

INSIDE: **Tone Deaf** leaves **Cook Islands** laughing • Getting outside the chapter comfort zone • **Brooks'** recruiting tips

July/August 2014

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

time for **FUN!**



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**(Don't believe us, believe your stopwatch)**



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July/August  
2014  
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4



For decades, members of Tone Deaf quartet have been making a difference in the lives of thousands of Oregon School children. In 2014, they took their fowl variety of humor halfway around the world to get an entire tiny nation's children laughing and singing.

DAWN MELLON

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## The critical question: Are we having fun yet?

I've known several barbershop chapters very well, and while all have been quite different, they've had one thing in common—they each knew that a chapter meeting was supposed to be fun!

About 30 years ago, my first official barbershop job was Program VP for the **Big Orange Chorus**. We were competition-oriented but had strong community ties and a strong sense of family. My job was to make our chapter meetings and rehearsals positive, well-paced, productive and fun. The PVP position doesn't formally exist these days in many chapters, but I always thought that function was important.

I moved to Asheville, N.C., and joined the **Land of the Sky Chorus**, directed by Chuck Greene, creator of the Compellingly Attractive Chapter Meetings concept and program. As a continuing long-distance member, I have been fortunate to see how careful planning and strong execution can make chapter meetings both fun and productive.



Let's focus on the things we enjoy, without getting caught up in the downward spiral of "why can't things be better?"

I was blessed to direct **Song O' Sky** (SAI Region 14) and have loved working with female Barbershoppers through the years. They work hard, take singing seriously, and are better able to connect emotionally with their songs than most men. That makes directing fun, especially for a washed-up old interpretation guy like me.

When I moved back to Florida, I joined the **Orlando Orange Blossom Chorus**. That chapter was less focused on competition, but they had a wonderfully rich history in the community, great camaraderie and there was fun at our weekly afterglows.

I am a member of the **Sunrise Chapter** and sing with **THX**. This is a highly motivated group of guys who are into competition and focused on the quality of the musical performance. There is nothing like the rush we get when the music comes alive artistically or the chorus breaks through another performance milestone. I don't know about you, but goose bumps and chills are a special kind of fun for me.

I direct **Sisters of Sound** (Harmony Inc. Area 6). The Sisters have nearly doubled the size of the chorus over the past couple of years, and about half of the members are now under the age of 18. I can't take credit because that is primarily attribut-

able to a terrific Associate Director (that story in a future column). As you might imagine, the sound of the chorus is more youthful, and the overall tone of the chapter has become more playful. There are multiple teenage quartets forming, and our "kids" just can't seem to get enough tag singing. It is fun to go to rehearsal every week to see what will happen next.

### It's always been founded in fun

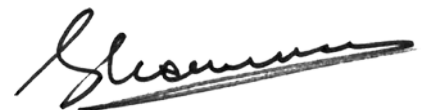
So you see, I enjoy associating with good-natured men (and women) of character. I like a solid musical program with dreams and hopes on the horizon to keep us working toward common goals. I enjoy lively, well-planned, fast-paced meetings (or rehearsals). I like singing old barbershop chestnuts, doo-wop, jazz, gospel and comedy songs. I am a sucker for a great barbershop ballad. I enjoy performing in the community for receptive audiences. I love singing in a quartet and performing with the chorus. I am into woodshedding, tag singing, tap-out quartets, jokes, field trips and afterglows. And I have found some of all of that in all my chapters.

Montana Jack Fitzpatrick chaired the All Ages Task Force and has been a mainstay with the 23K team. He has interviewed a thousand Barbershoppers over the years, and here is what he says:

*"There is a magic ingredient that turns ringing chords with three other guys into a lifelong memory. It is fun! Also, read back in the early Harmonizers about our founders and their collective sense of humor. They were having fun. In my first chapter, we couldn't wait for the bulletin to come each month because it was full of good times, good friends and humor. Everything we did was fun. We can bring back those days. Why not start next Tuesday?"*

I think Jack is spot on. Let's focus on the things we enjoy, without getting caught up in the downward spiral of "why can't things be better?" We don't need the district or the Society to help us figure out what is fun for us, and we have 100% control over what we do when we get together. So let's go out there, ring some chords and have us some fun!

'Shop 'till you drop!



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



## It's not just about singing, but a life of learning

I attended Harmony College Northwest in Seattle the week before our international convention, where about 330 members of the Evergreen District and Sweet Adelines International spent three days improving their craft. What a great event! Let me summarize some points I made in my keynote address.

I started out by showing a clip of the 1950 champ **Buffalo Bills** in the movie version of *The Music Man*. As a fellow Iowan, I've always thought the creator, Meredith Willson, had



Meredith Willson had the right idea with the bickering school board members who become a harmonious barbershop quartet. It's hard to argue, it's hard to be angry at all, when you're singing.

the right idea. The scene where the mayor gets the bickering school board members to become a harmonious barbershop quartet is played for fun, but there's a lot of real-world truth to it. It's hard to argue, it's hard to be angry at all, when you're singing.

The chords of the Buffalo Bills still bring joy to many. But this barbershop passion of ours is not just about the joy of singing but about the joy of learning. And not just learning for the sake of learning, but to improve on a craft that is based on good singing.

Good singing is good singing regardless of the

style of music you're singing. Sometimes we get a bad rap in barbershop when people who specialize in other musical styles believe we're following something other than the universal principles of healthy singing. You're here to prove that that isn't true.

Over time, we remain involved in barbershop because we love creating wonderful experiences. It's our duty and responsibility as singers to create an experience not just for ourselves, but for others.



Marty in a tag quartet at Harmony College Northwest

### Everybody sings, even if they don't know it

I have a 20-minute commute every day. Sometimes, when the traffic is bad, I look over in the next car and see someone jamming away to the radio; they're having a ball singing along. But if you asked most people whether they sing, they'd probably say no. But they really do. Everybody sings.

Everyone knows how good it feels to sing. We Barbershoppers know about the additional endorphins that come when you lock a chord. It brings you to another place.

As singers, I hope we are all continually working to improve on our craft. Then we can take back what we have learned and use it to inspire others. When you do that, you have fun.

There's nothing like singing and learning. You might change a life, and one of those lives may be yours.

*Marty*

[mmonson@barbershop.org](mailto:mmonson@barbershop.org)

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

- July 25-27, Candidate School, Belmont U., Nashville
- July 27-Aug. 3, Harmony U, Nashville
- Aug. 9-12, ASAE National Conference, Nashville
- Aug. 27, National Museum of African American Music Advisory Council, Nashville
- Sept. 5-6, Harmony Foundation International Annual Meeting, Nashville



### What is Marty reading?

- *Decision*, Chip Heath & Dan Heath



### What is Marty listening to?

- "Sing" by Smule – singing application for your mobile device





## Adding to/correcting the historical record

**Thorough travel for the Thoroughbreds**  
**T**he legendary concerts given in Toronto in 1982, hosted by the **Dukes of Harmony**, did not involve **The Vocal Majority** but the **Thoroughbreds** from Kentucky. It still ranks as the highlight of my years in the Society. We drove from Halifax to Toronto as a family of four on the Thursday and drove home on the Sunday. The round trip was about 3,600 kilometers (2,400 miles). It was worth every minute and kilometer of it!

KEITH GOUDGE,  
 Bedford /Sackville N.S. Chapter

down in 1953. Hanson's successor as Bloomington director was Floyd Connett (BHS Hall of Fame).

JIM STAHLY  
 Normal, Ill.



### Inter-chapter collaboration, 1948

The cover story in the May/June issue of *The Harmonizer* about the three-chorus tour, which included my **Sound of Illinois** chorus, brings to mind the efforts of John Hanson in Central Illinois. He was the **Bloomington Chapter's** first director and founder of the **Corn Belt Chorus**, which existed from 1946 to 1952 in Central Illinois. At its peak (1948), choruses from 10 cities comprised the group. Hanson directed all of them and taught them the same music.

His dream, according to his letter to O.C. Cash, was to put 1,000 men on stage at once (although he knew of no venue large enough to accommodate). He did stage 300 singers regularly before stepping



Dick Chacos



Don Beinema



Keith Houts

### Next time, don't publish from Internet captions

Thanks for the small article on the deceased champs and Tommy Spirito. I imagine it was a last-minute set-up job; however, there are two errors. You mentioned Dick Chacos, but you show Don Beinema's picture (he was the bass of the **Four Statesmen**). You list the late great Keith Houts as a baritone; he was the tenor of my quartet, the **Side Street Ramblers**.

I hope we don't have any more notices like this for a while. Four in that six-week span you mentioned is definitely too many. ■

BRIAN BECK

Dealer's Choice, 1973 quartet champ  
 Side Street Ramblers, 1983 quartet champ  
 Eureka!, 2008 Seniors quartet champ



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# Musical Island Boys, The Vocal Majority, The Academy hit jackpot in Las Vegas

A great international contest with more than 7,000 attendees is over, and what happened in Vegas we'll be talking about for a long time.

**Quartet contest.** The fourth time was the charm for New Zealand's **Musical Island Boys**, who finally struck gold after winning silver the previous three years. It was their 10th trip across the Pacific for the summer international contest, which included winning the Collegiate gold medal in 2006. Jeff Hunkin (T), Marcellus Washburn (L), Will Hunkin (Br) and Matt Gifford (Bs) have stayed an intact unit since their teens, continuing to sing together even after Marcellus married and moved to Australia ahead of last year's contest.

The quartet won a tight contest with a 89.5% scoring average, only .4 points ahead of silver medalist **Forefront** and third place bronze medalist **Main Street**. The new champs sang a wide repertoire that included songs from "The Lion King," Michael Jackson and Motown. Their win was widely covered by New Zealand's media, which often made special note of the quartet's half-Maori rendition of "Now is the Hour," which two years ago had been the first song with significant non-English passages to be cleared for international competition.

A **Mighty Wind** won its third consecutive bronze medal, and Sweden's **Lemon Squeezy** quartet received a fifth-place bronze medal in its first ever appearance in the finals, having reached the semifinals the previous two years.

**Chorus contest.** Greg Clancy took the baton from 11-time gold medal director Jim Clancy and did his

father proud in his first contest appearance as director of **The Vocal Majority**. Over the decades, the VM had created the modern superchorus template only to win silver in 2009 and 2010 despite posting its highest-



ever scores. After a four year absence from contests, the VM posted its best-ever scoring average (96.8%) while topping the most talented chorus field ever.

All five chorus medalists posted gold medal-level scores. The **Masters of Harmony** delivered one of its finest performances ever under first-time director Justin Miller, but ended its undefeated streak with a high-flying silver set (95.1%). **Great Northern Union** (94.5%) amazed again, **Sound of**

**the Rockies** (92.8%) posted its highest-ever score in director Darin Drown's final contest, and Sweden's **zero8** returned to the medals with a 92.4%.

**College contest.** Gold medalist **The Academy** (80.9) topped fellow Sunshine District quartet **The Sunny Boys** (79.7) in what has become convention's highly anticipated Tuesday night opening contest. The bronze medalists were **The Con Men** (78.2, JAD), **Flightline** (77.2, FWD) and **Backstab** (76.6, SNOBS).

