

November/December 2016

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

FRANCISCO NÚÑEZ

IS **CHANGING LIVES**
THROUGH SINGING

Why this rock star
of the choral world
is filling arenas—
and why he sees
us doing it, too!
HE'S COMING TO
SAN ANTONIO

SAN
ANTONIO
MIDWINTER

JAN 17-22, 2017

YOUTH CHORUS FESTIVAL
SENIORS QUARTET CONTEST
CONCERTS AND MORE ...



INSIDE: Panel's Top 10 Basses of All Time • Choose great repertoire • NAFME falling in love with barbershop

THIS IS A
CONVENTION

FOR SINGERS

NOT JUST

WATCHERS

SING WITH THE ALL CHAPTER CHORUS...
HARMONY PLATOON... TAG ZONES...
MUSIC READ-THROUGHS...

AND COME SEE LEGENDARY
GUEST QUARTETS!

KEEPSAKE, 4 VOICES, THE BUZZ... AND MORE
AND AMAZING SHOWS,
YOUTH CHORUS FESTIVAL (MALE AND FEMALE),
SENIORS QUARTET CONTEST,
SENIORS CHORUS FESTIVAL,
HARMONY U CLASSES,
CASUAL SINGING...

JANUARY 17-22, 2017



MIDWINTER

SAN ANTONIO 2017
BARBERSHOP HARMONY SOCIETY

WWW.BARBERSHOP.ORG/SANANTONIO



THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

November/
December
2016
VOLUME
LXXVI
NUMBER
6

WWW.BARBERSHOP.ORG
WWW.YOUTUBE.COM/BARBERSHOPHARMONY38
WWW.FACEBOOK.COM/BARBERSHOPHARMONYSOCIETY
TWITTER: @BARBERSHOPNEWS
INSTAGRAM: @BARBERSHOPHARMONYSOCIETY

WALLY SINGLETON reportedly didn't like to practice a lot, but had a voice so booming that Johnny Cash used Wally's low notes on many of his early classics. The 1956 champion bass of the Confederates quartet was also a consummate showman, and was our panel's consensus pick for the best bass of all time. See who else made their list.



Features

10 From our Storytellers
Biggest chorus of the fall district contest season? A Chapter that no longer exists. A community remembers 9/11 hero Barbershopper during annual "Walk With Joe"

12 See you in Las Vegas!
The last time we were in Vegas, we enjoyed cheap flights, cheap rooms, and the most epic chorus contest of all time. Expect all that and an even better experience in 2017 ... yes, including perhaps the best chorus contest ever.

20 Changing lives in NYC & beyond
Francisco Núñez believes some version of our Youth Chorus Festival could someday fill arenas. This rock star of the choral world should know—he's filling arenas with young voices right now.
LORIN MAY, EDITOR, THE HARMONIZER

24 Welcome new members!
Among hundreds of new members who joined us in 2016 were dozens who did something they couldn't do before: join the Society without first joining a district or a chapter. All part of a broader strategy.

On the Cover
Francisco J. Núñez
COVER BY EDDIE HOLT

Departments

2
THE PRESIDENT'S PAGE
Upon a final reflection—success in the future

4
STRAIGHT TALK
Singing: Don't only ask *what*—ask *why*!

5
TEMPO
VM Leonard Cohen Tribute: 7+ millions views
John Miller inducted into Society Hall of Fame

8
HARMONY HOW-TO
Expert tips for choosing entertaining repertoire

28
MAKING A DIFFERENCE
From "barely on the radar" to stars of NAFME
Quadruplets sharing barbershop in Iowa schools

30
MEMBER SERVICE DIRECTORY
Where to find answers

32
THE TAG
"Christmas-New Year Tag"

Upon a final reflection—success in the future

So it is that many of the current volunteer leaders in our Society will “term out” or step aside at the end of 2016, in order that other members can step into various leadership roles. We continue to be guided and driven by these volunteers, some more obvious than others, in order to move forward with our chapters, our districts, our musical outreach, our community linkages, and our overall Society ahead.

What things can you do? Can we do?

Each of us has the capability to be a positive force in the Society's future. During 2016, we each had the opportunity to participate in member surveys. We have seen that your opinion and options around the local chapter goals, your district and Society support programs, and other “healthy” indicators are being looked at with continuing care.



As we each look into 2017, it is our unique experience and opinions that will help shape our own futures. Are we each engaged with

our local chapters in trying to help define some better outreach, more involvement by all members, and doing things that will allow current *and* future members to have a stronger foundation for musical impact?

What remains to be done

I welcome and support your new incoming Society President, Skipp Kropp, for his term beginning Jan. 1. I am grateful for those Society volunteers with whom

I have served during my past two years. I am truly grateful for the opportunity to raise questions, and to discuss the policies that have the most beneficial impact on each Society member.

I do know that on all levels there are many more projects to be planned that will help us sing better and reach new audiences. There will be more local events that help spread our positive influence into more communities with new singers!

These are the things that may be easy to spot.

What might be a bit harder is to capture the gleam in each member's eyes as each of us thinks how *WE* (individually and collectively) can move our local chapter efforts ahead.

I firmly believe in the power of the individual to make a positive influence on the 2017 plans and goals for each chapter. Help develop that power!

Life brings unplanned opportunities

I mentioned during the Nashville International Con-

vention that I have indeed been fortunate to expand my world by meeting so many Society members, visit chapters, and support the district plans in various ways.

The Barbershop world will certainly change in 2017. It will present new and unusual opportunities that we can choose to get involved in, or we may decide to simply step aside and let “nature take its course.”

My request would be for every member to think about what you want *your* Barbershop experience to grow into in 2017. What great things do you want to continue to grow? What great ideas are just waiting on a bit of *your* influence to be a positive catalyst to move it forward, managing the unplanned barriers, and encouraging your fellow members to influence toward a positive outcome?

With my thanks

To my wife, Linda, for originally pushing me out “just to sing” and continuing her support in many ways. To the many new friends I continue to meet as singers and those with ideas yet to be defined. To the chapter, district, and Society leaders who have served long before I came along to ask “just one more question.” To the singers, directors, and coaches who have helped me learn about singing, and about making a difference in the lives of our audiences when we perform.

To the future leaders who will continue to work on the vision of sharing more of our harmonies with the world.

donfuson@kc.rr.com

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

November/December 2016

Volume LXXVI Number 6

Complete contact info: pages 30-31

The Harmonizer (ISSN 0017-7849) (USPS 577700) is published bimonthly by the Barbershop Harmony Society, 110 7th Ave N, Nashville TN 37203-3704.

Periodicals Postage Paid at Nashville TN and at additional mailing offices. POSTMASTER: Send address changes to The Harmonizer, 110 7th Ave N, Nashville TN 37203-3704.

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

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

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

© 2016 The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. dba The Barbershop Harmony Society.

Printed in the USA

THE HOLIDAYS ARE HERE

**BHS MARKETPLACE HAS THE GIFTS
TO FILL YOUR LOVED ONE'S STOCKING
THIS HOLIDAY SEASON.**

ORNAMENTS

- 210852 **MUSTACHE \$9**
- 200962 **BHS LOGO \$6**

HOLIDAY MUSIC CDS

- 209494 **RINGMASTERS III \$20**
- 210124 **ARTISTIC LICENSE \$10**
- 210150 **NORTHERN LIGHTS \$15**
- 208515 **VOCAL SPECTRUM \$15**
- 211250 **STORM FRONT \$10**

STOCKING STUFFERS

- 209820 **TOMBO PITCHPIPE (E-E) \$25**
- 11153 **KRATT PITCHPIPE (F-F) \$25**
- 206434 **CUFFLINKS \$20**
- 208941 **SHOT GLASS \$4**
- 209584 **SPEBSQSA KEYCHAIN \$12**
- 209806 **LEATHER MONEY CLIP \$24**
- 209544 **PEN & PENCIL SET \$18**
- 203763 **STAINLESS STEEL FLASK \$20**
- 210796 **JOURNAL & PEN/STYLUS \$12**

LEAVE THE LIGHT ON FOR SANTA

- 210123 **SPEBSQSA NEON SIGN \$850**

SHOP.BARBERSHOP.ORG

ALL PRICES REFLECT 25% MEMBER DISCOUNT. VISIT WWW.BARBERSHOP.ORG/JOIN FOR MORE INFO.





Singing: Don't only ask *what*—ask *why*!

Guest columnist is Director of Outreach Joe Cerutti, adapting from his 2016 Harmony University keynote address. See it at bit.ly/cerutti2016.

Think what the world's greatest composers have done with only 12 notes on the music scale. A masterpiece doesn't have to be complex, but each note serves a purpose. What we do as Barbershoppers doesn't have to be complicated, either—it just needs to serve a purpose.

We often fixate on the *what* of any given detail, but understanding the *why* is so much more important. When you know your *why*, your *what* can take on many more forms.

Competitions: a great *what*, a poor *why*

My Alexandria Harmonizers have defined our *why* as “enriching lives through excellence in a cappella harmony,” but our *what* could be through recruiting, performing, educating, fundraising. Notice that “competition” is not a part of our *why*, even though we enjoy and often devote a lot of effort to our contest sets.



Our singing is a privilege that has now become a civic responsibility.

Don't misunderstand. I am a big proponent of competition, which has boosted the quality of performance across our organization to heights we never could've expected decades ago. But if competition is a group's primary reason for existence, the group can suffer or fail if competitive hopes and expectations are unmet. Competition can be a great *what*, but history shows it to be a poor and limiting choice when it becomes a *why*.

Imagine what would happen if more chapters diverted more of their contest prep time to creating a better community through singing?

We have the medicine—and we need to share it

With all the awful stories in the news, you never hear of a tragic event initiated by someone who just left a chorus rehearsal. We have the preventative “vaccine” for many of society's ills right in our weekly rehearsal. But that solution does no good if it stays in that rehearsal.

