouded by trying to explain wide

variances in the scoring, especially if it cost the group advancement or placement.

**What if there is variance among categories?** Competitors and judges alike strongly believe that our three categories should be able to score independently of the others. That has not changed. If one category views a performance differently from another category, there is no variance as long as the judges' scores are aligned within their own category.

**How are variances determined?** There are many statistical tests available. We have chosen the simplest of all, "Dixon's Q Test," for two reasons: (1) It is simple so everyone can understand; (2) if you got a 77, 68, 78, 77, 76, 77, the 68 score truly stands out and creates concern. Other types of tests can be more obscure, and we didn't want this to be complicated.

**What is the formula?** Calculate the range (R) from the highest and lowest values. Then calculate the largest distance (D) from the most extreme value (high or low) to its nearest score. You calculate the ratio of  $Q = D/R$ . If that ratio is "really large," then it is a statistical outlier that creates a variance.

**What is "really large"?** It depends upon how many judges and how confident you want to be that it is truly an outlier and not by chance alone. After reviewing data and looking at the sensitivity of what we wanted to flag, we decided upon 90% confidence level:

Total Panel	Q (90%)
3	0.941
6	0.560
9	0.437
12	0.376
15	0.338

Then we added one more level. It is possible that 5 out of the 6 judges were extremely close (let's say 71, 70, 71, 71, 70). A 73 would flag as an outlier in this example, but we would accept this sort of variability

### Answers to frequently asked questions

#### Q. We've never before allowed judges to change their scores. What is "broken" that we would allow it to happen now?

A. It isn't so much that things are "broken" as they could be improved. Just like in sports where "instant replay" has been used, it is used in specific instances to make sure the right call is made. Our quartets and choruses work hard and if a variance occurs, it often creates angst, especially when it is low. With wildcard systems where we compare quartets and choruses by points to award wild cards, every point matters. We do not want C&J to hold a quartet or chorus back from advancing to District or International because a variance occurred and upon reflection a judge feels his score is wrong. It has happened that a judge admits he got it wrong and it happens that quartets and choruses

miss the next level because of variances. We have had no system in place to make up for this. This is a step in that direction.

#### Q. Can't you train for these situations vs. allowing judges to change their score?

A. There are so many possibilities for performances leading to variances that it is impossible to cover it. We ask judges to judge.

#### Q. Will I know if my quartet's performance had a variance?

A. No. Your scoring analysis will only have the final scores the judges awarded and no indication will be provided on your scoring analysis or the official scoring summary.

#### Q. Won't this add to the length between the final quartet and the medalist announcements?

A. In trials during the Spring 2013 season, most decisions were made quickly. It is anticipated that it may add a few minutes at most, depending upon other factors.

#### Q. Could it affect placement?

A. It is possible that it could, both upward as well as downward. The score won't change dramatically, but in a tight contest, it could affect the outcome either way.

#### Q. Is this in place for all contests or just Prelims?

A. This will be in place for all contests (Division, District, Prelims, and International).

#### Q. Will all panel members get to change their



in scores. We implemented a rule that the difference between category judges had to be five (5) or more points before a variance would be generated.

### The process in action

Let's look at the data I provided earlier. Since I'm a Music judge, I'll let Music have the variance and I'll be that judge who gave the low score.

MUS = 77, 68

PRS = 78, 77

SNG = 76, 77

The total range (R) is  $78-68 = 10$ . The largest distance (D) is  $76-68 = 8$ .  $Q = 8/10 = 0.800$ . For a double panel (6 judges), the critical value is 0.560. Since  $Q = 0.800$  is greater than our critical value of 0.560, we would conclude that my 68 is statistically low compared to the panel. The difference between my score and the other Music judge's score is 5 or more, so this song would flag

and a variance in the Music category would be created.

At the end of the contest round, the CA would give the Music category a sheet with the competitor's information and these scores. I would find my judging sheet for them as would my fellow Music judge. After reviewing my notes and discussing it with the other judge, I could stand by my original score, I could modify my score, the other Music judge could come down, or we could both move closer.

In many cases this spring, the judge that caused the variance moved his score closer to the other judge (and thus the panel). In a few cases, both category judges moved closer together to reflect a more consistent scoring assessment. For example, I might move to a 72 and the other Music judge could go to a 74. In other cases, all judges stayed with the original scores. ■

Follow the online discussion of scoring variances on the Society's blog at [www.barbershopqh.com/?p=2113](http://www.barbershopqh.com/?p=2113).