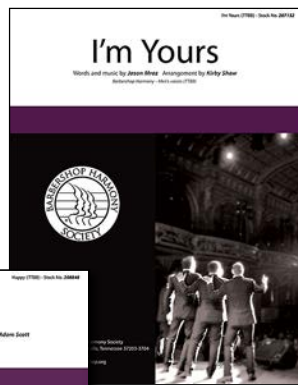




## Sheet music gets a dramatic visual boost and global distribution deal

**Shelf-appeal, world-wide reach.** Customers are raving about our dramatic new look for new titles being released this year. Eddie Holt's newly designed jacket for music publications will give our music better visual appeal in retail locations and online catalogs and provide better protection against wear and tear. The evocative photo by Shawn York gives singers the sense of being great performers themselves, with energy, style and a nod to tradition in the ornate arches.

The makeover coincides with a new distribution deal with Hal Leonard, the world's largest music print publisher. More than 100 arrangements never be-



fore available through the music dealer network will be added to the Hal Leonard catalog for convenient ordering.

This agreement will put great barbershop music in front of tens of thousands of music educators, who will recognize and appreciate the assurance of quality that goes with the Hal Leonard brand.

Hal Leonard and the Barbershop Harmony Society will jointly market these publications to educators through Hal Leonard's national Joy of Singing workshops and via reading sessions at select music retailers. Hal Leonard plans to reach the growing international market through its operations in Europe, Australia/New Zealand and Asia.

## Society Briefs

**Upgrade contest shows the moving, silly, and excited side of Vegas.** When we had the idea for the Vegas Room Upgrade Video Contest, we hoped we would get some great videos of some people excited about going to the 2014 International Convention in Las Vegas, and in return it would excite other people about the convention as well. All our dreams came true, and MORE! We could never have imagined the incredible response we had. Videos of couples telling their experiences through the years, videos of adorable children vying for a room upgrade spot for their parents, videos of people telling us about their touching barbershop experience.

Watch the videos at [bit.ly/hotelupgrade](http://bit.ly/hotelupgrade), and

share them with your friends!

Oh yes ... we also gave away many, many suites.

**Official barbershop YouTube views pass 7 million.** A recent online challenge in June



pressed total views of [youtube.com/Barbershop-Harmony38](http://youtube.com/Barbershop-Harmony38) past seven million views. Better

news: more than 1.6 million of those views came in a single year—a nice indication that social media marketong via video is making a difference!



**He's a WHAT? He's A WHAT? At the 2014 Tony Awards, actor/singer/superhero Hugh Jackman enlisted rappers LL Cool J and T.I. to "bring The Music Man into the 21st Century." Proto-rapper Meredith Willson spins in grave? ■**



### CONVENTIONS

**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

### LEADERSHIP FORUM

Nashville, Tenn.  
Nov. 1–3, 2014

### MIDWINTER

[barbershop.org/midwinter](http://barbershop.org/midwinter)  
NEW ORLEANS  
Jan. 6–10, 2015  
RENO  
Jan. 26–31, 2016

### HARMONY

**UNIVERSITY 2015**  
Nashville, Tenn.  
July 26–Aug. 1, 2015





# Rules for teaching a barbershop tag

**W**e Barbershoppers love singing so much that after any gathering, many of us want to skip to our favorite part of the song—the tag! Here are some of my basic rules for teaching a tag:

- 1. Know all four parts!** There is nothing more frustrating than when the tag teacher tries to recall all the parts, as he is teaching it! (Especially after he has started to teach the tag.)
- 2. Always blow the tonic key.** Then, after you have blown it, keep referring the parts to the key note. If it's in a minor tonality, you can blow the major key note, and then go to the relative minor: i.e. blow "C", go to A minor.
- 3. Make them hear you.** Make the tag learners listen to their part while you demonstrate it to them. Do not let them sing along the first time they hear their part!
- 4. Break up long tags.** Give it to them in "bite-sized" pieces. Do this for all four parts, then get them to sing this section and marvel at their accomplishment. There is nothing worse than trying to do the entire tag all at once in a mediocre fashion, which will ultimately discourage the tag singers from wanting to ever sing with you again!
- 5. If you can, show the tag.** Some hard-core taggers carry tags with them, either on paper or from the barbershop tag apps downloaded from the iTunes or GooglePlay stores. Someone new to a tag may move more quickly through the learning curve if he can see the tag while you teach it, then look at it on your phone his first time through.
- 6. "Illustrations" are a good thing.** If you have the tag written down, this is ideal ... to share it with the tag learners. If not, don't be bashful about using your fingers, to demonstrate notes, i.e. half steps, whole steps, and even larger intervals.
- 7. Use common intervals.** Teach them using common intervals that are known to most everyone. For example:
  - The "devil's tri-tone" is the first three notes of the chorus to "Maria" from *West Side Story*. Here are the notes: B-Flat; E natural (ascending), to F, even higher. Most basses (they are the ones who will be singing this interval) will kiss the ground you walk on when you show them how easy this interval is!
  - Interval of a sixth: the melody notes to "My Wild Irish Rose," on the words: "My (low note); "Wild":



that is an interval of a sixth away from "My."

- Whenever there is difficulty making a big jump, try to show it to them, using intervals of a third. For example, an interval of a fifth ... from, say, B-flat, to F, sound out the notes "one," "three," and then "five." A much surer way, than to simply jump up from the "one" to the "five" interval. There are a lot of other tips; for those, you need to attend my tag classes! ■



**Paul Engel**  
Retired Music  
judge, arranger,  
past Harmony U  
faculty member  
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## Adam Scott's 10 commandments of tag singing

1. Thou shalt not tag jack (also known as altering the words or notes of existing tags)
2. Thou shalt not 5th wheel (sing along uninvited)
3. Thou shalt not encroach upon the space of others
4. Thou shalt not obnoxiously add 9ths and 7ths to existing tags including and especially the Westminster flat 7
5. Thou shalt not intrude upon, or ask to sing with an obviously established tagging quartet unless invited by someone in said quartet
6. Thou shalt not be too exclusive but read the social signals that anyone should be able to read and INVITE others to join or sub in to the next tag. Thou shalt encourage other's enjoyment of tag singing, too.
7. Cousin Shane Scott's tenor rule of "if thou full-voiceth the penultimate 2, thou must also proceed to full-voiceth the 3"
8. Thou shalt apply proper balance to the chords (no blastissimo or molto screamissimo thirds, etc.)
9. Thou shalt know all four parts to a tag before proceeding to teach the tag.
10. Thou shalt not add the second half of the new "Behind" tag ("The world") to any other tag except said "Behind" tag.



# time for

# FUN

## Don't believe us—believe your stopwatch

Every week, thousands of dues-paying Barbershoppers find something else they'd rather do than go to their chapter meeting. Some told the 23K callers why they weren't going and what would bring them back. (Shouldn't it be obvious?)

How much fun are you having at your weekly chapter meeting? Oh, you don't GO any more? Well, you have company across this great Society of ours.

Let's see how we can get you and your chapter back together, before there *is* no chapter. And if there are no chapters ... well, let's not even consider the possibility of our sons and grandsons having no access to this unique art form.

Whatever the reason, we know that many men are no longer showing up on meeting nights—but they are still dues-paying members. It's a figure difficult to pin down, but some estimate that at least 30% of today's dues-paying members don't regularly attend chapter meetings.

Here's a stat we *have* pinned down: Among new

Society members, *we lose more than half* within the first three years they join. Ouch.

### **Wanted: chapter meetings, not just chorus rehearsals**

A little more than a year ago, a lot of people started to put a lot of effort into what was called the 23K Project. Remember it? Sure you do; you read about it in this very magazine. Society leaders attempted to contact the vast majority of Society members, personally or by email, to learn their innermost concerns about barbershopping, from headquarters on down to our own chapters. Those answers were painstakingly collected and sorted into a dozen key areas.

It's coming back now, isn't it? Because their—*our*—



**Jim Bagby**  
Presentation  
Judge, director  
emeritus, Heart of  
America Chorus  
[jbagby3@kc.rr.com](mailto:jbagby3@kc.rr.com)



“We resolve to  
find and restore  
the fun of a  
weekly chapter  
meeting, but we  
never find the  
time to do it.”

responses said a lot about our weekly meetings, and in the broader picture, about the Society membership retention problem. For those who said they don't show up regularly—or at all—and complained about problems with the chapter meeting, the No. 1 gripe was: “I'm not having enough fun.”

Why? They/you/we replied: It's not a meeting, it's a chorus rehearsal. We don't have any quartet activity (or woodshedding or tag singing). *There's no plan.* There's no time for fellowship. The director is a dictator. The director has to do it all alone.

“When it got to break time, I was ready to sing a tag,” says Duane Lawson, a 13-year Barbershopper from suburban Kansas City who began as a collegiate quartetter. “All I saw was the water fountain. I have friends in barbershop, and none of 'em were singing with the **(Heart of America)** chorus. The singing alone was not enough to keep me away from my wife and a small child. The social aspect is what I need at this point in my life.”

The result, of course, is members voting with their feet by first staying home, then failing to re-up. If they live in a metropolitan area and/or are willing to commute, they also can sing with another chapter. (After a layoff, Lawson returned to the Metro Kansas City's **Central Standard Chorus**, which competed in Las Vegas).

### **A significant minority of chapters are struggling**

Now, let's be clear: if you have a successful, thriving chapter, regardless of size, your gathering can and should be whatever you choose. Certainly not everyone has the same definition of fun. Our large, highly competitive chapters can afford to attract men who stand on the risers for three hours per night and may sometimes only get through two songs per night. They collect their rewards, among other things, in great harmony and at contest time.

If yours is a smaller chapter, as the majority in the Society are, and you're the only game in town, that erosion can be deadly. Here's another grim figure: as of the end of the 2014 first quarter, 74 Society chapters had eight (8) or fewer members on their rolls. Not all necessarily were operating with that number; some actually have fewer and some, unfortunately, have more men who continue active in their chapters without benefit of Society membership—an issue for another time.

In addition, almost 200 more chapters have 15 or fewer members on the rolls. That does *not* mean these are all troubled chapters; some are quite successful, particularly in finding service and charitable projects for their areas. And that's key for chapters of any size, particularly in these times when we are

competing for members against so many societal trends and distractions. Amidst those challenges, let us use our outreach efforts as CEO Marty Monson suggested in his recent cry from the mountaintop:

“We can't make everyone love Barbershop harmony, but we can make everyone love Barbershoppers.”

But the reality for those aforementioned small chapters is they could be just one lost tenor or baritone from disaster. And together, those two figures mean that some 25 percent of the 760 BHS chapters are



### **The audience had as much fun as the performers**

For weeks following our annual show, we continued to receive positive feedback. One of our patrons commented, “It was an ambitious program, but boy was it entertaining!” Another praised us saying she hoped we had had as much fun performing as the audience had watching. The feeling was intoxicating, and we realized that having fun singing and sharing our fun with the community is what barbershop is all about!

A traditional barbershop show is out of the question for our small chapter. But with a little imagination and a lot of faith in the spirit of fun, we pulled together an offering that we and the community will talk about for a long time.

Our show had a theatrical script, complete with plot and dialogue, and songs carefully chosen for the script. Since the story dealt with aliens, we invited a local high school vocal ensemble to convincingly play our “Martians” and sing two songs with us. We featured a champion collegiate quartet, which also conducted a workshop for the students. The show songs represented a variety of musical styles, which when combined with the excellent barbershop selections of the quartet, appealed to a wide audience.

The most bizarre aspect of the show was the highlight: a “singing dance-off” among three chapter quartets that had to sing and dance “My Wild Irish Rose” in waltz, tango or hip-hop rhythm. They hammed it up, and the hilarious bit got wild applause! Our very creative designer even managed to “fly” a shimmering spaceship at the end.

We learned that singing doesn't have to be big or perfect to have a powerful impact. We had a lot of fun presenting our show, and the audience rewarded us with their praise ... more than enough to keep us coming back for more!