There is a world out there that needs our music. There are neighborhoods and communities in the hometowns of every chapter and quartet in our organization that need to experience the benefits of singing—not just singing barbershop, but singing any and all good music in their lives.

What we do—singing—has significant value! It's not one of life's frills. It's something that goes to the very heart of our humanity, our sense of community, and our souls. When you sing—not to win a contest,

but when you simply sing—you create something that is much more than the sum of the parts.

The chemical composition of the body changes while singing, and when singing is done with heart, with pure unadulterated purpose and meaning, the *why* is cathartic. It teaches us about ourselves and it teaches the people in our audiences about why we're doing, what we're doing.

All chapters have value

For many, musical excellence is at the heart of the BHS experience; but even if your chorus is not the greatest in the world, the fact that you are meeting together has social value, it has communal value.

Many of us leave chapter meetings thinking, “If I could only spend my whole week doing this ...” or “If more people participated in things like this there would be fewer problems in the world.” I think a better way to look at that is this: Our singing is a privilege that has become a civic responsibility. We have to take our culture of working together, listening, learning, accepting, sharing and singing into our communities and have an impact, because the music we create does make a difference.

Relevant and accessible to the outside world

We can't expect our community to just come to us. We have to be relevant and accessible to the outside world. We have to know *why*, and live that *why* on a weekly basis so our music and our communication matches that very purpose. Understanding and believing in these things has exponential effects on the greater good.

I am grateful for your dedication to this organization and I am even more grateful to your families for being tolerant of the time and effort it takes to do something that makes a difference in the lives in our organization—and more importantly, everywhere we take our music.

Joe Cerutti
JCerutti@barbershop.org

What's on Marty's daytimer?

- Nov 29 - Choral Ecosystem, Nashville
- Dec 8-10 - Chorus of the Gene-see Installation, Rochester, N.Y.
- Dec 12-16 - All Staff Meetings & 2016 wrap up
- Jan 17-22 - Midwinter, San Antonio



What's Marty reading?

- “Rookie Smarts,” Liz Wiseman



What's Marty listening to?

- “Misfit Toys,” Storm Front



Follow Marty's social media

bit.ly/martyfacebook
twitter.com/Marty_Monson



Vocal Majority get millions of views with soaring Leonard Cohen tribute

The Vocal Majority (2014 International Chorus champ) posted one song from its Nov. 10 rehearsal to Facebook Live, and within 10 days had more than 6 million Facebook views. While it certainly helped that it was the mighty VM doing the singing, this is an example of a confluence of two major factors: 1) the benefits of a long-standing social media strategy, and 2) paying attention to current events so that they could touch hearts that were ready to be touched.

Canadian song writing legend Leonard Cohen passed away on Monday, Nov. 7, 2016, and the online memorials and tributes started in earnest. On Thursday, Nov. 10, the VM saw an opportunity to offer tribute to the man, and let fans know that the live version of Cohen's masterpiece, "Hallelujah," would be part of their upcoming Christmas shows.

(A few years ago, Jim Clancy wrote a special arrangement for Vocal Majority, and added original lyrics for a third verse to make it a Christmas song.)



Then it simply took someone with a smart phone to capture the run-through on Facebook Live, placing the performance on the feed of everyone who had liked the chorus Facebook page. Their fans shared it with their friends, and soon the song exploded.

At publication time, the video had surpassed 7.1 million views on Facebook, 161,000 likes, and 45,000 comments.

To learn how to develop your own social media strategy, see the July/August 2010 issue of *The Harmonizer* at <http://bit.ly/hzrjuly2010>.

Look for the performance on the VM Facebook page at <http://bit.ly/vmcohen> or view the less viral YouTube version at <http://bit.ly/vmcohentube>.

Midwinter: Where "electrifying" and "laid back" come together in perfect harmony

It's our most laid back convention, and there is something for everyone: This is a convention for singers, not just watchers!

Great contests and festivals!

- **Seniors Quartet Contest.** A-Level singing from AARP-level singers.
- **Seniors Chorus Festival.** District-wide choruses of mature singers step up into the bright lights
- **Youth Chorus Festival.** Nearly 700 singers in men's, women's and mixed choruses.

Biggest names in choral and a cappella worlds

- **Francisco Núñez.** One of the rock stars of the choral world will lead the combined youth choruses.
- **Deke Sharon's Keynote.** The Godfather of a cappella and barbershop's biggest fan and loudest advocate will deliver our Thursday keynote address.

Harmony University

Courses are included in your registration. Pay attention to your weekly



January 17-22, 2017

www.barbershop.org/sanantonio

Livewire for details on a weekend that has been batting 1.000 on delivering landmark classes.

Great guest quartets

- **Keepsake** (1992 champ) If you're new to the scene, trust us, these guys are probably worth the trip alone. One of the most admired, imitated, and beloved Society quartets of all time!
- **Four Voices** (2002 champ) The vanguard quartet of the youth movement, as great as ever.
- **The Buzz** (2004 SAI champ) One of their last shows before this all-time great show quartet retires.
- **Forefront** 2016 champ at the peak of

their story-telling powers!

- **Main Street.** Arguably YouTube's favorite quartet that doesn't include Jimmy Fallon
- **Boardwalk.** "Pookie" singing bass? Somehow Jared Carlson—and this quartet's comedy packages—are hitting all the right notes.
- **Pratt Street Power.** Emphasis on *power*! These 2016 Youth Champions are super legit!

Seniors competitors (order of appearance)

Highpoint	Senior Varsity
Leftover Parts	Rolls Voce
Unfinished Business	Spotlight
Party of Five	Harmony Grits
On Q!	Fossil Creek
Papa Joe's	St Croix Crossing
Youth Reclamation	Take Note
Project	Fallcreek
Social Insecurity	Just the Ticket
Time Bandits	Trade Secret
Easy Street	Final Countdown
Port City Sound	Armchair Chorderbacks
Velvet Frogs	Tallboys



Board revises our fourth Pillar

At its November meeting, the Society Board clarified the Society's fourth Pillar. (For an explanation of the pillars, see the *2015 Annual Report* at <http://bit.ly/bhsar2015>) The Pillars now read as following:

1. Through the medium of barbershop harmony, we maintain and expand supportive services for a global community of artists.
2. Through the medium of barbershop harmony, we elevate artistic and leadership skills through education and best practices.
3. Through the medium of barbershop harmony, we establish lifelong singing as a core community asset.
4. *We increase our impact by building diversified revenue streams including earned income, individual philanthropy, and institutional philanthropy.*



Any fan of "The Tonight Show" knows to expect the unexpected when Jimmy Fallon is involved. So keep your eyes open in the preview video of the new "Race Through New York Starring Jimmy Fallon" attraction, opening at Universal Studios Florida next spring. The Ragtime Gals in the preview include long-time Barbershopper, comedian, and Fox News host Tom Shillue. In the video Jimmy notes his desire to help quartetting get to the point that there are "barbershop gangs" on every street corner. View it at bit.ly/fallonridebhs.

Harmony Foundation International searching for new President / CEO

This is an outstanding opportunity for the right candidate to work in a proven and growing organization with a compelling mission, a dedicated staff, a committed board, and offices in Nashville, Tenn.

The President and CEO establishes strategic direction and organizes and manages programs related to philanthropic support for the Barbershop Harmony Society and the distribution of the funds to the Society and its related beneficiary entities. The President must forge a strong partnership between the Foundation and Society administration, which determines the organizational agenda and defines priorities for music programs. The Foundation secures funding to implement certain of these programs. The President must provide the expertise, leadership, and day-to-day management to enable the Foundation to successfully attain its objectives. The President reports to the Board of Trustees and works closely with the Society's Chief Executive Officer, the Society Board, and the District Presidents of the Barbershop Harmony Society.

This position ensures that all programs are consistent with and support the mission, values, and strategic objectives of the Foundation and the Society. A major objective for this position is to ensure continued growth in private support for the Society. The position achieves this by overseeing and balancing initiatives in the following key fundraising areas: annual giving, major gifts, planned giving, and capital campaigns. This position has broad latitude in decision-making

in operational matters. Issues having long-range impact on other areas of the organization are in collaboration with the Chairman of the Board of Trustees and the Chief Executive Officer of the Society prior to implementation.

The President must be particularly adept in sourcing and soliciting potential donors, serving as a mentor and role model to Foundation professional staff and volunteers. The incumbent is required to integrate both technical and managerial knowledge. A technical understanding of finance, tax strategies, marketing, public relations, communications, and development programs as well as donor research, cultivation, and planning is necessary.

The Foundation is the premiere philanthropic partner of the Society established to support its efforts to preserve and encourage singing, emphasizing the four-part harmony art form. With various fundraising programs, an impending capital campaign, and especially Legacy of Harmony, a new President will be able to nurture growth to support BHS efforts into perpetuity and continue the mission "to connect people through charitable giving to enrich lives through singing."

A bachelor's degree is required for this position as are ten years of progressively responsible experience in fundraising and nonprofit administration, including at least three years in a leadership role. Experience in choral arts a significant plus.

To apply, visit: <http://opportunities.aspenleadershipgroup.com>.



John Miller inducted into the 2016 class of the Society Hall of Fame

Introduction from the 2016 International Convention program.

Perhaps there is no one who has given so much of himself to the art form of barbershop as John Miller. Not only has he lent his heart to excellent performance, but his devotion to advancing the mission and spreading the spirit of barbershop harmony is evident in every aspect of his life.

An undeniable talent, John won two quartet gold medals singing bass: with **Grandma's Boys** in 1979 and with **The New Tradition** in 1985. Particularly notable was his comedic role as Groucho in the Marx Brothers set in the 1985 finals. The performance was unforgettable to the audience, and it added a new dimension to quartet comedy on the contest stage.