### score if a variance occurs?

A. In general, no. Only the judges within the category thin which the variance occurs can reconsider scores. Only in the case of a single judge panel could other judges from the other two categories reconsider their score.

### Q. Why do other judges in the category get to change their scores? Why isn't it just the judge that is far off from the other judges on the panel?

A. C&J recognizes that categories can score differently for a given performance depending upon what happened. In general, scoring is aligned between categories but it doesn't always have to be. It could be that the judge that had the low or high score could convince the others from a category perspective that it should have been closer to his. Or, the category decides that the average of the scores is likely a closer representation for their category. During the simulation in the Spring 2013 season, it didn't happen often but it did happen that the category aligned on an average.

### Q. If my first song got a variance but my second one didn't, and the judge decides to change his score for song 1, can he also change it for song 2?

A. No. Scores cannot be changed for any song that did not have a variance unless the judge can demonstrate to the Contest Administrator that there was an error in transcribing the score, he wrote down a score from a different quartet, etc. These situations are rare with the systems we have in place to ensure the right score makes it into the CA's computer.

### Q. If a judge moves his score by only two points, was it worth it?

A. We find that any significant difference in scores within a category or across a panel becomes a source

of angst and anxiety for a quartet or chorus. They often become fixated by that difference and not getting a good assessment of what "the number is." This fixation clouds the evaluation, and no one benefits from it. So if our assessment is relatively precise (little differences between judges), the competitor is more open to the evaluation process.

### Q. I've heard of judges being asked to judge "fearlessly"; to write down the score they think it is. Doesn't this drive a behavior of trying to get the score the panel is thinking rather than scoring "fearlessly"?

A. Actually, we believe the opposite could occur. The judge will be able to write down the score he thinks the performance earned and if he is way off, the system will catch him. During the Spring 2013 contests, we found that the judges were judging exactly the way they were judging before; we don't expect that to change.

### Q. When will variances be reviewed?

A. At the end of the contest round, the CA will present each category with any variances that occurred for their category.

### Q. Wouldn't it make more sense to present variances to the judges when they occur, or at least intermission?

A. These options were considered in the development of this process. In fairness to all competitors and to keep the judges focused, the end of the contest round made the most sense. It could change in the future, but for now it will be at the end.

### Q. How many variances would you expect to get in a contest?

A. A historical analysis of scoring data showed

about 5% of song performances got a variance (or one in 20 songs). This could be one in every 10 quartets. However, oftentimes both songs got a variance, so in reality it will be 1 in every 15-20 quartets receiving a variance. In Spring 2013, we expected 5% and actually saw 5.4%.

### Q. How many times did a judge (or judges) actually change a score?

A. We saw about two-thirds of the time a score (or scores) were changed, and the rest of the time the scores remained as they were.

### Q. Were any scores officially changed during the Spring 2013 contest season?

A. No. We gathered the data and simulated how it would work, but no scores were officially changed.

### Q. Do you see all variances occur in the same category?

A. The Spring 2013 simulation had them spread out, with each category receiving 1-2% of variances. It wasn't exactly equal, but it was close enough.

### Q. How do you calculate a variance?

A. We are using Dixon's Q test with a 90% confidence level. You can search for it on the Internet and find many sources. We added one more rule. It is possible to have a variance when the difference between the isolated score and the panel is four points or less. This is well within reason for judge variability. The isolated score must be five or more points away from the next score before a variance is noted.

### Q. When does this go into effect?

A. It went into effect for the Fall 2013 season and going forward for all contests.



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## Just a typical day at a typical children's hospital

**F**our gentlemen are making their way through the halls of a children's hospital on a Thursday morning in Ft. Lauderdale, Fla. Colorful children's artwork adorns the walls and windows of the Chris Evert Children's Hospital; this morning, colorful music will fill these walls with the joy of song.

Steve Rosen, David Hanser, Lew Greer and Zach Pearson-Martinez form a barbershop quartet that represents the **Miamians Music Medics**, and like many others across the Society, they are lifting the spirits of those in need through the gift of music. For a brief moment, hallways filled with medical equipment tethered by wires and cords are filled with the sounds of four-part harmony.