— Joy Brunel,

*Musical Director, Niagara Gateway Harmony*

reporting, on paper, 15 members or fewer.

### Not sure how to have more fun? start by planning some variety

Before we get awash in statistics, let's see what we Barbershoppers said we want to happen at our chapter meetings that *will* keep us coming through the door every week; because it's obvious that too many of our companions are *not* coming in the door.

"We resolve to find and restore the fun of a weekly chapter meeting," one Society leader mused recently, "but we never find the time to do it." Or as man-



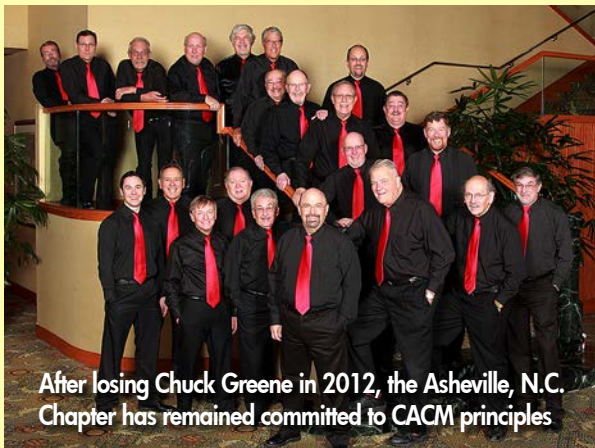
"When it got to break time, I was ready to sing a tag. All I saw was the water fountain. The singing alone was not enough to keep me away from my wife and a small child. The social aspect is what I need at this point in my life."

— Duane Lawson, found new chapter after sitting out for years

agement author Tom Northup famously said, "All organizations are perfectly designed to get the results they are now getting. If we want different results, we must change the way we do things." (Not so coincidentally, Northup is also famous for the mantra, "Easy to say. Hard to do.")

Fun could be just a change of pace: not the same-old formula of "The Old Songs" followed by Polecats sung with all the usual bad habits, followed by repertoire songs followed by a long break followed by ... the same things we did

## Compellingly Attractive Chapter Meetings: Chuck is gone, legacy remains



After losing Chuck Greene in 2012, the Asheville, N.C. Chapter has remained committed to CACM principles

Chuck Greene's **Asheville, N.C. Chapter** was the experimental bed for his Compellingly Attractive Chapter Meetings program. Dozens of chapters were attending his workshops when he passed away in 2012. Here are some underlying principles and practices from Chuck's article in the Jan./Feb. 2011 issue at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer):

- The primary cause of declining membership over the past 30 years is *shifting priorities in what men value for their lives*—not pop music fads or anything the Society started doing decades ago. These external causes cannot be changed—only adapted to.
- Research has uncovered 15 characteristics today's men desire when deciding which organizations are worthy of their time. Eight are so important that they are Deal-Makers if present or Deal-Breakers if not.

- The main objective of a CACM chapter is to "*Seek, develop, use and enhance the skills and talents of each member to such an extent that progress seems limitless.*"

- CACM strategies involve a mental shift to new priorities and a structural shift to new practices.

- CACM outlines more than 20 defined, meaningful chapter

musical/performance roles, with at least 10 used in each meeting. Several men help direct or train to direct on any given week. Activities and strategies are designed to give all members opportunities to incrementally approach their maximum potential.

- Each chapter meeting planned in advance for maximum impact.
- The most successful music directors in our Society surround themselves with people empowered to make the directors' deficiencies irrelevant.
- CACM works only if the director helps champion it. He/she must be willing to share the "power" with chapter musical leaders and prioritize the time to continually train them.
- Chapters that used CACM saw growth, higher energy at meetings; former members often became active

again. In Asheville's first 30 months of CACM, active membership more than doubled, more than 70% of prospective members who visited a meeting eventually joined the chapter, and the average age of active chapter members had dropped by nine years.

### The Eight Deal-Makers/Deal-Breakers

These are the characteristics ("Deal-Makers") today's men look for when joining a chapter-based organization. If even one of these traits is missing, it becomes a "Deal-Breaker," or the reason a man will leave that chapter or fail to join it:

- Creativity—participation in imagineering new or improved results
- Skill, talent and knowledge growth
- Efficiency—high return on time, energy and resources
- Fun, humor and positive attitudes
- Peer appeal—cool enough to invite friends
- Astute leaders with succession
- Participative leadership—the power to influence the pace, content and direction of the organization's life
- Each member appreciated and sought for his talents and skills

### Other Attractive Value Characteristics

- Approached about their needs
- Welcoming to diversity in membership
- Social circle development
- A value-driven mission
- Variety
- Visual appeal
- Community acclaim



last week. How about next week you:

- open with someone from the chorus teaching a tag, insert a tag quartet somewhere
- have it all written on a board or printed on a handout so everyone knows what's coming next so you don't waste time handing out music
- keep the announcements (also on the handout) to five minutes or less
- introduce a new song (with learning media and/or a teaching quartet)
- have a chapter or guest quartet sing
- spend some time in the chairs and maybe time on the risers
- keep it moving
- save some time for socializing afterward.

There are as many varieties of meetings as there are chapters—but they require planning and cooperation among the music and chapter administrators a week or so ahead. When was the last time you invited the nearest chapter to drop in, or you rode over to visit them? The more distance involved, the more planning it takes. Inter-chapter activities are guaranteed to provide fun and fellowship, and they are sure to help

Chapter leaders were encouraged to use a stopwatch to track the ratio of actual singing vs. the director or chapter leaders talking. The results were astonishing to most—especially chorus directors!

enough emphasis on quartetting. Sure, not everyone has the time or talent to sing in a quartet, but they deserve the opportunity to taste what *The Music Man* composer Meredith Willson called “tasting the holy essence.”

#### Bryn Mawr & Lifeblood success

When will we change? Periodically. Eric Jackson did when he was chorus director of the **Bryn Mawr, Pa., Chapter** in the early 1990s. His idea to have a planned and widely varied chapter meeting, devoted to lots of singing and not much talking, with involvement by as many leaders as possible, became known as the “Bryn Mawr Experiment.” The idea spread to other parts of the Society. And with Society sponsorship, it was adopted as an experiment by the Central States

get any chapter out of a rut caused by the “same-old” blues.

Roger Heer, quality assurance manager for the 23K mounds of information, agrees that the top answers about lack of fun in meetings centered on too much time spent on competition or show, and not



Huron Valley member Paul Teska (2nd from left) spearheaded the Harmony for Life concert March 16 that raised over \$11K for Harmony Foundation.



HVH chorus at Chords and Cuisine

**MIXING IT UP IN MICHIGAN.** The Huron Valley Harmonizers (PIO) have fun living outside the “three-hour rehearsal box.” Inter-chapter visits have occurred periodically with the Monroe North Floral City

Harmonizers, a chapter 40 miles to the southeast. HVH has participated in several shows with a local Sweet Adelines chorus, Voices in Harmony. The shows were scripted and included several eight-part numbers. Many of the guys’ wives/daughters/sons/friends have joined as a consequence.

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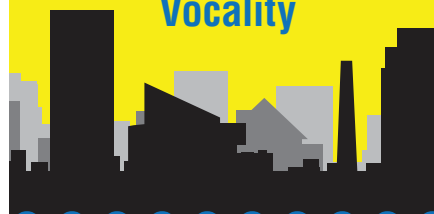
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"There were no standards, and the chorus was going downhill musically. I was raised to do my best. Now we have a new director who raised the musical standards. I returned and brought new people."

– Bernard Carlson, returned after five inactive years in chapter

District under the title Lifeblood.

The Lifeblood slogan was provided by Jackson: "Every man, in his own way, experiencing the joy of hearing his voice contributing to barbershop harmony."

Former Society President Rob Hopkins (2004-05), who earlier was involved at the committee level in that project, says the results were dramatic in some cases. Early in 1994, four Lifeblood chapters in Missouri were singled out for intense Society backing. A report to the Society board found that those chapters got almost weekly support in an attempt to maintain the Lifeblood conversation, as the governing principle by which the chapters were run. The four "high-maintenance" chapters gained an average of a about 12% each in membership by the end of that year.

#### **More rehearsal time and more variety: a stopwatch says you can have both**

Lifeblood's chapter leaders were encouraged to use a stopwatch to track the ratio of actual singing vs. talking by the director or chapter leaders. The results were astonishing to most—especially chorus directors!

Chapters that addressed this ratio found they got in more quartetting, tag singing, woodshedding *and* chorus singing during a night, without the chorus director(s) wearing out.

Sound familiar? The late, dynamic Chuck Greene called it "The

Compellingly Attractive Chapter Meeting." He preached all the same elements used by the Lifeblood chapters and emphasized that the chorus director make only brief instructions each time he stops the rehearsal to comment. (What? We brilliant, knowledgeable chorus directors would ever talk too long?)

Chorus directors: you can't live with them and can't live without 'em.

#### **Committed men drop because of false choices**

While both the Lifeblood and Compellingly Attractive chapter approaches emphasize improving both singing *and* the quality of chapter meetings, 23K interviewees reported that too many chapters seem to believe they must choose only one goal or the other. For example, two senior members described different reasons a one-dimensional focus made chapter life less fun.

**Variety:** The powerhouses strive for it, too. There are a number of chapters where quality never falters due to the musical and administrative leadership—and there are a lot of misconceptions about how much variety can be found in many of these chapters. Many not only compete at the highest levels, they find major alternative projects for the seasons when they are not competing; they are successful at virtually all levels.

As an example, Virginia's **Alexandria Harmonizers** passed up a chance to add to their medal collection (they have four golds) in Las Vegas when they agreed to perform at the 70th anniversary observation of the D-Day invasion. That trip to France this June involved about 250 chapter members, families and supporters. The chorus approached the performance the same way it does the rest of its annual schedule, including competition: with a bureaucratically efficient organization that puts the neighboring Pentagon to shame.

Veteran Alexandria member Jack Pitzer says some things have changed little over the years: new Harmonizers still get doses of early pre-meeting training/coaching, vocally and visually, and still qualify in quartets. Assistant Director

Read more about the Harmonizers' French tour at [bit.ly/harmonizersnormandy](http://bit.ly/harmonizersnormandy)



Alexandria Harmonizers at the 70th Anniversary D-Day Commemorations in Normandy, France, in June of 2014

Tony Colosimo offers the chorus-wide varieties of warmups and craft. Director Joe Cerutti oversees all musical aspects—including riser coaches, row captains, the pre-meeting "Har-mogram" schedule that goes to all members of the performing chorus and the post-meeting

directors' conference call.

The chapter also counts on Yahoo groups, Groupanizer, more A/V aids than Pitzer can list, a self-coaching program that employs up to a dozen reviewers and a lively afterglow at an Italian restaurant and bar.



## Fun and variety = member retention

Is the **Fostoria, Ohio, Chapter** having fun? Our members will tell you that's why we had 100% retention in the past year.

We put 32 of 35 members on stage for our 52nd annual show in April (with guest quartet **Vocal Spectrum**), held a successful guest night two weeks later, and then took 26 men to a chapter visitation with the **Mansfield** chapter. Two weeks later, 19 made the trip to a divisional fun night 70 miles in the other direction. This summer, we're performing at concerts in the park, singing for the Toledo Mud Hens, having a corn roast and finishing off our season with a performance at the Ohio Veterans Home. Our chapter quartets sing at several area churches during the summer as well.

We have an annual Ladies Night Banquet, and during the Christmas season sing at two or three nursing facilities each of five Mondays—always with a party afterward.