However, John's leadership and selflessness are really the hallmarks of his lifelong dedication to the Barbershop Harmony Society. He has not only served on the Society Board and led a num-



ber of committees over the years, but he has also used his influence as a national media executive to gain unprecedented exposure for the experience of barbershop. Placements on the Comcast Channel and *The Today Show* piped harmony into the homes of millions and raised awareness of the joy of singing.

Along with wife Sharon, John transformed his simple hobby into a family activity. Two of their sons have performed in medalist choruses and have made careers of the arts. Together, the Millers have become lead donors and active advocates for the Harmony Foundation with sponsorships, leadership positions and innovative funding efforts.

49 years as a Society member. 45 conventions. A life of singing, sharing, shaping and encouraging. The Barbershop Harmony Society is honored to include John Miller in its Hall of Fame. ■

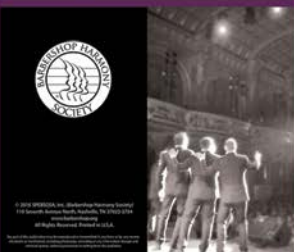
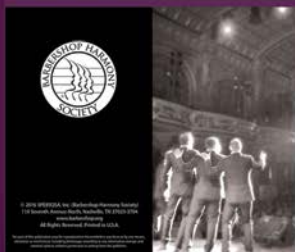
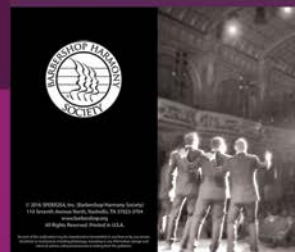



CONVENTIONS
2017
 LAS VEGAS
 July 2-9
2018
 ORLANDO
 July 1-8
2019
 SALT LAKE CITY
 June 30-July 7

HARMONY UNIVERSITY
 NASHVILLE
 July 23-30, 2017
 July 21-29, 2018

MIDWINTER
 SAN ANTONIO
 Jan. 17-22, 2017

NEW MUSIC FOR FALL 2016

<p>TTBB</p> <p>Go Rest High on That Mountain (TTBB) - Book No. 20888 <small>Lyrics by [illegible] / Arranged by [illegible]</small></p> 	<p>TTBB</p> <p>Shut Up and Dance (TTBB) - Book No. 20889 <small>Lyrics by [illegible] / Arranged by [illegible]</small></p> 	<p>TTBB</p> <p>If I Loved You (TTBB) - Book No. 20890 <small>Lyrics by [illegible] / Arranged by [illegible]</small></p> 	<p>TTBB</p> <p>You'll Never Walk Alone (TTBB) - Book No. 20891 <small>Lyrics by [illegible] / Arranged by [illegible]</small></p> 
---	---	---	---

...AND MANY OTHERS IN BOTH **MEN'S VOICING** AND **WOMEN'S VOICING**

SHOP.BARBERSHOP.ORG



Expert tips for choosing entertaining repertoire

For quartets, choosing a song for the repertoire can be one of the most difficult decisions the guys will make. Our panel of “experts” offers some tips on choosing and learning songs for your quartet. The panel includes Bob Dowma, tenor of **Happiness Emporium** (1975 champ); Brandon Guyton, baritone of **Four Voices** (2002 champ) and **Crossroads** (2009 champ); and David Boyd, bass of **Vocality** (popular LOL quartet with multiple international quartet appearances).

The “everyone can veto” approach

For 1975 champ Happiness Emporium, the rule of song selection has always been that everyone must vote yes, or the answer is no. “We sang songs we all agreed on and enjoyed. If there was one ‘No’ vote, we dropped the song,” explains Dowma. “For example, we all liked ‘This Little Light of Mine,’ and recorded it. But one of the members stopped liking it, so we stopped singing it.”

Trusting experience

The voting was slightly different for 2002 champ Four Voices. “Chad and I had a longer history with barbershop, so we had, perhaps, a better feel for barbershop music,” offered Guyton. While the other two provided plenty of input, they were happy to benefit from the Guyton’s more extensive barbershop experience. “I think that Chad and I picked a majority of the music that we sang.”

Guyton’s experience in 2009 champ Crossroads was very different. “We each came into Crossroads with an extensive background in barbershop. I was worried that there would be disagreements on what we should sing, but we had all developed a very good sense of what is entertaining. That made choosing songs very easy, as we all had similar tastes in music.”

The “we like everything” conundrum

Vocality likes a large variety of songs, but still has

issues developing repertoire. “We have too many songs that we like,” says Boyd. “Our trouble is finding an arrangement we like or an arranger who can do the arrangement for us.” Boyd estimates they currently have about 100 songs on their to-do list. “It’s easy to find a song another quartet has sung, but you really need to sing songs that are a good musical fit for your quartet’s strengths.”



Example of a great set, by Donny Rose

1. Opener (fast, short song with big tag)
2. Toe tapper (familiar, easy beat)
3. Ballad/solo feature
4. Barbershop powerhouse (Your “gee whiz” arrangement)
5. Comedy/novelty
6. Closer (your best up tempo chart)

Try to make half of your charts something the world in and outside of barbershop might recognize. They could be Disney, musicals, gospel, Doo-wop, or even popular songs from radio! It could look like:

1. “Be our Guest” (Disney opener from *Beauty and the Beast*)
2. “For The Longest Time” (Doo-wop standard, fun and familiar)
3. “Hushabye Mountain” (bass feature from *Chitty Chitty Bang Bang*)
4. “Dinah” (Barbershop contest uptune with lots of bells and whistles)
5. “Minnie the Moocher” (audience call and response, fun)
6. “When I Lift Up My Head” (Gospel uptempo)

Playing to your strengths

According to Guyton, finding your quartet’s strength can only come with time and experience. “You have to know what you’re good at and look for songs that play into your strengths. You have to avoid songs—no matter how much you like them—that don’t play into your strength.” Boyd agrees.

“You won’t hear **Four Under Par** or **FRED** doing straight, heart-felt ballads, because that’s not who they are. Their strength is in comedy. Find what your quartet does well, and do it!”

The “goosebump” test

For Happiness Emporium, Dowma has often used the hair on his arms as a guideline for what works. “When my hair stands up, I know this is going to be pretty good.” He adds, “At our very first practice as a quartet, we started singing ‘Margie,’ and we hadn’t even gotten through the intro and we were all wide-eyed and our hair was standing up ... we knew we had a special sound right then.”

Guyton admits that finding a quartet’s strength is sometimes a difficult thing. “Most of it is trial and error. Quartets should try a bunch of different things (*not* on a paying audience) and see what

works. Initially, you should begin to get a good idea of what works for you, and eventually, the audience will give concrete feedback on what your strength is.”

Above all considerations: entertainment value

All three agreed that the entertainment value of the song should weigh more heavily on selec-



John Barrett
St. Paul North-
Star Chorus
Top Secret
quartet bass
curlybarrett@
msn.com



Bob Dowma



Brandon Guyton



David Boyd

tion than anything else. "There are songs we have sung that are, frankly, stupid songs," Guyton confesses. "As a musical vehicle, they are stupid. But the audience loves them, and they are the ones we came to entertain, so we sing the songs that they find entertaining."

Though seldom referred to as a comedy quartet, Happiness Emporium, always gave audiences a funny performance with a combination of laughter and tears. According to Dowma, "We sang well and added humor, but we followed that

up with emotion and heartfelt love songs." Guyton agrees with the need for balance, "Comedy and compassion go hand in hand. If they'll laugh with you, they'll cry with you."

Balance your sets with variety

Guyton, singing in a group in which each member has now earned a second gold medal, has song selection down to an entertainment roadmap. "We want to really, really entertain. We have a sort of a game plan for the songs we'll sing," says Guyton. "We start with an opener, followed by a song that is familiar to most people. We'll then do a feature song with a soloist. Our fourth song is usually a powerhouse song, followed by a funny song. We'll then end with a powerful, "heavy-meat" song."

Finding a balance of comedy, ballads and up tunes is also of great concern for a quartet.

"When Happiness Emporium did a show, entertainment was our number one concern," says Dowma. "We sometimes did a selected group of songs, or a preset entertainment package. We find a nice balance of recognizable favorites, comedy, ballads and uptunes."

"Vocality has a lot of ballads," explains Boyd. "We love to sing them, but more important is to sing a selection of songs that the crowd

finds entertaining. The quartet can milk chords on our own time. We are there to entertain." Boyd is adamant that comedy is *very* important, but adds, "Vocality doesn't set out to do comedy ... or at least we don't consider it our strength. But light-hearted banter and humorous stories all fit into the overall goal of entertaining the audience."

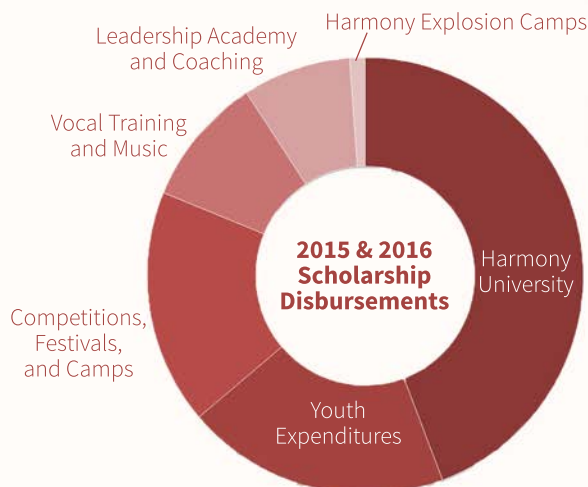
"Singing songs that you sing well

and that the audience enjoys is the key to success," adds Dowma. "We can sing some beautiful arrangements, but those don't always entertain the audience as much. Entertainment is the key factor when deciding on what songs we should sing. Does the average person in the audience find this entertaining and enjoyable? That simple question should guide your song selection." ■



Since 2008, over \$350,000 in **Sing Canada Harmony scholarships** have been awarded to help Canadians become better singers and leaders within their own schools, communities, choirs, choruses, and chapters

The Sing Canada Harmony Scholarship Fund is the only registered charity in Canada that supports singing in our schools and communities, as well as the Barbershop Harmony Society, Sweet Adelines International and Harmony, Inc., and the training they conduct in singing, leadership, administration, adjudication, judging, conducting, directing and staging.