Moving from room to room, they visited and sang for children, staff and families. In one instance, a quietly sung rendition of "Happy Trails" caused a bedridden young boy to break a smile. Meanwhile, the nurses attending to his monitors excitedly reported a notably positive boost in his vital signs. Barbershoppers throughout the Society frequently report on similar visits in which the



CHRIS EVERT CHILDREN'S HOSPITAL



power of harmony has produced similar results.

Barbershoppers and other musicians can tell you that when giving the gift of song, they always seem to receive

a much bigger gift in return. Making a difference through making music changes the singer as much as the hearer.

"I'm convinced that visiting these area children's hospitals will be one of the best things we've ever done as a chorus," said Miamians Music Medics representative Ernie de la Fe. Here's to the many Barbershoppers who are doing similar good across the world.

## World's largest quartet enjoys Mt. Rushmore Festival in stony silence

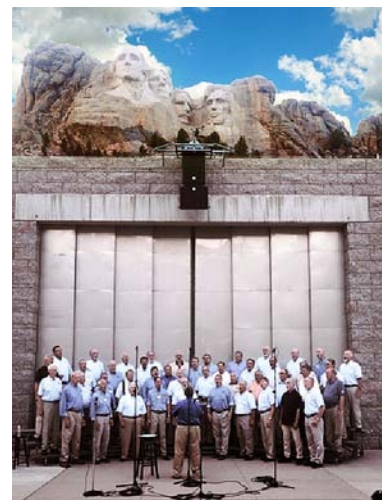
You can ask just about anybody and they would say they'd be petrified to sing for the president of the United States, let alone four! However, these stone giants only added to the awesome experience of a great inter-chapter activity called the "Harmony Happening in the Hills," aka the Mt. Rushmore Festival, hosted by the **Shrine of Democracy Chorus** in the Black Hills of South Dakota.

It was a great weekend where men who belong to smaller

chapters could, among other activities, experience the thrill of singing in a large chorus.

Society icon Jim Debusman was clinician for the event, coaching and directing the mass chorus all day, which ended with a concert overlooked by the world's largest quartet.

Barbershop festivals like this are notorious for pick-up quartets, singing with strangers, immediate friendships and all-around fun. Harmony Happening in the Hills is no different.



PHOTOS BY MIKE SANBORN





**Dadar (Mumbai), India, where cricket, curry and chords rule**

## Indian Barbershoppers win “neighborhood” contest

First Sweden, next ... India? We're hoping we've found the next country to be infected by the barbershop bug.

**Brothers in Harmony** quartet of Mumbai, India, already has a first-place finish under its barbershop belt after bringing home gold at the Dadar parish's annual talent show. Before you offer your polite applause, consider that metro Mumbai has a larger population than all of Sweden, Norway and Ireland combined;

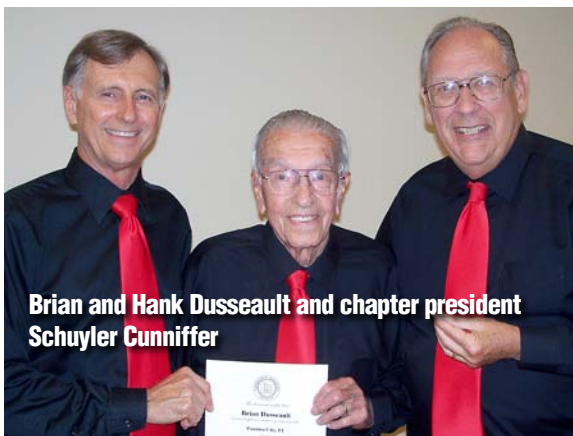


**BROTHERS IN HARMONY: Willie Mendonsa (Bs), Bryan Colaco (T), Shannon Mendonca (L), Garfield Mendonca (Br)**

Mumbai's Dadar parish has almost as many people as Minneapolis and Buffalo put together.

Along with recognition and bragging rights, the Brothers in Harmony auditioned and earned a spot on a musical variety program for Independence Day benefiting the Kripa Foundation. The quartet sang “I Believe,” “The Shadow of Your Smile,” and “Hello, Mary Lou,” and received high praise from the audience.