— Fred Schmidt

Director, Fostoria Lake Plains Chorus  
fshmidt@LRBCG.com



In one FarWestern District chapter, 58-year member Paul Ludwig gave up attending because he said the chapter started charging a \$50 fee to pay for a new director. At that point, Paul said, the chapter meeting turned exclusively into a chorus rehearsal.

"Get on the risers, get off the risers for a break, get back on the risers—no offering of quartet time any more. I learn the music fairly fast, but the chorus will stop and do the music one section at a time ... And no afterglow. I can't relate to it anymore." At age 78, he just sings with his senior quartet.

In another FWD outpost, Bernard Carlson recently returned to his chapter. He left, he says, because "the original chapter let anyone join—some just to get away from their wives and get on stage. The chorus was going downhill musically. I was raised to do my best.

"Now we have a new director who raised the musical standards. I have brought in some people who have sung in church choirs, or have some musical background. They know if one voice is sticking out ... I just turned 85, and I know if I sing real loud the quality goes down."

Carlson was absent for about five years, but still paid his dues because he wanted to sing with his quartet, **Rumor Has It**.

### "Do I really want to come?"

#### Answer his question in advance

Certainly you can find fascinating, innovative and highly successful meeting plans at every successful chapter. But

what about the other extreme? Meeting night rolls around and good old Joe Barbershopper sits with the remote in hand, trying to decide if he's motivated enough to climb out of his easy chair and get to the meeting. Especially if that meeting is more than just a little ways down the road – or if the first question that he asks himself is: "Do I really wanna go to rehearsal tonight?"

**Was he missed? How does he know?** Has Joe had any communication since last week about what might happen tonight? In today's electronic world, there are so few people without e-mail (let alone other forms of communication), it's almost a crime that virtually every chapter member is not contacted. So if Joe stayed home last week and didn't hear from anyone, he has good reason to think he wasn't missed.

**Does he know what's happening next time?** Even if no one contacted him about being MIA, he could/should have some kind of notice about what's gonna happen at this week's meeting: a new song? A quartet going to perform? Guest night? Special program? Anything at all to whet his interest, give him a reason to attend.

**Is your house in order when he arrives?** So let's say we got him to head for the meeting. What does he find when he gets there? Immediate past CSD Membership Vice President Mike Scott a Chuck Greene disciple, has helped make his **Algona, Iowa**, weekly gathering a model for small chapters everywhere. And it works for chapters of all sizes. Any good meet-

"All organizations are perfectly designed to get the results they are now getting. If we want different results, we must change the way we do things."

ing starts with “having your house in order to receive members and guests every week,” says the gregarious, mile-a-minute talker Scott.

### Be sure potential members are CORT-ed

Mike also preaches Super Charging the chapter, where the key is the question crafted by LOL’s Paul Elinger to prospective members you just greeted: “So, where do you like to do your singing?”

**Orient and retain.** Scott’s second major approach is CORT: an acronym he invented and is eager to share with all. It stands for Chapter Orientation & Retention Team. It’s presided over by the chapter



of quartet time any more. I learn the music fairly fast, but the chorus will stop and do the music one section at a time ... And no afterglow. I can’t relate to it anymore.”

– Paul Ludwig, quartet-only after 50+ years of chapter life

“Get on the risers, get off the risers for a break, get back on the risers—no offering

membership vice president or chairman, and the success depends on a few simple principles:

- use of greeters and riser buddies for guests
- a personal introduction to the chorus director for every newbie who walks into the room
- a song book with the current repertoire (be honest—does your chapter

waste any time passing out music to members or guests because you weren’t prepared before the meeting started?)

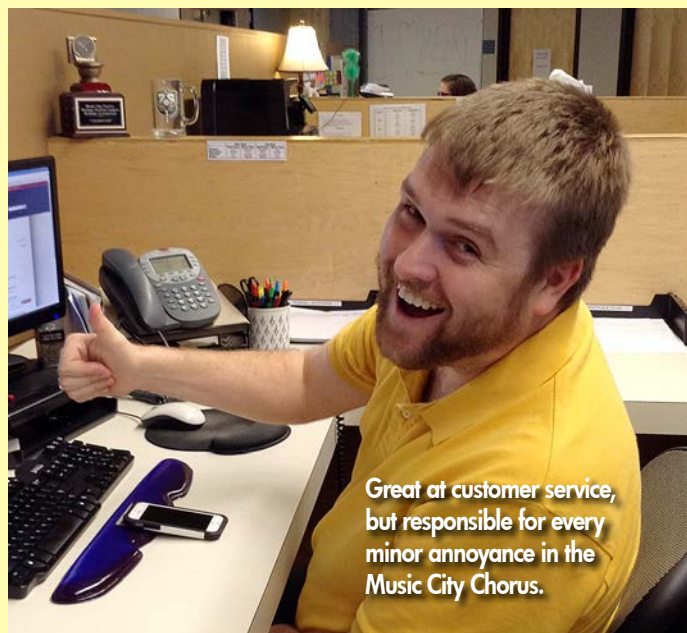
- a simple voice placement to assure your prospective member is in the right section (and not just a warm body)
- after the guy has attended at least three meetings and before he has paid any money, he meets with key members of the chapter administrative and musical leadership to be CORT-ed: have his questions answered and to get information about chapter, district and the Society.

**Don’t just sell—inform.** Remember that figure about losing so many of our members early in their barbershopping careers, or before they have a career? Often it’s because we don’t tell ‘em the truth about how much we love this hobby—excuse me, Jim Henry—this *calling*. Sometimes it’s not just a once-a-week endeavor, is it? Moreover, there are things the wives/significant others need to know, and in our eagerness to latch onto a new member, Scott reminds, we sometimes overlook making him welcome *and* informed.

### It’s about the music

In the end, everyone from O.C. through Dave Stevens and Joe Liles to Shannon Elswick agrees: no amount of planning, hospitality or information replaces a *ringing chord*. Somewhere in that chapter meeting, let’s figure out a way to provide what the golfers call the “comebacker”—that moment reminding us why we were attracted to this grab-your-heart sound in the first place. Sure, chapters at every level have beginning or average or struggling chorus directors, and far too many chapters even have no director. The 23K project found many calls for musical help: inter-chapter meetings, more coaching – maybe just the arm-waver down the road coming by to offer encouragement or advice for a better singing experience.

Surely, singing better would let us have more fun on meeting night and attract more singers—both new ones and the guys now sitting on the sidelines. What would that do for your chapter, or the chapter you’re trying to help? Just think: we might one day actually hear the Whole World Singing! ■



Great at customer service, but responsible for every minor annoyance in the Music City Chorus.

### “BECKER!” – The value of a Chapter Scapegoat

Nashville’s Music City Chorus has assigned one of its members the unofficial role of “Chapter Scapegoat!” Danny Becker, a young and talented bari, has assumed the role with grace and humor. Quite simply, the Chapter Scapegoat accepts the blame for literally ANYTHING that goes wrong in a chapter meeting.

Whether it was someone breathing out of place in a song, a missed choreography move, a riser not being set up in the correct location, or a phone ringing during rehearsal, any error is greeted with a chorus of “Becker!” It doesn’t matter if the problem is with the basses, leads, baritones, or tenors, the culprit is still “Becker!”

The practice has kept our rehearsals focused, yet full of humor! It cuts the tension while allowing us to address issues without singling out anyone from the risers ... except “Becker!” To compensate Danny for his willingness to accept the blame, the chorus frequently celebrates its successes with shouts of “Becker!” Every Society chorus ought to have a “Becker!” of its own!

– David Belden, Music City Chorus



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## Swipes 'n' Swaps

**"New director" ads are free in *The Harmonizer*** (first 50 words) to Society chapters. Send to [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org).

### DIRECTOR WANTED

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The **Chorus of the Old Dominion**, in Leesburg, VA, is an energetic and growing 25-man group. We placed 8th in MAD in 2013, and are looking for a Director to help us continue our upward trajectory. Contact Music VP Tim Peterson at [cubuff98@gmail.com](mailto:cubuff98@gmail.com) or 703-980-9730.

**Sun Cities Chapter, Desert Aires Barbershop Chorus** needs new director. Salary negotiable. Conduct afternoon weekly/special rehearsals with chorus of 62 retired member (40-45 active) with aggregate total 1, 200 years barbershopping. Staging most for 10-15 performances annually, NW Phoenix. Apply to David Moses, 12510 Rampart, Sun City West, AZ 85375, 623-537-9804, [mosesintx@yahoo.com](mailto:mosesintx@yahoo.com).



Photo Credit: Jeff Richards

"Central Standard needed a better method for storing data, communicating chorus info, tracking rehearsal attendance and tracking song learning status. These are the core functions that Groupanizer provides in spades. Upon looking at the functionality provided by the Groupanizer system it was a no-brainer for us to start using it.

Overall the majority of our members log into the site on a weekly basis. That to me speaks directly to Groupanizer's inherent intuitiveness and breadth of functionality.

The Groupanizer forum is a boon of knowledge for any admin who runs into an issue while configuring their site."

Philip Owen  
 Site Administrator

Central Standard



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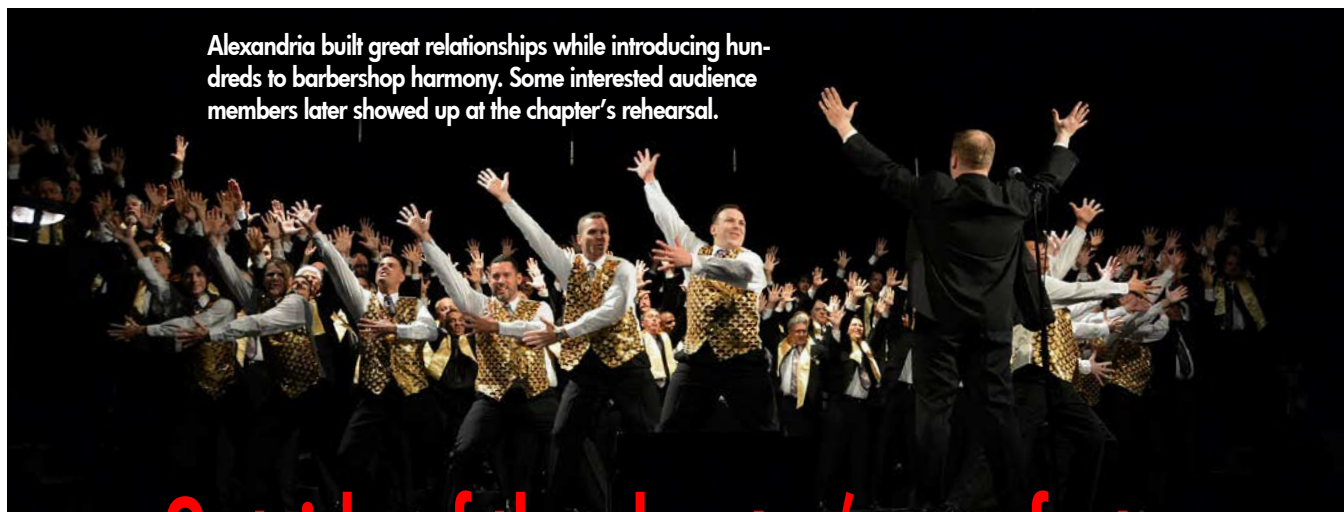


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Alexandria built great relationships while introducing hundreds to barbershop harmony. Some interested audience members later showed up at the chapter's rehearsal.