Visit www.SingCanadaHarmony.ca to see how our planned giving programs work to help you support vocal music in Canada.

NOW ON STAGE...



**IN STOCK
and PRICED
RIGHT!**

**STRIPED
BLAZER**

\$44.50

**STRIPED VEST
\$29.50**

TUXEDOS

From

\$99

**Jacket
and
Pants**



BLAZERS



From
\$59

**17 EXCITING
COLORS!**

- Royal Blue
- Carolina Blue
- Augusta Green
- Hunter Green
- Kelly Green
- Burgundy
- Pink
- Navy
- Camel
- Purple
- Brown
- Orange
- Gold
- Red
- Grey
- White
- Black

**For Formal Wear
from Tux to Tails,
Etons, Hats,
Shirts and More!**



HarmonyOnStage.com

800-788-9336

Remembering 9/11 hero during annual "Walk With Joe"

Patrick "Joe" Driscoll died aboard Flight 93, the plane in which 9/11 passengers fought to retake the cockpit from terrorists. The plane plowed into a Pennsylvania field rather than continue on to its intended Washington, D.C. target, saving untold lives.

Joe, a Barbershopper, was flying so that he could hike in Yosemite when tragedy struck. Every Sept. 11, members of his old chapter join community members to remember him and other local heroes in a 5K "Walk With Joe," hiking in his stead.

Although the **Freehold, N.J., Chapter** is no longer active, past chapter members have gathered to sing on the program each year. Over



DAN RADEL / ASBURY PARK PRESS



DAN RADEL / ASBURY PARK PRESS

15 years, about 10,000 people have walked and raised over \$300,000.

Read and see more pictures at <http://bit.ly/walkwithjoebhs>.

Real Men Sing event attracts Georgia singers & educators

The 2016 Real Men Sing event was conducted by the **Marietta, Ga., Chapter** on Sept. 10 with 161 young men and 16 Music Educators from area schools in attendance. The event was a one day vocal clinic conducted by Dr. William Adams and James Estes, followed by a free concert which included all the clinic participants, the teaching quartets, and the **Big Chicken Chorus**. Over 90 percent expressed interest in future events of this type, and there was universal praise from the music educators.

Plans are already in progress to prepare for Real Men Sing 2017. The event was underwritten by Harmony Foundation, Big Chicken Chorus, local charitable groups, and individual donors.



PHOTOGRAPHYBYZELDA





The Greater Ozarks (Ark.) Chapter, along with local Sweet Adelines, hosted 300 high school students in Rogers, Ark, Sept. 10 and then did a "Faith, Patriotism and Barbershop Americana" show (without the kids) at a church in Bella Vista on 9/11. Premium Blend Quartet did a fantastic job both days.

– Jim Nugent



Story Tellers

Send to storytellers@barbershop.org

**Want to be a storyteller? Contact
storytellers@barbershop.org
or harmonizer@barbershop.org**



Dozens of additional singers were outside the frame of this screencap from the district's video. See the performance at <http://bit.ly/firehousebhs>.

Retiring chapter puts together the biggest chorus of the fall contest season in its last contest

The Firehouse Harmony Brigade, a long-standing chapter in the greater Atlanta area, had a surprise for the audience in October's Dixie District Fall Chorus Contest.

The final group of the afternoon, the Roswell Firehouse Harmony Brigade (**Roswell, Ga., Chapter**) sang its uptune and then the chorus president stepped out to talk to the audience. The chorus was singing for evaluation only in its

final performance for the Dixie District. He thanked all the members past and present and listed off a few of the members that had passed on.

Then he invited the judges to retire from their duties and invited anyone in the crowd who wanted to come on stage and sing with them. Nearly 150 men and women walked up onto the stage, including the judges, and sang "From the First Hello to the Last

Goodbye." This is why I love barbershop. We all love and support each other. Thank you Roswell chapter for reminding us all why it's great to be a Barbers"opper!

Nearly all members are now singing with other chapters in the area and plan to keep barbershopping. ■

– J.J. Hawkins, Harmony Foundation International Associate



We loved the MGM Grand experience in 2014, but onward and upward. Great room prices and cheap airfare stay, but in 2017 we have options and amenities we didn't have before:

- Somehow, we'll do even less walking from our three hotels than we did when we had only one.
- We're on the most diverse and desirable stretch of the Las Vegas Strip, so your nearby dining and shopping options just exploded.
- Our walkable entertainment options exploded, too—although why would you want to leave our fantastic barbershop bubble? We're gearing up to provide more ways to sing and have fun (not just watch) than ever before! Stay tuned for details!

Been there, done that? Not a chance!

A prime theater all week, and the chorus contest promises to surpass 2014's greatness!



PLANT YOUR SEAT IN ONE OF THESE 7,000 SEATS. Don't register at the last minute, only to find out that the arena has sold out! Enjoy ultra-premium sights and sounds all week with the best live audio/visual experience in Society contest history.

2017 International Chorus Competitors

Session 1	Session 2
Northwest Sound	Central Standard
Men of Independence	Upstate Harmonizers
Southern Gateway	Voices of California
Chorus	Circle City Sound
Voices of Gotham	Fog City Singers
Cottontown Chorus	Great Northern Union
Sound of Illinois	The Alliance
Kentucky Vocal Union	The Vocal Majority
Carolina Vocal Express	Vocal Revolution
zero8	Great Lakes Chorus
Sound of the Rockies	Midwest Vocal Express
Parkside Harmony	Toronto Northern
Heralds of Harmony	Lights
Voices Incorporated	Masters of Harmony
Atlanta Vocal Project	SmorgasChorus
Sound Connection	Saltaires
Pacific Coast Harmony	

The 2014 chorus contest in Las Vegas shattered all expectations. Seven choruses posted gold medal-level scores in jaw-dropping style. While the depth of the talent was the biggest reason for 2014's "best ever" reputation, a lot of the excitement was thanks to the talent of Las Vegas sound designers, who all week gave us likely the best audio/visual experience in Society history.

You ain't seen—or heard—nothing yet.

In 2017, we'll have all the 2014 heavy hitters back, joined by a lot of

other talent in the deepest and most talented field in Society history. And in 2017, we'll be in an actual theater, the home base for Brittany Spears' Las Vegas show. A comfortable week of sonic and visual bliss unlike anything we've had before!

Don't miss the chance to see **The Vocal Majority, Masters of Harmony, zero8, Kentucky Vocal Union, Sound of the Rockies, Great Northern Union ... plus Toronto Northern Lights, Central Standard,** and plenty of new talent in what looks to be the best contest week of all time! ■



Early Bird Pricing

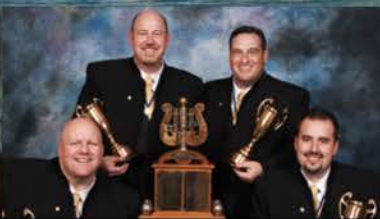
Member/Associate	\$229
Non-member	\$249
Youth (25 and under)	\$179

Book now!
Prices go up Jan. 15!

CARIBBEAN GOLD



VOCAL SPECTRUM



CROSSROADS



INTERSTATE RIVALS



THE BUZZ

JULY 8 - 15 2018
PORT CANAVERAL, FL

DEPARTS FOLLOWING THE BHS CONVENTION

DWEAVE@COMCAST.NET **616-706-3287** CARIBBEANGOLDCRUISE.COM



Swipes 'n' Swaps

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

DIRECTOR WANTED

Harmony Express, Germantown, MD, is seeking a talented, enthusiastic, and dedicated director to help us achieve our mission: "fun through excellence." We have an aggressive music plan, a very experienced assistant director, and enthusiastic singers who want the chorus to improve. For more information, contact: Frank Kirschner frank@fkirschner.net, 703-328-4387

The Heart Of Texas Chorus is seeking a director with strong leadership and communication skills and excellent musicianship. Barbershop experience preferred but not required. Energy and passion for reviving a well-rounded chorus a must. The Heart Of Texas Chorus achieved top ten rankings in International competition twice. Compensation negotiable. Contact: Hank Hammer, 2618 Leakey, San Antonio, TX 78251 (hhammer315@aol.com)

The Cherry Capital Men's Chorus (50 yrs.) of Traverse City, Mich. seeks inspirational, energetic, innovative director skilled in Barbershop style with high expectations for members and musical growth. Thirty-five active members and multiple quartets. Compensated. Contact Nathan Tarsa at nathantarsa@cherrycapitalchorus.org. Tel: 231-590-4722; www.cherrycapitalchorus.org.

The Norfolk Commodore Chorus (Va.), is searching for a new director. Choral training and directing experience are a definite asset; theatrical training a help. Leave voicemail at 757-215-1602 or email Jeff at vp_music@commodorechorus.org; <http://commodorechorus.org>.



**Used by Choruses
All Over the U.S.**

**Get Yours Now!
Call Voice By Margo
510.552.6517**

The Shortcut to Great Sound *The Vocalator™*

Take years off your vocal training
Learn proper vocal technique
Solve trouble spots in your songs

The Vocalator teaches singers to:

- **Feel** their instrument for top vocal production
- **Produce** correct vocal tone
- **Open** their throat and soft palate
- **Breathe** fully for a full, rich sound

LEVITICAL RISE

A brand new 6 piece A Cappella group

FEATURING
Lester Rector (Four Voices Tenor)

HIT SONGS
Who I Am
Take Me Through the Night

LeviticalRise.com
facebook.com/LeviticalRise

Cyber-Tune Classic

The New Electronic PitchPipe

Maintains pitch with computer accuracy, but still delivers that familiar "reed pipe" sound. Measures 1" x 2-3/8" x 3-3/4". Uses 9-volt battery. Available in C and F keys.