Formed in 2012, the parish quartet got its start singing in a church choir. Bass Willie Mendonsa is the only quartet member who reads music, and he teaches the others each song note for note. Barbershop harmony has become a great love to Willie, and he hopes to find more singers to join him.



**Brian and Hank Dusseault and chapter president Schuyler Cunniffer**

**NOT SLOWING DOWN.** Hank Dusseault keeps having birthdays but doesn't appear to be getting older. Getting out of bed in the morning is an accomplishment for most 92-year-olds, but Hank drives himself to weekly chapter meetings, where the still-active recruiter sings along with his new (and fifth) Man of Note ... his son, Brian! A 42-year-member, Hank's first year of membership included being a charter member of the Panama City, Fla., Chapter (SUN), where he was its first chapter president. ■

## CHAPTER ETERNAL

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#### 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!!



# Here's the tag to your new welcome song

**E**inar Pedersen (1917-2005), composer and arranger, was one of my favorite barbershop musician friends. This talented man taught himself to play the piano, organ, ukulele, accordion, guitar, and banjo—all by ear. After he joined the Barbershop Harmony Society in 1960, over the rest of his lifetime he composed more than 180 wonderful songs for Barbershoppers. In addition, he wrote more than 60 songs while he was advisor to the annual Tulane University student-produced original musical-comedy reviews.

Einar's achievements were many. He was inducted into the inaugural Southwestern District Hall of Fame in 1987, into the Tulane Athletics Hall of Fame in 1991 and received the Norwegian-American Chamber of Commerce Image Award in 1993. He was a retired lieutenant commander in the U.S. Navy.

His greatest enjoyment was hearing fellow Barbershoppers singing his songs. I would hazard a guess that

there are few better-known songs in our barbershop world than "I Love to Hear That Old Barbershop Style." It is still being sung by both male and female quartets and choruses. Another possibility would be "I'd Give the World to Be in My Hometown." His music is melodic, harmonious and always included heart-felt messages.



The tag in this issue is taken from the end of "Welcome Song" that Einar wrote for his home chapter, **Greater New Orleans**. It is a splendid song for welcoming guests—much more appropriate, in my estimation, than "You're as Welcome as the Flowers in May" that many chapters use.

The entire song will soon be available in the Free 'n' Easy Songs section of the Society website (<http://bit.ly/BHSFree>), and the tag (alone) is available in the Free 'n' Easy Tags area at [www.barbershop.org/tags](http://www.barbershop.org/tags). In fact, you should check out all of the free songs and tags on our website. What valuable resource for free, easy-to-sing music! ■

## WELCOME SONG TAG

Words, Music and Arrangement by  
EINAR PEDERSEN

Tenor Lead

8

1 2 3 4

There's sweet har - mo - ny to each mel - o - dy. When

Bari Bass

5 6 7 8 9 10

a song. you join in with a, with a song.

8 8

by Einar Pedersen in 1984

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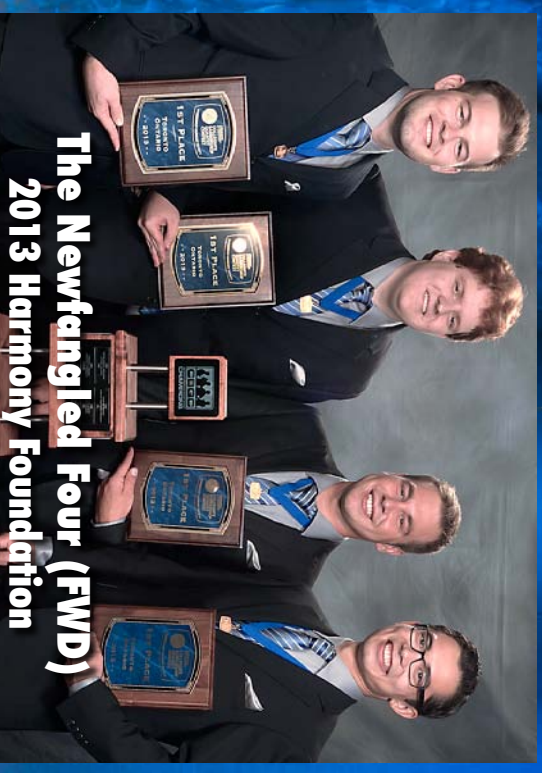
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