# Outside of the chapter's comfort zone

Hosting an a cappella contest brought new audiences to see barbershop

**Alexandria Harmonizers** producer Ken Rub had dreamed of the Harmonizers producing a "Sing-Off" style prize competition for modern a cappella groups. March 22 was the culmination of a nearly two-year project in one of Washington, D.C.'s most storied venues, The Lincoln Theatre.

The show included a lot of "first-time-ers." While the chapter had performed all over the area, we'd never produced a ticketed show in DC that required us to bring the audience—and contestants and judges, as well, with only nascent chapter connections to the a cappella community! This event required six high-quality modern a cappella groups and three qualified judges.

**Building word of mouth.** How to proceed? We booked the "hippest," most prestigious venue within our budget. Next, we capitalized on our recent outreach to the broader a cappella community. We announced our search for candidates on several forums that we had joined through our membership in the Contemporary A Cappella Society (CASA) and the A Cappella Embassy. We took advantage of connections made through our own modern a cappella group, **TBD**, and chapter quartet **Da Capo**, winners of the 2011 National Harmony Sweepstakes. We actively sought out local groups we wanted and encouraged them to apply as contestants, vetting them through the existing online videos.

Having enlisted six engaging and varied con-

testant groups (**The Symfonics**, **The Noctonals**, **The GW Vibes**, **The Chromatics**, **Capital Blend**, and **Word of Mouth**), we set about getting an audience. Naturally, we promoted the contest (named "The Aca-Challenge") among our regular fans, but we knew we needed to reach the modern a cappella community, too.

**Getting an audience.** We volunteered to perform at SingStrong, a regional convention for modern a cappella groups, where we also taught a class on tag-singing to an enrapt group of conventioners. We advertised both in their program and their Jumbotron, to help associate our presence with the upcoming show. We took out program ads and table promos at the regional Harmony Sweepstakes contest for vocal bands. We cross-promoted the event through our own social media and those of the contestants, which included creating a promotional video for the show that could be easily shared.

The audience itself was given a "judge's vote" in the outcome of the contest via cellphone, to encourage contestants to bring their friends and fans. And when, at the eleventh hour,



Last-minute promotions helped fill the balcony



**Scipio Garling**  
Alexandria  
Harmonizers  
scipiogarling@  
gmail.com



we still weren't confident that we going to have the size of audience the show deserved, we made an arrangement to sell balcony tickets through the digital savings service, Groupon.

**Logistical challenges.** To top it all off, the chorus was debuting new music; three of the five songs in our set were ones we had not yet performed in public. To say nothing of the last-minute challenges, such as acquiring warm-up space for the chorus near the theater, producing a show program, getting a proclamation of support from DC's mayor, and arranging for an afterglow in DC's busiest nightlife district.

**A grand success.** So much was new and different; would the risks pay off? Happily, the first annual "Aca-Challenge" was a grand success. We had an extremely happy and appreciative audience of 750, full mostly of urbanites and 20-somethings who'd never seen us perform before but gave us several standing ovations. The contestants were ecstatic about the experience, the theater was delighted with the event, and the Harmonizers themselves were thrilled with an event that everyone immediately knew would become a new tradition for us.

**Big payoffs for the chorus.** The aftermath reaffirmed our commitment to repeating the event's success because positive outcomes from the "Aca-Challenge" were varied and immediate. It was well-reviewed in the press. It got us new fans and Facebook friends. New guests and applicants showed up at rehearsal due to the contest. New paid gig offers came from people who'd been at the show. We've even received invitations to judge collegiate a cappella competitions as a result.

**Scale the idea to your chapter.** Our "Aca-Challenge" was a grand experiment that had a great payoff. But one of the nice things about it is that it's an idea that can be scaled down and using by

In Alexandria's first-ever D.C. event, the chapter pursued local groups and offered a \$1,000 prize



other chapters. Any chapter that's near a few colleges can find contestant groups for an a cappella contest, pool some money together for prizes, and make a go of it. Based on some of the calls the Harmonizers have

gotten, some other Society chapters have already begun to do so. Perhaps yours could, too! You may not be sure you could pull it off; but then again ... neither were we! ■

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PHOTOS THIS SPREAD BY DAWN MELLON (WIFE OF MICHAEL BIGGS)

# Making a difference in the Cook Islands

## A tradition for Oregon kids, Tone Deaf brought its shtick to a new nation

Every year for the past 20 years, bari Al Robins and lead Tom Walker sang for between 2,000 and 3,000 children on Valentine's Day with their old quartet, **Delusions of Grandeur**. Now with **Tone Deaf** (from Oregon's **Rogue Valley Harmonizers** and **Salem Senateaires**), they thought it would be fun to make a difference in the lives of the children of a small country that isn't familiar with barbershop harmony. We eventually made arrangements with the Cook Islands, a small nation of 11,000 with strong ties to New Zealand, which is almost 1,900 miles to the southwest.

Thanks to the hard work by Jan Harrell (Al's wife), in March, the quartet (often a quintet with Aaron Longsdon, tenor from Delusions) arrived as an entourage of 13 to drummers and great fanfare in the airport, and the applause only got louder during

our 10-day visit with 12 full-hour performances within six days. We performed at a resort, churches, high schools, and especially for elementary school children.

For our first school visit, we arrived to be greeted by the singing voices of the 456 children of Avarua School. We responded by clucking onto stage in our toasty chicken suits. The laughter was



Author Michael Biggs had mixed feelings about the trappings of fame



Back: Doug Borngasser, Michael Biggs, Al Robins, Tom Walker

Front: Aaron Longsdon with school principal and kids

**Michael Biggs**  
Tenor, Tone  
Deaf Quartet  
tonedeafentor@  
icloud.com





so overwhelming that it took a while before we could start off with "The Chicken Sings Tonight." By then, the laughter was so loud that we could barely hear our own voices during our set, which is filled with audience interaction and dancing. We were rock stars!

Walking to the van, having just been mobbed and chased around the soccer field by excited children who wished to sing along with us, one of us said in disbelief, "Oh, my God! That was just the first school!"

The reception was similar at the next two schools that day. Little boys performed Maori haka war dances, and the quartet put on our perpetually sweat-drenched chicken suits and distributed brown paper bags of gifts, photos and letters that children in our local area had sent with us to give to a smaller school. In the days that followed, each school turned out to be so special, so memorable, so unique and an absolute joy to perform for, as well as watch them perform!

At one high school, we not only performed but ran a class and taught the fundamentals of four-part harmony. We also sang for hundreds of children during a long lay-over in Auckland, New Zealand.

Making a difference in our world is what the Barbershop Harmony Society is all about, and we feel blessed to have been a part of this mission. In the high school class, the teacher encouraged his



Performing at a church service; the pastor insisted on full chicken suits!

students to take the risk of truly expressing themselves. He asked if we had any comment about that, and Jan, who had arranged this trip, pointed out that this is exactly what we had done.

Who were we? Just a little quartet (plus one!) from a far-away country, and yet we had taken the chance to follow a dream. Not every dream is realized. Not every plan or hope can come to fruition. But, when we try, when we dare to pursue our heart's guidance, sometimes very special things happen, and we can know without a doubt that we have truly tried to live.

Sometimes, as just happened to thousands of students in the Cook Islands and five very fortunate singers (and our eight groupies!), life is enriched, hearts are touched, friends are made, and the world is changed, even if just a little bit. You don't have to be a gold medal-

winning quartet to make a difference. Every member of the BHS has a gift that he can share. Tone Deaf is scored by smiles! ■



Avarua School: the first performance and the driest the chicken suits would be the rest of the week. More pictures at [tonedeafquartet.blogspot.com](http://tonedeafquartet.blogspot.com) and at [www.facebook.com/tonedeafquartet](http://www.facebook.com/tonedeafquartet). YouTube video: [bit.ly/ToneDeafCook](http://bit.ly/ToneDeafCook)



# Welcome new members! Thank you recruiters!

New members who joined between December 1, 2013, and June 1, 2014. Each recruiter's name follows in italics

## Cardinal

Brian Allinder  
*Lonnie LaBaw*  
John Fox  
*Mike Malone*  
Charles Geist  
*Al Wade*  
Herm Hartung  
*Troy Lovett*  
Jay Heare  
*David Haines*  
JJ Holesome  
*Chad Reagan*  
John Huff  
*James Portteus*  
Jordan Jent  
*Chad Reagan*  
Eric King  
*Daniel Jay King*  
Benjamin Kirkpatrick  
*Joel Guyer*  
Pac-Man Lawson  
*Ryan Kosek*  
Lewis Mathis  
*Richard Hampton*  
Chris McCammon  
*Bob Kihlken*  
Kenneth McGlothlin, Jr  
*Mike Warner*  
Charles McKenney, Sr.  
*Mike Malone*  
Yojiro Okada  
*Richard Timmerman*  
Tavis Schlicker  
*Robert Bucher*  
Marcus Thomas  
*Kris Olson*  
Sam Wernert  
*James Portteus*  
Zachary Widmayer  
*Ryan Kosek*  
Douglas Yoder  
*Derek Guyer*  
Dallas Yoder  
*Derek Guyer*  
Jay Youngblood  
*J. Bynum*

## Central States

Tom Anderson  
*Barney Essing*  
Fred Beason  
*James Fisher*  
Luke Bender  
*Todd Krier*  
Aaron Boyce  
*John Kitch*  
Travis Brincks  
*John Kitch*  
Andrew Brooks  
*Art Hastings*  
Aaron Busby  
*Adam Busby*

Bryn Callahan  
*Michael Callahan*  
Jay Carey  
*Jamie Carey*  
Ryan Casey  
*Mark Fortino*  
Dalton Couch  
*Rick Dunaway*  
Marcus Couch  
*Rick Dunaway*  
Terry Desch  
*Bill Leslie*  
Luke Dittmer  
*Vaughn Meehan*  
Buttons Drushal  
*Paul Hegstrom*  
Tom Fulton  
*Todd Krier*  
Ivan Garcia  
*Paul Hegstrom*  
Jason Garder  
*Mike Temple*  
John Garwick  
*Kenneth Garwick*  
Allan Hardin  
*Ray Golden*  
Joe Harren  
*Phil Hunget*  
Arnold Hess  
*Gary Horchem*  
Paul Huber  
*Lance Banwart*  
Derek Kattenberg  
*Robert Whitmore*  
Nicholas Kieffler  
*Park Bay*  
Matt Lehna  
*Dave Knapp*  
Gordon Lindquist  
*Rusty Dimberg*  
Gail Linke  
*Larry McCaslen*  
Brett Logsdon  
*Jerald Forbes*  
David Maddox  
*Kenneth Munch*  
Gaylord Marshall  
*Gene Torrens*  
Michael Matthews  
*William Blake*  
Steve McKinzie  
*Donn Leach*  
Justin Minchow  
*Todd Krier*  
Michael Mularski  
*Daniel Nye*  
Kevin Murray  
*Paul Hegstrom*  
Dave Parker  
*Gerald Meier*  
Aaron Pauls  
*Harvey Kiser*  
Cody Rawlings  
*Brian Hargrave*  
Garrett Reese  
*Todd Krier*  
Bruce Rydberg  
*Craig Stephens*  
Preston Scott

*Robert Brockhoff*  
Nick Syhre  
*Scott McVey*  
Chris Thomas  
*Graeme Allen*  
James Trotter  
*Mary Halsig*  
Edward Waidmann  
*Al Kreher*  
Wayne Wentworth  
*John Robb*  
Eric Werner  
*J.L. Forrest*  
Ryan Wofford  
*Chad Whiting*