\$64.95 + Shipping

Optional belt clip available

INDEMAC, Inc.
Computer Products Div.
10615 Monroe Drive
Keithville, LA 71047
318-925-6270



10 BEST BASSES OF ALL TIME

Wally Singleton, old-timers dominate this panel's Top 10 Basses

The rich, deep, personable voice of Wally Singleton (**The Confederates**, 1956 champ) drew more votes than any other bass on our panel. Right behind Singleton among the top 10 basses was Tom Felgen. Talk about a body of work and an ageless, joyful example of what bass singing should be! Aside from his gold medal stints with the Hall of Fame **Four Renegades** in 1965 and the **Chicago News** in 1981, Tom is a perennial Senior Quartet champ or contender. If you want a treat, sing with him today. His quality is as sharp and amazing as the twinkle in his eye.

Eight of the top 10 are gold medalists; seven of the 12 honorable mentions were champs or at the height of their popularity in the decades of the '50s through the '70s. On the other hand, Jeff Oxley, Jim Henry and Brett Littlefield have claimed six of the bass golds available since 1990 (and Jeff had one more in 1984). Here are the choices in alphabetical order.

TERRY CLARKE

Beck: Natural very low bass, full and effortless. Made the huge sound of the Boston Common happen from the bottom up.

Loos: Foundation of the unique BC sound. How else could Kent Martin have sung full voice without the BC BC (Boston Common Bass Clef)?

Barnick: Unique and recognizable bass timbre. Obvious command of the voice part.

Biffle: Simply the essential foundation in the most individual, biggest sounding, and most influential (in the barbershop world) quartet in history.

Wright: Yes, all four of the Boston Common truly belong on our lists. Perhaps the most wonderful barbershop sound ever, and it wouldn't have been possible without Terry's remarkable resonance.



Boston Common (1980)

C.O. CRAWFORD

Bagby: His prowess in helping the Mark IV into the medals is recognized by the panel despite the fact the

Foreign Service sent him to the Far East less than a year before the quartet won gold in 1969; Mo Rector then made history as the Society's first double-gold medalist. But Crawford returned and reclaimed his bass slot, while Rector went on to a Society Hall of Fame career.



Mark IV
(pre- and post-championship)

Clarke: It's true—C.O. was otherwise known as "God" among basses who heard him sing live. Could hit a B-flat two lower than middle C, with ease. A bass's bass.

Connelly: Biggest, most resonant voice I've ever heard live.

Barnick: Terrific bass voice ... a quality not to be overlooked.

Beck: A true bass, skilled, marvelous quality sound. Rich, legitimate bass singer.

Loos: Never got to hear him live, but some of the recordings seem pretty prodigious.

TOM FELGEN

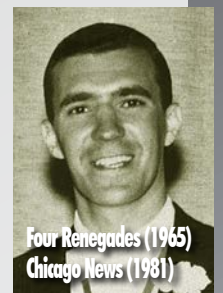
Connelly: Super smooth, resonant, effortless vocals and a consistently joyous performer!

Barnick: Great bass voice and marvelous quality. Nicknamed 'the Velvet Fog.'

Wright: His bass singing had character and excitement along with beauty and artistry.

Clarke: The prettiest bass (according to my wife). Pure velvet sound. Maintains same vocal quality throughout his considerable range.

Beck: Natural, easy bass. Lots of skill, smarts, effortless singing.

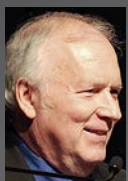


Four Renegades (1965)
Chicago News (1981)

ART GRACEY

Bagby: Super showman and singer, ahead of his time with memorable artistry, quality, performance skills and style. Mid-States Four was first champ to perform regularly with a variety of real and comic instruments.

Clarke: A true character, physically as well as his



Jim Bagby
Bari, 1986
champ Rural
Route 4
jbagby3@
kc.rr.com

style of singing. Great range. Sang with an anvil (among other instruments).

Neal: In my 67 years as a Barbershopper, I'm not sure I've heard a bass who was as good and as entertaining as Gracey. Singleton, Felgen and Spangenberg would all have voted for Gracey—trust me. We are indebted to the “free-swinging” quartets of old, and the fact that they all had their own sounds, arrangements and styles of singing. If you had a natural voiced tenor or a deep bass in your quartet—think the Mid-States and the Bills—well, you heard a lot from them. That



Mid States Four (1949)

is why we still remember them today.

Wright: At an early point in the Society's time line, Art sang with uncharacteristic artistry, style, and character—the latter so much so that folks were still imitating him (in a positive adoring way) when I joined the Society in 1975.

JIM HENRY

Bagby: Some would say he's one of the most improved singers in the gold medalists ranks, and he was damn good to start with.

Beck: Artistic, unquestionable range, feel and passion. And perhaps at the top of the list, Dr. Jim may be the most influential quartet bass singer out there today.

Connolly: Awesome range, fantastic vocal color,

The “basso profundo” who made Johnny Cash sound like a tenor: This panel's all-time favorite bass, Wally Singleton



With all that basso profundo, personality and artistry resounding through the decades, how did Wally Singleton emerge as the most popular with our panel? Fellow gold medalist Pete Tyree (*Orphans*) did not mince words: “My favorite bass of all time is Wally Singleton.” Joe Connolly, who attracts gold the way my wife collects elephants, suggests “His speaking voice alone should put him in the 10!” I still frequently listen to a ‘live’ afterglow recording (sent to me by Tom Neal a few years back) of the ‘56 champs singing ‘A Nightingale Sang in Berkley Square.’” Connolly was captivated by Wally's “HUGE Booming Vocals!!!” (Punctuation by Awesome Joe).

Don Barnick, who knows a little something about all the voice parts, described Singleton's bass as “wonderfully distinctive.” Clarke, also a panelist and a shoo-in for the list even though he was not allowed to vote for himself, notes that “During the 1950s, Wally's was the bass voice to emulate.” Randy Loos agrees that Singleton was the “distinctive voice and personality of the Confederates, good at ensemble as well as solo work.”

Tyree says the best example is Singleton's work on “Blue Skies.” The solo that always echoes in my head: “One of these mornin's, you gonna' rise up singin'...” that last bass note cascading gracefully and inexorably to a shimmering low b-flat; it helps makes the Confederate rendition of “Summertime” such a classic. Music master David Wright explains it this way: “He was not only a fantastic bass, he was a huge part of the persona of one of the greatest quartets of all time.”

Singleton's widow, Camille, met Wally after he moved from Tennessee to St. Petersburg, Fla., in the mid-60s. She was a Sweet Adeline and she loved the Confederates' version of “Creole Cutie.”

His quartet won the gold 60 years ago. By all accounts, Wally Singleton never worked particularly hard at his craft, although he loved to sing—from high school, through the Navy, later the Air Force Reserve, in his Sertoma Club productions and with a Society championship chorus. He died young: just short of his 50th birthday. The Confederates made only one album and shared another with the Buffalo Bills. Family and friends recall that in the early 1950s, Singleton had a connection with the famed Sun Records studio in his hometown of Memphis, where his distinctive voice can be heard as a backup for Johnny Cash. Camille Singleton Carlin says they used to refer to “I Guess Things Happen That Way” as the “buh-doom-duh-duop” song, because of the recurring bass line Singleton provided. Son Steve says when you listen, “it does sound pretty much like him.”



Now Camille Carlin and happily remarried for 33 years, she recalls Wally as a person who was always singing and “would have wanted to be a professional singer, but he felt he didn't have the ‘romantic’ looks. Wherever there was music, he managed to get in on it. Some people called him ‘Wally Humbleton.’ He was not really that humble, but he was a really good guy.”

He also was known as a great emcee and joke teller, befitting a close friend of *Mid-States Four* baritone and showman Forey Haynes. Son, Steve, who was 2 when his dad died of a sudden heart attack at age 49 in 1971, has a cassette tape of a show with the Confederates and Mid-States. When Steve sang with a Sunshine District championship quartet in the mid '90s,

Gigar City 4 (with Tony DeRosa), he says he got a kick out of recycling some of his dad's jokes. Steve also sang with Tampa's *Heralds of Harmony* for a time, but later left the Society to return to law school and now is an executive of a prominent firm in Nashville. His dad had sung with the 1958 *Memphis Cotton Boll* international champ chorus, directed by Confederate bari Bill Busby.

The man who gave Steve the tape was Clare McCreary, a longtime contemporary of Singleton after the family moved to St. Petersburg, Fla. At age 100, McCreary is still active (playing tennis three times a week) and singing a soft but impressive baritone (of course). His memories of Singleton are undimmed: “Wally probably was the greatest barbershop bass of all time, but that vote has to be influenced by his stage talent and huge personality ... He was, of course, revered by his barbershop contemporaries and he knew that, but never indicated that he

knew that—so everyone loved him. His death was a big blow for the barbershop community. And I mourned as well.”

stud soloist, top-shelf performer! A lot like Oxley minus the makeup.

Loos: Massive range, extremely accurate, and artistic singer. Consistency of vocal placement through his range that keeps the constant ring, especially in his second quartet. Stage personality that drives the visual performance, just as his sound as a singer drives the quartet unit sound.

Biffle: Has grown into a world-class bass singer. Big, rich, dependable sound, equally suitable to the bright, pingy Rich Knight sound and the full resonance of Mike Slamka. Power, finesse and musicality.

Barnick: Excellent bass voice and musician.

Wright: Not just for gold medals in two great champion quartets. Jim's voice was/is essential to both quartets' sound, character, and musicality. He is a true icon as a bass singer. (Of course he's an icon for other things as well, but those don't count here; he's also my good buddy, but that doesn't count either).

JEFF OXLEY

Wright: No one ever sang bass with such exceptional vocal artistry. Beautiful as a soloist, masterful just singing his part. Jeff has made a huge impact on our culture.



Biffle: Quite possibly the best singer we've ever had in the Society. Range, power, flexibility, color, resonance—he has it all.

Barnick: Exemplary trained vocalist. Excellent command of the part.

Loos: Jeff could write his own evaluation—and it would be right.

Connelly: Awesome range, fantastic vocal color, stud soloist, top-shelf performer.

Beck: Another very smart singer. Never mind the three gold medals—he can sing anything, anywhere. One of our top five singers of any part, for my money.

GARY PARKER

Bagby: The percentage of singers who win gold the first time they set foot on the international stage is miniscule. But Gary has never rested on his laurels. His dedication to his craft and vocal quality over the decades is legend, perhaps exceeded only by the glow he exudes as a singer. Whether you experience him in



a quartet or chorus setting, there is immediate recognition of an exceptional artistry and gift of music.

Wright: The way he sang bass was seminal, setting the stage for the evolution of the barbershop sound into the '80s and '90s. The Dealer's Choice made chord ringing a science, and Gary's craft with vowels and his straight-tone accuracy helped make that possible.

Biffle: The most consistent vocal sound from top to bottom I ever heard. No breaks, no register shifts—just pure, solid, resonant sound throughout the full range.

Connelly: Gospel according to clean singing; super consistent and great finishing work.

Loos: Insanely accurate and a real technician on the vowel modification techniques espoused by Mac Huff. The resultant sound of the DC revolutionized the Society quartet world.



Clarke: An excellent teacher/coach and contributor. The DC did for barbershop what IBM did for word processing. After all these years, I have yet to hear a cleaner quartet.

MO RECTOR

Bagby: I confess little pretense of objectivity here. I grew up in the Southwestern District; the Gaynotes were the first gold medal quartet I ever heard, even before they were SWD champs. More important, when it came to tags, Mo treated me like an important person before I knew a 7th from a Snickers. He helped teach me the joy of spreading the barbershopping sound by how he included people in woodshedding, gang singing and tags. And to stand next to him and hear him land smack in the middle of target sounds was a craft lesson in itself.

Wright: Mo was smooth and agile as a bass in two gold medal quartets. His style greatly influenced the transition towards more lyrical singing that took place in the 1960s. (He was also an influential arranger).

Biffle: Mo once asked me if I knew why everyone wanted to sing with him. When I said I did not, he said, "no bumps." It was true. The smoothest, sweetest bass with whom I ever had the privilege to sing.

Barnick: Smooth bass vocals. Very listenable for a long time.

Loos: Smart singer with the fluid sound that glued together vocal lines of any of the quartets he sang with.



RICK STAAB

Connelly: Super accurate, clean, consistent and the vocal glue to provide the flawless foundation of his quartet's electric sound.

Biffle: No part requires the consistency and solidarity of sound, accuracy on wide jumps, subtle tuning (different requirements of roots and fifths, e.g.) like the bass part does—and Mr. Staab consistently supplied these in spades. Plus balancing Kenny Ray [Hatton] was not for the vocally shy and retiring.

Loos: Try and find him off pitch, with a missed vowel sound, or out of quality in any part of his two-plus octave range. Not the biggest bass

voice, but sang so smart and got the sound out front to match his lead.

Wright: Rick was a model of accuracy, and while he is outdone by others in vocal color, we marvel to this day at his uncanny ability to hit a note spot on.

Barnick: Wonderful, gutsy, brighter quality bass singer. Accurate as all get-out.

HONORABLE MENTION:

(In alphabetical order): Ralph Anderson (**Town and Country Four**, 1964); Bill Annichiarico (**Easternaires**); Don Barnick (**Keepsake**, 1992); Hal Bauer (**Clef Dwellers**); Jay Bond (**Orphans**, 1954); Dick Gifford (**Four Hearsemen**, 1955); Cory Hunt (**OC Times**, 2008); Brett Littlefield (**Nightlife**, 1996; **Masterpiece**, 2013); Brian O'Dell (**Forefront**, 2016); Bill Spangenberg (**Buffalo Bills**, 1950); Martin Wahlgren, (**Ringmasters**, 2012); Bob Whitley (**Gentlemen's Agreement**, 1971). ■



Bluegrass Student Union (1978)

After all four rounds: reactions to the reactions, and what we learned



This list completes almost two years of intense effort by choosing the Barbershop Harmony Society's top 10 basses of all time. In earlier issues, you saw the tenors, leads and baritones.

It has been a labor of love, lively discussion, research and sharing the experience of those who have been around the Society from the 1940s and '50s, with those who joined as late as the '70s. The project brought into play our own history, introspection and feelings both objective and subjective. Along the way, we heard your well-deserved feedback. As it should be, since it was evident from the outset that not all those deserving could make the Top 10s—or even the Honorable Mention lists that also had us tussling and muttering. Note that the basses produced 12 HMs.

So before you cast aspersions on the ancestry of the Determined Dozen who undertook these lists (one dropped out early because of the pressure and original panelist Gene Coker died last year), take another look at the barbershopping backgrounds of those who offer these lists. One guarantee from us: we won't try to pick the best quartet or quartets of all time. Another top 10 list would be required just to list the reasons why that would be an interesting but ill-fated idea.

— Jim Bagby, series author



I joined the Society within days of watching **The Gas House Gang** (1993 champ) perform live. So when I first saw Jim Bagby's panel's inaugural Top 10 (starting with the tenors), my eyes widened.

Three golds, we use his first name as a verb, and Kipp Buckner is "honorable mention"?

When the lead list arrived with no Rich Knight,

I threw my hands up. Not that I knew better than this panel, which has heard even some of the 1940s quartets live. But I assumed more of my own picks would show up. Maybe at least our readers would provide the kind of chatter you see whenever *ESPN.com* publishes a "Top 10 Quarterbacks of All Time" or some such list.

We did see some of that kind of debate in online barbershop forums. But while these lists weren't pitched as authoritative, we also saw some honorees themselves protest that we'd published such lists at all, followed by a number of amens.

We've learned a bit about why this is so. Baseball is a team sport, too, but at least Babe Ruth's World Series home run totals are not up for debate. How can we be objective about our singing idols? Do we keep stats for lives changed? Can we quantify which lead post got rewound and replayed the most?

Jordan and Wilt will never play one-on-one, and we'll never put 78 years of singers on the same contest stage to compete in our favorite team sport. This panel got as close to that as possible, but lesson learned: a lot of Barbershoppers don't want to discuss their singing idols that way.

So if *The Harmonizer* ever were to stage a series like this again, what would be most meaningful to you?

- The Five Performances That Made Me Cry
- Busted Guts: Three Hilarious Landmarks of Barbershop Comedy
- The Drop of a Pin: Songs That Made Time Stand Still

If we were to remove ranking and objectivity from these stories, which would best enshrine for history your fondest barbershop memories? We'd love to hear your ideas!

— Lorin May, Editor, *The Harmonizer*

"Best Basses" Panel

JIM BAGBY. Past Society Board Member, Presentation judge, Joe Liles Lifetime Achievement Award winner, bari of 1986 champ **Rural Route 4**

DON BARNICK. Tenor of **Grandma's Boys** (1979), bass of **Keepsake** (1992)

BRIAN BECK. Bari of **Dealer's Choice** (1973); lead of **Side Street Ramblers** (1983)

BILL BIFFLE. Past Sound and Singing judge, past Society president

TERRY CLARKE. Bass of Hall of Fame champ **Boston Common** (1983), Society member since age 14

JOE CONNELLY. Four-time champion lead with **Interstate Rivals** (1987), **Keepsake** (1992), **PLATINUM** (2000) and **Old School** (2011)

RANDY LOOS. AIC associate member with **Grandma's Boys** (1979), quartet medalist, past Society and Harmony Foundation board member

TOM NEAL. Society member since 1951, member of legends **Village Idiots** quartet, founder of Barbershop Quartet Preservation Society (BQPA)

PETE TYREE. Baritone of 1954 champs **The Orphans**

DAVID WRIGHT. Prominent mathematician, professor, arranger, composer, director, coach, judge, historian, HU instructor, Society Hall of Famer

Mark Your Calendars **IES AND RISING STAR AUGUST 2017**



August 2-6, 2017



August 5, 2017

University of Maryland, College Park, Md.

Watch for details coming soon!



www.sweetadelines.com



PHOTOS THIS PAGE BY LORIN MAY

Coming to our Midwinter Convention in San Antonio, Francisco J. Núñez is a rock star in the choral world who is admired as much for his compositions as for the prodigious skill of his ensembles. While singing can be an end unto itself, his ambitions are much larger. Núñez views singing as the ultimate participatory artistic medium, in which people can change each other's perspectives, options, and their very lives.

SINGING CHANGES LIVES

Music changed the life of Francisco J. Núñez, and now his life's work is to tangibly change 1,600 young lives through singing every week—and another 120 adult lives for the joy of it

Francisco J. Núñez and BHS CEO Marty Monson met at the "Choral Ecosystems" conference at Yale University in early 2016. Mr. Núñez will host the upcoming Youth Chorus Festival in January, 2017. This interview introduces Mr. Núñez to our readership, as the collaborative possibilities between his organizations and BHS are ongoing.

You've made quite a name in the choral world while directing young singers. When did you form this organization and why?

I founded Young People's Chorus (YPC) of New York City when I came out of college 29 years ago. Today we're serving about 1,600 young people, and they come from all walks of life. Choirs in our after-school program rehearse about 450 hours a year and perform in about 120 concerts a year in the New York City area as well as all over the world.