## Dixie

Jeron Burney  
*Jeremy Connor*  
Michael Callahan  
*Roger Beale*  
Ryan Campen  
*Wayne Jackson*  
Paul Christian  
*Donald Schall*  
Norris Copeland  
*Donald Schall*  
Douglas Eades  
*Neil Hutcheson*  
Tyler Eskander  
*Michael Allen*  
Curtiss Hipps  
*Daniel Hipps*  
Ethan Hogan  
*Bob Eubanks*  
Dennis Jones  
*Tom Brown*  
Joseph Kaiser  
*Tommy Chedester*  
Andy Klink  
*Craig Brown*  
Jason Lowe  
*Bert Phillips*  
Jackson Mulhall  
*Roger Beale*  
Michael Sands  
*Eric Evans*  
Luis Morales  
*Kevin Snoddy*  
Michael Allen  
*Ja Varis Spencer*  
Ian Toy  
John Stevens  
*Buddy Kell*  
David Thacker  
*Roger Beale*  
Terry Whitworth  
*JW Jones*  
Hugh Wilson  
*Tony Nichols*

## Evergreen

Brian Albrow  
*Ethan Albrow*  
Mark Anderson  
*Michael Mattoon*  
TY Antonius  
*Wm. Antonius*

Robert Brown  
*Gideon Shavit*  
Garfield Buchanan  
*David Price*  
Liam Coughlan  
*Al Alain*  
William Cranston  
*Robert {Bob} Swarner*  
Danny Cronk  
*Tom Wadkins*  
Danny Dodd  
*Jerry Holdsworth*  
Richard Dunnick  
*Robert Shobe*  
Noah Eckstine  
*Steven Morin*  
James Fellows  
*Greg Kronlund*  
Cory Freeman  
*Shawn Farley*  
Gabriel Gilbertson  
*Kevin Mattson*  
John Granger  
*Henry Hollander*  
Andrew Gulbranson  
*Jim Hartley*  
Alan Halfhill  
*Richard Davies*  
Mike Hall  
*Elizabeth Davies*  
Steve Hanft  
*Scott Thompson*  
John Harris  
*Roy Robertson*  
Gordon Hennesy  
*Richard Harrison*  
Robin Hermansen  
*Harry Hermansen, Jr.*  
Mike Hori  
*Ira Allen*  
Elijah Hutchinson  
*George Hutchinson*  
Paul Hutchison  
*Dan Hopper*  
Jan Kerby  
*Del Moteler*  
Allen Kessler  
*Doug Spensley*  
Ced Marsden  
*Arthur Bass*  
Donald Mayo  
*Reginald George*  
Gary McCracken  
*Carl Geleyne*  
Michael Miller  
*Tom Hocking*  
Glen Milligan  
*Jaymes Dunlap*  
David Moe  
*Jim MacMillan*  
Bradley Patterson  
*Steven Stanage*  
Kevin Perales  
*Scott Koppa*  
Gary Peterson  
*Patrick Wendlick*  
Doug Rowan

*Hoop Hooper*  
Thomas Roy  
*Jerry Tucker*  
Patrick Ryan  
*S. Vance Hickin*  
Duane Salsbury  
*Gary Anderson*  
Bob Saucier  
*Gerry Borden*  
Michael Scott  
*Leon Snow*  
John Slyman  
*Aaron Con*  
Josiah Stenerson  
*Jason Hill*  
Igor Sviridyuk  
*Ronald Mahan*  
Aaron Swan  
*Daren Wilson*  
Darrell Thompson  
*Greg Kronlund*  
Jeff Uehling  
*Ira Allen*  
Karl Wallin  
*Roy Tidwell*  
James Warner  
*Ted Chamberlain*  
Christian Wheeler  
*David Nance*  
Max Wilson  
*Tim Wilson*

## Frank Thorne

Ashley Schofield  
*Adrian Gimpel*

## Far Western

Gary Baker  
*Leading Tone Spar*  
Jacob Barber  
*Dee Baughman*  
Richard Bayley  
*Gerald Stone*  
Timothy Blake  
*Donald Duperon*  
William Colburn  
*Jeff Lehman*  
Gloe Cooper  
*Steve Salmon*  
Ron Cotta  
*Al Wolter*  
Jon Crick  
*Thomas Anderson*  
Kevin Cunningham  
*Max Fisch*  
Terry Delegeane  
*Bruce Schreffel*  
Brock Dyer  
*Brandon Dyer*  
Chase Ferrante  
*Jeffrey Nambayan*  
Max Fisch  
*Barry Liker*  
Randy Friesen  
*Verne Bagby*  
Michael Gaultois  
*Barry Liker*  
Erik Gedney  
*Timothy Gedney*

Lawrence Good  
*Kenneth Gwin*  
Greg Grace  
*Thom Olmstead*  
Cory Hall  
*Leonard Schaffner*  
Gary Halldorson  
*Joseph Samora*  
Ron Halvorson  
*Dennis Strub*  
Fred Heuser  
*James Campbell*  
Samuel Hoogendoorn  
*Todd Scott*  
James Johnson  
*Jeffrey Nambayan*  
Huntington Keith  
*Elliot Liles*  
Julian Kusnadi  
*Chris Lewis*  
William Larson  
*Norman Reynolds*  
Bill Lockhart  
*Ted Lassagne*  
Mark Mace  
*Roger Hufford*  
John Madsen  
*Allan Webb, Jr.*  
Ryan Malikowski  
*Robert Szabo*  
Matt Marino  
*John Bloomquist*  
Timothy May  
*Carol Stephenson*  
George McGuinness  
*Dave Norman*  
John Meyers  
*Robert Hartley*  
Derek Neumann  
*Kathleen Hansen*  
Victor Onufrieff  
*Roger Buehrer*  
Corrie Oranje  
*Pete Miller*  
Kevin Palmer  
*Mark Hamilton*  
Bob Pennell  
*Thom Olmstead*  
Nicholas Poehlman  
*Bruce Poehlman*  
Alexander Randolph  
*Mike Ferrel*  
Norm Roberts  
*Dennis Strub*  
Austin Robinson  
*Jeffrey Nambayan*  
Al Rosnau  
*Doug Affleck*  
Woodie Ross  
*Daniel Wager*  
Edgar Sandoval  
*William Rosica*  
Doug Schmutz  
*Tony Chew*  
Duncan Scott  
*Thom Olmstead*  
Graham Smith

*Leading Tone Spar*  
Austen Snow  
*Mark Hamilton*  
Robert Statsinger  
*Gerald Stone*  
Michael Trexler  
*Andy Harry*  
Nick Trexler  
*Andy Harry*  
John Walker  
*J Herbert Andrew*  
William Young  
*Clark Smith*

## Illinois

Gene Augustin  
*John Nitchman*  
Caleb Blankenship  
*David Bremer*  
Sam Camden  
*Ronald Schulz*  
Spencer Castle  
*Ben Harding*  
Aaron Elwell  
*Kevin McClelland*  
Peter Gimse  
*Al Terry*  
Colin Hepner  
*Pete Getz*  
C McGee  
*Larry Finley*  
Frank Palko  
*Hank King*  
Bharat Philip  
*Robert Siebert*  
Tim Price  
*Roger Fairchild*  
Ed Schuler  
*Richard Mouche*  
Greg Slayton  
*Dennis Grube*  
Erik Snapp  
*Karlin Schelker*  
Marc Thomas  
*Walt Ohler*  
Joshua Wiggs  
*Tom Woodall*  
Michael Anthony  
*Bill Tomon*  
Clifford Askey  
*Michael Neff*  
Aaron Butler  
*Joe Novelty*  
Eric Cheveln  
*Bob Kraynak*  
Wayne Ditson  
*John Foster*  
Scott Duplaga  
*Thomas Duplaga*  
Austin Dysert  
*Bud Preston*  
Chase Eden  
*Bill Booze*  
Christian Gratz  
*Tony Gratz*  
Stephen Hirst  
*Paul Fleming*  
David Johns  
*Templeton Smith*

Austin Keiber  
*John Mohr*  
Robin Kennedy  
*John Polofka*  
Steven Kreiner  
*Thomas Duplaga*  
Evan Krieger  
*Jerry Sternad*  
Larry Landon  
*Michael Renner*  
Ronnie Lawson  
*Steven Waggoner*  
Jewell Lucas  
*John Calvin*  
Joshua McCarley  
*JP Miller*  
Michael Nemoy  
*Joe Novelty*  
Noah Nusbaum  
*James Singer*  
Leon Pancake  
*Ralph Stuckman*  
Kaleb Plummer  
*Trevor Garrabrant*  
Virgil Rankin  
*Duane Kline*  
James Roden  
*Don Swift*  
Greg Sammons  
*Michael Hazlett*  
Aaron Shorter  
*David Hepler*  
Ron Thompson  
*Robert Praetzel*  
Gregory VanGilder, II  
*Daniel Tice*  
John Walker  
*Danny Stahl*  
Michael Webb  
*Ken Gainer*  
Dusty Williams  
*Granpa Williams*

## Land O' Lakes

Craig Birkett  
*John Danilenko-Dixon*  
Kevin Boehle  
*Craig LaPoint*  
Dean Brawn  
*Howard Frank*  
Timothy Brower  
*Mark Askelson*  
Jay Carey  
*Jamie Carey*  
Tim Carlson  
*Edwin Olson*  
Todd Dickrell  
*Donald Sibenhorn*  
Vern Dockter  
*Royce Helmbrecht*  
Gerry Fontaine  
*Israel Kuwomu*  
Brent Frazier  
*Paul Evenson*  
Shawn Frees  
*Jack Kile*  
Ken Gottschalk



## Meet gold medal-level recruiter Brooks Harkey

Yes, he is just another Joe Barbershopper, but not like most you've ever met. His e-dress starts with "VMDude," a title he earned while winning 10 international chorus gold medals and two silvers with **The Vocal Majority**. His nametag reads "Director of Youth Educational Activities," but he introduces himself as a "Youth recruiter."

When the VM won gold in Las Vegas, Brooks was joined on the risers by six youth and two adults he recruited; two others competed in the international quartet contest. Brooks recites their names and their history—Kevin, Ben, Alex, Nathan, Trevor and others. He started a special after-meeting afterglow called "Tags and Tailgates" for his youth recruits. Often, they will text each other and wind up back at Whataburger for a Saturday night tag fest.



Brooks with his group of "merry men": Trevor, Steve, Alex, Brooks, Don, Ben, Charlie, Kevin, Nathan, Josh—all recruited from different places and diverse backgrounds.

To recruit youth, Brooks attends every youth choir concert and high school musical in his area and carefully researches promising youth before asking them to visit the VM. Because of the good relationships he has forged with local choir directors, they often refer good singers to Brooks.

Brooks was himself recruited by an "old man" at his church, a member of the **Town North chapter**, who every Sunday invited Brooks to attend the next day's chapter meeting. Brooks always had found an excuse, because he knew it would only be old men singing old songs out of tune.

A few years later, Brooks was waiting to cross the street on a work errand when he ran into the same old man from church, and this time there was no escape. When he arrived, the chorus was singing *Oklahoma*. Brooks kicked himself for all the years he had missed, then at last became a Barbershopper. When the VM won in 1975, he was dragged by others his age in the chorus to their victory party. Three years later, an empty evening brought him back "to where those kids took him." Brooks was home.

When not singing or recruiting, he's probably working on one of his 17 cars, including five convertibles and the only VW Rabbit diesel convertible in existence, known as the "Frankenwabbit." (At the age of six, Brooks removed the alternator from his father's car ... although not at his father's request!)