When I was very young, I noticed

a lot of people were very gifted but nobody gave them the opportunity to take advantage of those gifts. Or they shied away from an artistically excellent product.

I wanted to create an opportunity for everyone to come together and lift them all. I wanted young people to come together from all walks of life in every part of this city, every neighborhood and give them an opportunity to use music as a means of learning from each other.



Lorin May
Editor, The Harmonizer
LMay@barbershop.org



For the last 16 years, Núñez has also directed the University Glee Club of New York City, a group with a look, sound, and repertoire that at times can seem shockingly similar to a typical barbershop chorus.

"The mantle that once belonged to the deans of 'golden era' choral music conductors has been passed, and it rests with Francisco Núñez."

**— Barbara Murray, Director of Music,
NYC Department of Education (2013)**

"YPC ... sang so incredibly, it was inhuman ... Francisco Núñez is the Horowitz of the choral world."

— David Del Tredici

That's how you learn about yourself. YPC is about bringing young people together through song.

Teaching and mentoring young people is your full time job, but I understand you direct a men's chorus as well?

In 1995, the University Glee Club (UGC) of New York City invited YPC to sing with them. I fell in love with the idea of men's choral singing and became a member. In 2000 they asked me to become the conductor—only the fifth since 1894. They believe in bringing music to as many men as possible to sing in the old glee club tradition. Today we have 120 singers, from first-year college graduates to a couple of 50-year members.

A lot of our members stay for decades as well, in part because they can't imagine not having singing in their lives. Why do you think your adult singers stick around so long?

I believe that singing actually helps them with their health and with the way they feel about themselves. They could be going through so much, but for some reason they leave this space feeling differently. Some will tell me, "You don't know what you've done for me today."

I understand that they sing barbershop music as well?

We sing all kinds of music, but they love to sing barbershop music. Twice a year we have a quartet contest and they take it very seriously. They form quartets without telling anybody and practice in secret, then they show up and sing these incredible arrangements. It's really a lot of a fun to hear. We've been doing formal barbershop contests at least since the 1930s. The idea of a cappella singing has been there from the very beginning.

Barbershop chapters often have young men in their teens singing with men in their 80s. Do YPC and UGC ever sing together?

I love when our young people



Francisco Núñez directs thousands at a time through American Young Voices; he believes that if their organization can fill arenas with singers, so can ours.

sing with the UGC because there's a mentoring aspect that goes on. Sometimes we might just rehearse together because we're singing the same music. For example, last year I had "Darkness on the Delta" with my men's club and it was so fun I brought it to the YPC. The young people came to the men's rehearsal and we just sang it together for fun.

In addition to the fun, have you observed other benefits of older and younger voices singing together?

It shows younger people that singing can be part of your entire life. You can become a better doctor, a better businessman or whatever you want to do; singing changes how you approach it. Singing communicates to the rest of society that you are part of a special ensemble, part of a special world that allows you to harmonize and to feel.

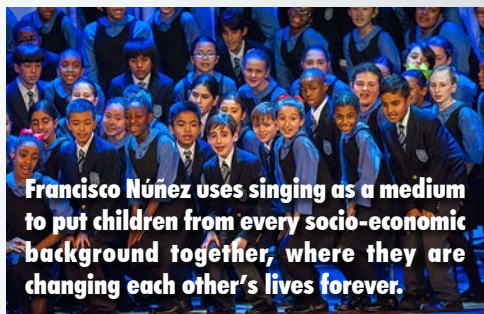
At the UGC, for the past 30 or 40 years we have had an intergenerational mentoring program. Older men are mentoring younger singers, who are looking for a network—that social capital and learning how to behave in our society. And they also understand what it's

like to be in a group for so long and dedicate themselves to something for such a long time.

Is it important for people to start singing when they are young?

When we sing when we're very young, it stays with us forever. As we get older, we want to keep those memories of our youth for a very long time. It will influence the way we think. As we get older, and if we join a community choir or a barbershop chorus or quartet, that instilled idea can grow with us.

When I work with community choirs, I see the older members are allowing the younger members to take over.



Francisco Núñez uses singing as a medium to put children from every socio-economic background together, where they are changing each other's lives forever.

They want this to continue to be here for another 50 years. Young singers are the ones who are going to bring us there. They are letting them speak and lead.

When you and Marty Monson discussed the Youth Chorus Festival, you told him that between your contacts and our resources, we could someday be filling arenas. What were your thoughts behind that?

I'm working with an organization called American Young Voices, and we *are* filling arenas. We're inviting young people from entire areas to learn the curriculum and then come and sing together. Right now we have approximately 7,000 to 8,000 young people at a time singing together once a year in four different cities in the United States. We're hoping to grow this throughout the states very soon.

What are some of the principles that have helped American Young Voices get such large groups singing together?

I think that it's very easy to go and just get a group of people and invite them to come sing. I promise you that they will come. It's about the music: the choice of songs, how accessible the repertoire is. Give them preparation, give them enough time, and pick a great date. Invite them and they will come. These sing-ins are very popular, and I think we can do a lot more.

If one attends any kind of folk festival, people are just singing out, and they're singing with their entire spirit. I think we can have more people singing and people want to sing much more.

The American Choral Directors Association calls the lack of community singing in America a "crisis." What are your thoughts?

Chorus America created a survey two or three years ago that shows that 48 million people in the United States are somehow connected to singing with their church or their synagogue or a community chorus or professional choirs. It's the largest art-making of all the arts in the United States. Singing is a gift we can give to each other—it's a part of ourselves, a part of our being. The people who are listening want to sing as well; they just don't know that they can. We have to give them permission to sing. Just say very simply, "Sing with me."

That's all it takes.

When you decided to form the Young People's Chorus, was there a need you didn't see being filled?

When I was very young, my mother was a working-class lady and wanted to bring music into our home. She bought a piano from the Salvation Army and I played it every day. That helped me reach out to meet children who were very different from me. They came from different religions, different socio-economic means, but music became an equal value system. They respected me because I was able to play as well if not better than they did, and I was winning contests. I learned about them and they learned about me.

YPC is taking the entire spectrum of socio-economic society and putting it all together in one room. No one knows who is rich and who is poor. It doesn't really matter. Do you sing? Can you sing? Do you love to sing? That brings us together. Once they're off the stage, they learn about each other. Like piano was for me, choral singing is a life-changing experience.



In the Barbershop Harmony Society, we talk a lot about making "A Better World. Singing." Our CEO, Marty Monson, tells me you are doing this in a very tangible way. Can you talk about that?

With YPC, we are using music as a means of bringing young people together. Adults talk about how society can get past racism, work through poverty, figure out social ills. Our young people don't think this way. They instead believe that we have a lot in common with everybody else. If we adults allow them to come together and start conversations, that will start erasing a lot of the divisions that we have.

Singing is the medium that we can use to come together and show each other what we can do. Once you are off the stage, that's when the friendship and bonding starts. Music is a way to start a conversation. We need to allow our young people to talk to each other much more to prepare themselves for the future.

How is music helping them be successful?

The discipline that comes from music and being consistent from year to year is very important. Our choristers are with us approximately 8 to 10 years. They become best friends and influence each other to make



better decisions, because through each other they can see many options. Maybe they think of going to a school they never thought of going to before.

Music also helps them learn about different cultures, different rhythms and languages. If I wanted to sing a Nigerian folk song, I can go to my Nigerian family and say, "How do you say these words?" If we sing a French song or an Irish folk song, I have people here who can teach me how to sing in Gaelic or how to sing in Parisian French. That allows us to understand the world in a much more global way, and we become global citizens.

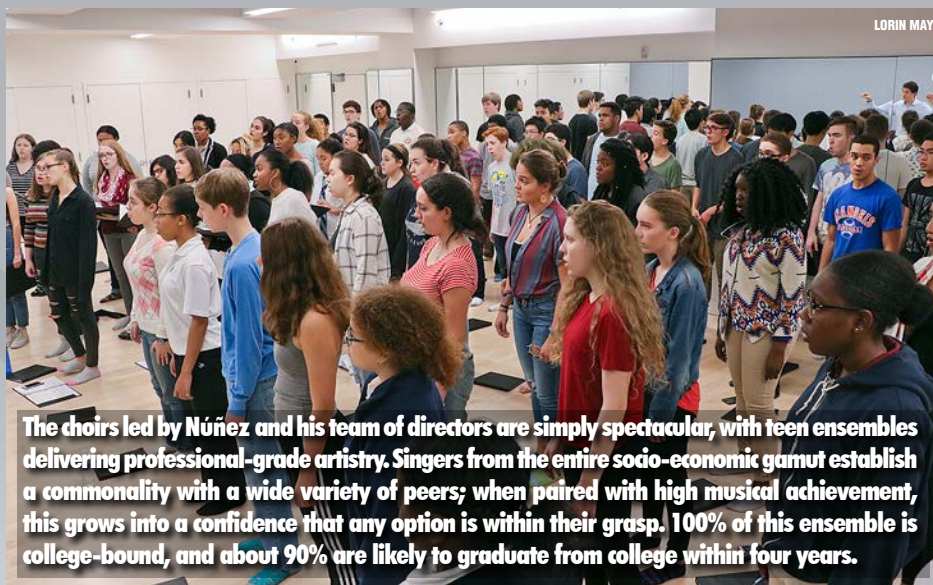
How does this vision apply to people who do not grow up in major metropolitan areas?

Studies show that about 60% to 70% of the world lives in urban societies. Many will be separated into pockets of identity unless we do something about it. Let's use music as a way of bringing those young people together. Do it now, so that as they get older, they understand to seek diversity and a way of living together—so that they don't have these issues that we have today. Music can really be that forum.