A VM friend describes Brooks as "The pied piper" and the "VM champion of youth." He also speaks of Brooks as a "giver" who does everything he can to help anyone in need. He often helps the single moms of his recruits with their car and transportation issues.

On that one day when everything has gone wrong and then one more thing happens, Brooks says "I guess I'll go work on a car," or "Let's sing."

His philosophy of life—"Have fun"—a good thought for all of us from the "Director of Youth Educational Activities." Brooks Harkey ... just another Joe Barbershopper.

— "Montana Jack" Fitzpatrick

### Youth recruiting tips from Brooks

- Be bold---you are the expert with a life changing message. Be bold and speak up. Wayne Gretzky said it best "You will miss 100 percent of the shots you don't take."
- Get involved in youth activities in your community. Attend every performance and watch for promising young men who are really enjoying themselves. Get a feel for the quality of their program.
- Brooks' target audience is graduating seniors who are staying in the community. Youth are usually too busy during their high school years.
- Make it your goal to get a youth to visit your chapter once. The rest will take care of itself.
- If the high school music program is based on quality singing and your chapter's program is not, they will visit you once and be gone.
- You have to meet or exceed their high school experience. If they already learned or experienced it in high school, they want something at a higher level.
- Be focused on creating and developing relationships with the choir directors. Be a friend, not a competitor, and they will value your friendship.
- Don't call them music teachers. They are directors—directors of music, directors of music programs or choir/chorus directors.
- Learn and teach a lot of tags. Young men love to sing tags.
- Learn to text. Young folks communicate almost exclusively by text. If you want to keep in contact with them, it will be by texting.
- Keep in close contact with all of the chapter's youth members. Make them feel valued and appreciated. Sing with them often.
- Make some "End of the year" posters that ask youth if they would like to keep singing after they graduate. Post them in the music classrooms and rehearsal halls. Follow up.
- Get an easy to remember e-dress. Brooks uses [youth@VocalMajority.com](mailto:youth@VocalMajority.com)
- Every young person is different. No one approach works for everyone. Watch, listen and react accordingly.
- Find a good, casual place to meet, with good facilities and food where you can relax and sing.

Roger Gottschalk  
David Gustitus  
Derek Balke  
Jim Hatch  
Tom Heeg  
John Heck  
Ruwal Freese

David Hilber  
Steve Petersen  
Bob Irvine  
Joe Gardner  
Samuel Johanneck  
Harvey Weiss  
Wayne Johnson

Francis Zunti  
Gary Johnson  
Steven Brantner  
Doogie Kautz  
Rick Baltimore  
Michael Kees  
Bill Albrecht

Fred Kennard  
Donald Kapheim  
Tim Kill  
Dave Barger  
Bradley Lambie  
Ken Bester  
Thomas Lane

Don Doss  
Bradley Leonhardt  
Terrance Guay  
Jack Lewis  
Kenneth Felton  
Andrew Ley  
William Fricke

Tyler Lifke  
Bill Albrecht  
Steve Lundberg  
Randall Nelson  
Shane Luniak  
Thomas Kortbein  
Tylar Marple

Thomas Kortbein  
Taylor Meiklejohn  
Dennis Haight  
Brian Metcalfe  
Larry Hunter  
Jeffrey Meyer  
Dave Barger

Noah Miller  
Jim Richards  
Mitch Miller  
Angus Ouchterlony  
Andre Olivas  
Patrick Olivas  
Josh Oshefsky

Lynn Anderson Angus Ouchterlony Lawrence Hanna Douglas Peters Edwin Olson Steven Plocher Tyler Smith Victor Prediger Stuart Thiessen Cole Spear Rakki Peterson Chuck Stearns Derek Balke Brett Steffen Don Doss Judson Steinback Eric Sorenson Gary Stoneking Jaymes Hubbell Alan Stumpf Dave Helvig Bob Turnbull Bob Brey Nick Valentine, Jr Don Davenport Nathaniel Weimer Daniel Slattery Jeremy Westin Albin Peterson Dan Wideman John Marcoe	gelis Peter Atkin Raymond Sultan Joe Atwood Dave Gottardi Patrick Augello Jay Dorfman Mark Bogdan Carl Wennberg Michael Brande Michael Feyrer Dave Braun Brian White RJ Cappuccio Ronald Cappuccio Robert Chilcoat Christian Hunter Peelee Clark Carlos Barillo Gene Coburn Richard Nurse Daniel Contrael Anthony De Angelis Alex Corson Charles Ross A.C. Davidson David Kelly Jonathan Degenfelder Anthony De Angelis Maurice DeLisle Edward Davis David Edgington Pat Patrick John Friedfeld Paul Frank Justin Goldat Dick Davis Tony Gossage Arthur Cole	David Grassey Joe Lobb Stephen Greenwell Aaron Fox Mike Harding Michael Feyrer Greg Hayden John Davis IV Louis Hinds Paul Yannuzzi Carl Hoffman Charles Feindler Peter Iannacchino Douglas Carnes Joseph Ierubino Ed Potter Christopher Johnson Rick Montgomery Joseph Kaiser Tommy Chedester Thomas Keough David Murch Talbot Kramer Christopher Bush Tony Landis Garrett Walter Rick Lewis William Edwards Trace Livengood Kevin McKenzie Steve Losh Craig Penzien Daniel Love Glenn Spoerke Paul Luke David Bonnell Jared Lynch Bob Bennett, Jr. Dino Macera Dennis McCook	John Martin Mitch Martin James Maxwell Justin Shaffern Victor McBride, Jr. John David Maybury Jim Miller Aaron Watts Sanghee Moon Douglas Carnes Ray Murphy Michael Heenehan Vincent Musso Gwyn Williams John Paris Gary Mishler Craig Penzien Kevin Deasy Jonathan Pereira Douglas Carnes David Perry Paul Laurenz Scott Pollak Steven Schwartz Andrew Provo R. Douglas First Nathan Ritter Kenneth Mehl Nelson Robin David Bonnell John Rogers David Bonnell Rich Ruymen Pat Tracey Jorge Santiago Blay Robert Renjilian Gregory Schaubert Harry Humes Aaron Simoneau	Chris Buechler Tom Taylor Richard Cook Brian Thomas Garry Warlow Ronald Trautz Tom De Bruin Kieran Walters Dylan Lupo James Ward Michael Patti William Woronkewycz Douglas Carnes Charly Wurster "Oley" Olson Paul Wurtz Tom Brucia Steve Yohe David Kelly	Daniel Fleischer George Angwin Jim Fontaine Mike Maino Jim Foresythe Theodore Trevaill Leo Gibbons Cy Kendrick Isaac Grove Russell Sketchley Dwayne Harris Diego Fontaine John Holt Earl Lohnes Carter Lake John Lake John LeBlanc Mark Lewis Jerry LeMoine John Peach Salvador Lopez Diego Fontaine Joseph Malone Richard Lenehan Mark Marsh Ed Piper Carl Mattatall Russell Sketchley J. Peter McCracken Mike Soper Donnie Miller Alex Niquette Matthew Nicholson Kevin MacDonald Les Norman Tom Hargis Bror Okerblom Steven Wolf Richard Parsons Marshall Cham-	berlin Scott Poarch David Hunter Tylor Ponte Diego Fontaine Chris Preston Richard Meredith David Sawler Alan Skinner David Scarchilli Diego Fontaine Scott Secrest Frank Rowbotham Ralph Simpson Robert Sarty Dylan Skiba Paul DesBarres Gary Steeves John Wright Bill Tait Raymond MacDonald Alexander Teodosio Timothy Mason-Osann Steven Washington Ian Morse Charlie Wright John Hildebrand	Dan Cohn Fitz Johnston Pat Collins Bob Clark Blaine Daugherty Charlie Prickett Gabriel Diemer David Diemer Michael Foster Hubert Patterson Mike Garand Derek Street Ron Gibson Vern Pherson Justin Hostetler John Arnold Joseph Hutson Bob Lucas Marvin Jennings John Arnold Fitz Johnston Kyle Johnston Kyle Johnston Michael Martin John Kinstrey Donald {Don} Register Fitz Lee Michael Martin Johnny Mabry John Kinstrey Dean Martin David Sayre David Meis Duke Andrus Daniel Meis Duke Andrus Kevin Nolan Bill Pope Matt Oakes Jack McCallus
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*The membership applications for the new members listed below did not name a recruiter*

<b>Cardinal</b> Art Barrett Franklin Bynum Paul Drake Andrew Ebeyer Matthew Hurst Jake Nail Andrew Ramser Peter Schulenburg James Woodruff	Cory Martin Christian Ruiz Frederick Spreter Steve Vipond	<b>Far Western</b> Ken Brannon Nicholas Bratcher Timothy Cole Norm Dennis Dave Ely Charles Fang Thomas Fazekas Jack Futoran Fred Garner Darren Hart Jonathan Ho Mike Johansen Steve Kelm Phil Kleam Joel Levitt Roger Mallett Malcolm McEwen Justin Netka Chuck Nozumi Mahesh Patki William Relf Matt Rolin Dick Ruzanka Dannel Shanker Jonathan Snell Charles Teachout Dave Torrey Joel Van Treese	David Vorobyov James Watkins Brandon Wilks Amos Wilson	<b>Illinois</b> Harlan Brucker Michael Cloyd Timothy King Joseph Ryder Noah Sierer Andrew Smith Darell Teague	Mark Hoffmann Quin Hu Bob Klapper Cole McCormick Edward Unverzagt Stephen Vandenberg Connor Williams	<b>Northeastern</b> Jeffrey Fregeau Jack Gibson Dave Humphrey Zebulun Leavitt George Smith. Peterson Benny Summers	<b>Ontario</b> Jeff Bornstein Frank Brammall Isaac Thomas	<b>Sunshine</b> Chris Carlson Benjamin King Joshua McDonald
<b>Central States</b> Russell Almquist Dale Hamilton Paul Helland David Lawson Chester Miller Tyler Minchow Willy Spangler Steve Uffman Benjamin Zars	<b>Evergreen</b> Jason Astrup Don Bartlett Phillip Burr Frederick Carr Laurence Cheers Richard Fleck Will Fox Deane Gainey Jerry Gettel Micah Linscott Craig Mitchell Riley Pitts John Redfern Jace Saplan Logan Shevalier Robert {Bob} Swamer Rick Vollmer		<b>Johnny Appleseed</b> Mike Anderson Timothy Booth Carl Carroll Chuck Clay Ben Hastings Dennis Mohn Donald Schaefer Ron Schwesinger Matt Skinner John Tamiggi Matt Zahn		<b>Mid-Atlantic</b> Billy Anderson Tom Befi John Bittikofer Kenneth Bowen Richard Brooks James Dotson Bill Dutcher Joe Gursky Jacob Gursky Michael Heenehan Ben Hokamp Ron Kline Daniel Lee Phillip Mumford Dennis Novick John Roberts, III Michael Rogin John Shenk Marvin Simmons Jim Spangler		<b>Rocky Mountain</b> Matt Barnum Brad Colman Isaac Deakin Lynn DesLauriers Dan Horsley Joel Levy Mark Montgomery Ralph Paul Steve Ray Jason Rutledge Jonathan Zick	<b>Southwestern</b> Steven Burch Jeff Cantwell Landon Camagey Lane Camagey David Crumley Nathan Dunton Gabriel Flanagan Terry Ghiselli Jack Hayes Jordan Jones Hunter Kershen Sean Koch David Leazar Johnny Martin Sean McDonald Arthur Schwab Fred Silva Richard Talasek Mickey Whittle Matthew Worsham Hong Yun Yong
<b>Dixie</b> Philip Berg Reggie Brett Herb Edgecomb Robert Edmonds Yinan Gong	<b>Frank Thorne</b> Trevor Anderson		<b>Land O' Lakes</b> Benjamin Hancock			<b>Carolinas</b> Rick Banchansky Steve Chamberlain Joseph Guck James Hamernick Gerald Manolas Stuart Martin Donald Register Justin Shaver Daniel Steber Patrick Sullivan Dave Voss James Wirth	<b>Seneca Land</b> Randy Colman Mike Hillman	



Lynn Pryer  
*Bill Pope*  
 Hunter Reese  
*John Yane*  
 George Small  
*Lynn Pryer*  
 Robert Sweeney  
*Mark Haskell*  
 Charlie Terrell  
*Niel Johnson*  
 John Thompson, IV  
*John Thompson, III*  
 Augustine Vendetti  
*James Berube, Sr.*  
 Andrew Wright  
*Jimmy Berube, Jr.*

#### Ontario

Bob Allen  
*J Peter Hughes*  
 Gerhard Bachmann  
*Ken Dodge*  
 Bob Batstone  
*Mark Robinson*  
 John Borham  
*Rene Frappier*  
 Fred Boven  
*Lewis Knetsch*  
 Andrew Burr  
*Neil Rask*  
 Ed Connor  
*Gordon Miller*  
 Sean Cragg  
*Mark Yung*  
 John Deelstra  
*Dave Potter*  
 Kevin Dooley  
*Mari Maravillas*  
 Robert Gentile  
*Peter McCabe*  
 Ross Graham  
*Rene Frappier*  
 Chris Gupta  
*Gary Haycock*  
 Bob Horton  
*Arthur Groff*  
 Cam Lamarche  
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## Autism limits his talking—but not his singing!

Adam Guttenplan loves barbershop music to the core. At 20 years old, he knows every note, every nuance, and every song he's ever sung with the **Naples-Ft. Myers Paradise Coastmen**. He hardly misses a rehearsal, performs on all of the shows, and travels with the Coastmen when they compete in Orlando. But that's not all you need to know about him. Adam has autism that doesn't allow him to hold a conversation.

But does that hold him back from his passion? No, not in the slightest.

Adam first found the Coastmen in 2009 when he attended a Harmony Explosion Camp. The Coastmen started the camp because they were asked by the Gulf Coast High School's choir director, Tara Buononomici, to teach her male singers about barbershop harmony. Adam attended camps in 2009, 2010, and 2011. He loved the singing so much he joined the chapter as soon as he graduated.

"When Adam sings, he can put a song together from verse to chorus, in tune and with very little study," according to Don Fitzpatrick, riser buddy and barbershop introducer. "But when Adam talks, he can't have a conversation with me."

Adam requires the full support of his mother, Bev, who drives Adam to all chorus events and attends all of them.

"Adam's favorite thing in the whole world is to put on his Paradise Coastmen shirt and spend Thursday night singing with 'the men,'" says Bev. "His favorite Coastman is Don Kirkpatrick."

"Don and all the other men have welcomed Adam into the chorus and, for a few hours every



Thursday, autism takes a backseat to "My Wild Irish Rose" and "Shenandoah"!

"I also hope Director Jim (Shubert) remains patient when Adam announces that 'It's time to sing!' at 7 o'clock sharp every Thursday night (and the rehearsal is not yet ready to start)," Don comments.

Adam's mother said he began singing in a 6th grade choir and three years later joined Naples' Gulf Coast High School a cappella choir.

"When he graduated in 2011," says Bev, "his



love of singing was solidified. It is his only way of communicating. At the end of the rehearsal when the chorus sings 'Keep the Whole World Singing', he can shout 'It's great to be a Barbershopper!' and mean it with his whole heart."

Where could our Society be if everyone showed the same amount of passion for barbershop harmony as Adam Guttenplan?

— Jim Stahly, *Paradise Coastmen, Sound of Illinois*



**JIM RICHARDS' UNFINISHED BUSINESS.** You would think Jim Richards (middle) would have accomplished all he wanted during his 60+ year barbershop career, but you'd be wrong. This member of the Society Hall of Fame, the popular "Physics of Sound" teacher at Harmony University (one of the top-reviewed and most popular classes for decades) and two-time Seniors quartet champ, has shared a lot of four-part joy in the barbershop world, but he isn't finished yet. His son, Andy (left), and grandson, Matt (right), were his guests at an April Minneapolis chapter meeting. Both gentlemen are interested in joining Jim on the risers—proof that your kids are never too old to start singing with dad or granddad!





## Year after year, Hunterdon (N.J.) Harmonizers remain locally relevant

*The Hunterdon Harmonizers' vision is to be recognized as a quality musical organization performing music in the four part cappella style known as barbershop and to share the love of singing well with men of all ages who have similar interests.*

On March 22, the **Hunterdon Harmonizers** of New Jersey got to live up to their vision by participating in their namesake county's 300th birthday party. Hunterdon County, N.J., celebrated its founding with a huge parade featuring the Harmonizers among hundreds of participants, including dozens of floats, Naval Sea Cadets, 4-H club members, fire trucks, ambulances, all five high school bands and many more marchers and walkers. The Hunterdon Harmonizers rode on a float that they created and sang for the entire three-hour parade and then continued the celebration by leading "Happy Birthday" (and other songs) while the crowd of 2,000 joined in song, cake and hot chocolate.

The Harmonizers are dedicated to promoting and

preserving this American art form, bringing their love of music to a broad-based audience, providing educational and instructional experiences in their craft to men of all ages without discrimination, and inspiring their audiences with memorable performances.

Let's break it down.

Did they achieve what their mission states?

They contributed their historic American art form for three straight hours with joy in their hearts exposing their style of music to hundreds, if not thousands, of people and inspired their audience to join them in song.

Yep. Looks like they're doing an incredible job living up to their own standards!

**When your chapter show is published in a newspaper, it's kind of a big deal. When it's printed in a publication with 10 million readers and discovered by another Barbershopper 700 miles away, that's a really big deal. The Big Orange Chorus from Jacksonville, Fla., submitted its chapter show to the *American Profile* publication for the "Go, See, and Do!" section and potentially had millions of viewers learn about their chapter show. What an incredible opportunity for this chapter! What's your chapter doing to get exposure like this? ■**

## CHAPTER ETERNAL

*Society members reported as deceased between May 1 and June 15, 2014. Email updates to [customerservice@barbershop.org](mailto:customerservice@barbershop.org).*

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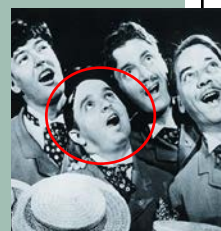
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**Rocky Mountain**  
Harry Kickery  
Mt Rushmore, SD  
Dick Wade  
Mt Rushmore, SD

**Jim Massey, legendary Society and Sweet Adelines arranger and director, Lifetime Achievement Award winner, Passed away February 28 at the age of 80.**



**Forry Haynes, bari of ground-breaking comedy quartet, 1949 champ Mid-States Four**

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Central Florida, FL

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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.



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Joe Liles, Tagmaster



# One of Mac Huff's most memorable tags

**T**he late Mac Huff Sr. was an accomplished coach, director, arranger, composer who worked for the Society in the '70s. He wrote the vocal technique portion of the old *Barbershop Craft Manual*. His son, pianist Mac Huff Jr., is one of today's most prolific composers and arrangers for high school and college music.

One of Mac Sr.'s most memorable tags is "I Love to Sing 'Em." It's loaded with easy-to-ring barbershop seventh chords. One word of caution: leads, your last note in measure one is only a half-step down from the previous note. Keep it high! Here are the male and female versions. ■

## I LOVE TO SING 'EM

Words and Music by MAC HUFF

Arrangement by MAC HUFF

**Tenor Lead**

1 I love to sing 'em, 2 I love to ring 'em, 3 love those bar - ber-shop,

**Bari Bass**

I love to sing 'em, I love to ring 'em, I

4 bar - ber-shop chords. 5 Give me those bar-ber-shop chords! 6 bar-ber-shop, 7 sing-in', ring-in' chords! 8

Oh, give chords!

For women's voices

**Tenor Lead**

1 I love to sing 'em, 2 I love to ring 'em, 3 love those bar - ber-shop,

**Bari Bass**

I love to sing 'em, I love to ring 'em, I

4 bar - ber-shop chords. 5 Give me those bar-ber-shop chords! 6 bar-ber-shop, 7 sing-in', ring-in' chords! 8

Oh, give chords!





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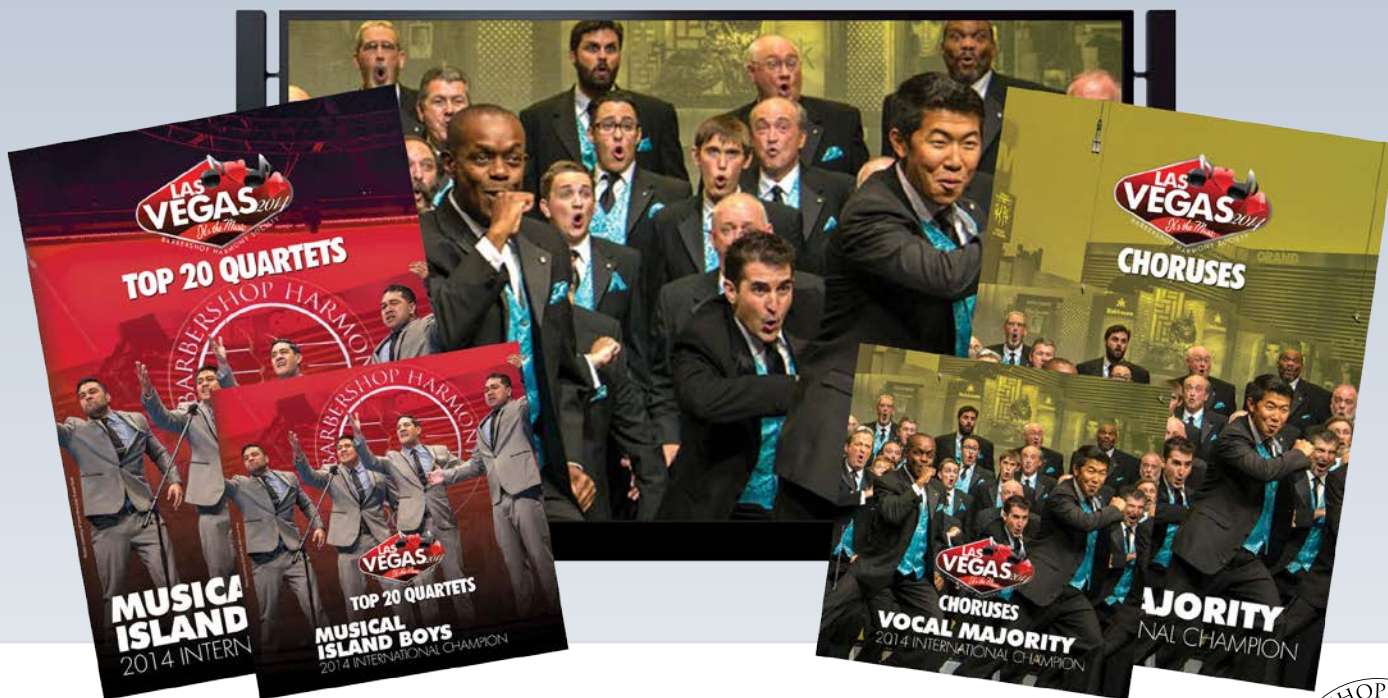


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