I've been told that when you use the term "diversity" you're not necessarily talking about people who look different from one another.

The word "diversity" from my experience is generally seen as a black-and-white race issue. However, here is how I see it: The first problem is those who have education and those who are not getting the same education and not progressing as much as they can. The second problem is the issue of socio-economic diversity.

At YPC, we bring a very wide gamut together. Those who come from very wealthy families, those who do not. They start to notice that, sure, the difference between them is another zero to the right of their family income. But they have so much in common that they can help each other realize the American dream. If I work really hard in the way their family worked really hard, I can be part of what they have. They realize, "Just because I don't have as much



The choirs led by Núñez and his team of directors are simply spectacular, with teen ensembles delivering professional-grade artistry. Singers from the entire socio-economic gamut establish a commonality with a wide variety of peers; when paired with high musical achievement, this grows into a confidence that any option is within their grasp. 100% of this ensemble is college-bound, and about 90% are likely to graduate from college within four years.

as you doesn't mean that I am less than you. I have a lot to contribute to society as well."

We do a lot of college bound programming, and children who never thought about higher education are now going to college. So 100% of our young people are going to college—and our studies are showing that nearly 90% of them are graduating in 4 to 5 years.

I noticed from your bio that you are not only encouraging a lot of people to sing but that you are also composing. Can you talk about that?

It's been difficult to find music that is appropriate for my choir, arranged specifically for young people, and that they can relate to.

Singers share a message both through the words and the music. Being in an urban society where these young people come from so many backgrounds, I need to understand the relationship they have to both the music and the text. The text needs to connect with a young person of today—something that's about their future, that's about how they feel about themselves.

Any final parting words about how to get more people singing?

If we wait for just the best to come through our doors, we will have much fewer people joining us. We have to invite everyone to come through the door. We're supposed to teach them how to do it. ■

www.franciscojnunez.com
www.ypc.org

1. Record a video of your ensemble singing something that unites us – love, beauty, truth, peace, or JOY!

2. Share your video using the hashtag #Sing1Voice on Facebook, YouTube, and any other social media platforms you use.

3. Challenge more groups to do the same! In your post, tag at least two ensembles that are somehow different from yours and invite them to participate!

#sing1voice

Choral organizations including the Barber-shop Harmony Society, Chorus America, and the American Choral Directors Association (ACDA) have started a social media initiative called #sing1voice that is intended to unite people through choral singing. Let's fill Facebook with people singing together!

Welcome new members! Thank you, recruiters!

New members reported between June 1, 2015, and Jan. 1, 2016 and recruiters' names follow in italics.

Cardinal

Max Anderson
Walter Leve
Joshua Bennett
Michael Davenport
Jeffrey Broadfoot
Tom Frank
Haden Cain
John Weiss
Hunter Carpenter
Lewis Heathman, Jr
Gavin Carpenter
Lewis Heathman, Jr
Robert Collins
Randy McLain
John Forbes
Ralph Cobb
Kyle Gephart
Patrick Stevens
Roberto Gomez
Mark Sorrels
Ian Huffman
Kris Olson
Jeremiah Jacks
John Weiss
Aidan Kennedy
Merrell Kenworthy
Brandon Marks
Scott Bradford
Andrew C Pittman
Logan Williams
Jeffery Schauss
Daniel Lentz
Adam Scott
Ryan Fortner
Jerry Suhl
Dan Wade
Daniel Wade
Joseph Lerza
Lance Williams
Max Anderson

Central States

Mark Abbs
Don Koehnlein
Jason Adkins
Jeremy Kindy
Randy Baker
Ed Kespohl
Matthew Barnes
Kip Opheim
Scott Bates
Harold Nentrup
Tommy Bender
Luke Bender
Aaron Bodling
David Tingwald
Dan Bogart
Jay Hall
Michael Brown
Harvey Kiser
Joel Brown
Jon Peterson
Devin Burch
Kevin Ellerbee
Rick Bywater
Rob McWilliams

Jacob Childs
Michael Brown
Chad Clark
David Keeley
Dakota Cline
Caleb Fouse
Brian Cook
Troy Fischer
Kurtis Cornish
Michael Matthews
Alex Crippin
Russell Knudson
Rodney Cruz
Todd Krier
Gary Diener
Loren Goss
Wesley Farewell
Todd Krier
Troy Fischer
Matthew Webber
Cean Frye
Orval Bishop
Tristan Gardner
Paul Lundberg
Nathan Gearke
Kendall Holsten
Chris Gorshe
Clark Ebert
Cameron Gunter
Terry Adams
Alexander Hamidi
Jim Nugent
Keith Hammons
Roland Money
Nathaniel Hancock
Michael Brown
Daniel Hoffer
Rick Pape
Douglas James
Horton
William Moss
Brandon Hovenga
Sandy Gumm
Cameron Jarnagin
Todd Krier

Lukas Kelsey
Alexander Hamidi
Dean Knutson
Cliff Huot
Glen Laxamana
Ronald Morden
Robert Lehman
Chad Clark
Jaxon Mabon
Bill Moran
Bill Matlach
Paul Ogle
Ray Miller
Aaron Smith
Joshua Miller
Ray Golden
Clark Miner
Morris Merle, Jr
Chandler Mongeau
Shawn Gamache
Joshua Moris
James Moris

Mike Niebaum
James Lindgren
Tim Ostrem
Boyd Ostrem
Mitchell Pearson
Tom Gannon
Nick Perry
Dave Perry
Keaton Petite
Michael Brown
Seth Priebe
Dean Stromer
Jeffery Rankin
Jeff Moler
Rick Roenigk
Kenneth Lang
Logan Sampson
Ray Brown
Antonio Sanchez
Alan Pommier
Kaden Schilling
Gary Lindsay
Glen Schmitz
Dale Bieber
Bill Schwagerman
Dale Ellis
Joe Silva
Bill Moran
Alex Smith
Caleb Fouse
Jeremiah Steager
Zachary Kane
Troy Strifler
Kenneth Garwick
Matthew VanderVelde
Wayne Philipp
Michael Verga
Troy Doeden
Alex Wagner
Zachary Kane
John Wallenbrock
James Raspberry
Martin Wissenberg
Ted Bey

Dixie

Logan Brown
Craig Brown
Allen Bush
Tom Riggle
Ralph Cobb
John Charlton
Larry Crawford
James Snodgrass
Graham Driskell
Diane Swearingen
Kenneth Epps
Frank Savage
Charlie Gardner
Leo Gilsdorf
Robert Hogue
James Phillips
William Jordan
Greg Jordan
Douglas Kontak
Don Liechty
Douglas Kreitz
Bob Hitch

William Logan
Alex Garrison
Blake McLane
James McLane
Steven Warren
McPherson
Clarke Stanford
Norman Myers
Larry Pigue
Adam Penrose
Tony Bowman
Allanson Reynolds
Wayne Jackson
Damien Silveira
Bob Hitch
Tony Smith
Clarke Stanford
William A So-
renson
Richard Pilch
Dustin Springer
Linc Parrott
Kyle Stringer
Alex Garrison
Mike Thompson
Jack Martin
Brendt Waters
Donald Nally
Norman Williams
Duane Hunter
Liam Wylie
Jeff Wylie

Evergreen

Richard Agueros
Dick Wagner
Ben Bagley
Ful Schonborn
Fraser Baguma
Sean Murch
Max Beason
Bill Sansom
Malachi Best
Adam Dittmar
Dennis Bokovoy
Dick O'Bannon
Luke Carter
Paul Carter
Owen Chapman
Jim Chapman
Ken Cheney
Richard Boysen
Philip Culbertson
Bob Adriance
Timothy Dain
Steven Azevedo
Rick DeMaria
Ron Boothe
Stephen Diers
Dave Diers
Adam Dittmar
Jason Hill
Paul Dufresne
Gordon Harris
Gary Dunphy
Ken Galloway
Richard Alan
Ewing
Jim Burbidge

Larry Farrington
Joshua Clifton
Erik Feldman
Dane Chevassus
Colin Ferguson
David Rice
James Flint
Rick Vollmer
Chris Glessman
Terry McLaughlin
Andrew Gompf
Travis Tabares
Shawn Graham
Jay Krumbholz
Gene Hardy
Rick Vollmer
Matt Herbst
John Ludeman
Daryl Hillen
Stephen Mostardi
Padraig Hogan
Alex McDonald
Lee Holmes
John Ludeman
Tom Hons
Ken Galloway
Raymond Horst
Richard Ahern
Doug Hutson
Michael Rinehart
Douglas Hyde
Frank Dewar
Chris Johansen
Rich Smith
Chance Johnson
Spencer Esmond
Doug Jones
Ed Jobson
Aaron Kleer
Josh Bodner
John M Koontz
Steve Mondau
Andrew Kopser
Francis Gregory
Mark Kringle
Ryan Olsen
Robert Launhardt
Ron Boothe
Keith Lien
Ron Boothe
William Loud
James Ferguson
David Lundberg
Richard Kniffin
Cameron
Macdonald
Mark Larsen
Miguel Matanguihan
Orrin Iseminger
Ken McCarty
Ken Galloway
Redordo Menden
Ful Schonborn
Ben Milositz
Ross Reed
Jim Morrison
Don Leff
Ryan Olsen
Ed Gentz

Trevor Owens
Ed Gentz
Luke Perrine
Don Petersen
Ted Regentin
Ken Galloway
Sam Regentin
Ken Galloway
Richard Renzema
Ed Gentz
Nicholas Reynolds
Andrew Cross
Christian Saether
David Rice
Josh Santos
William Gregory
Bryan
Dan Schafers
Moshe Yarosky
Aaron Stahl
Ed Gentz
Asher Stewart
Rocky Stewart
Jeremy Suess
Ed Gentz
William Talbot
Roy Tidwell
Ben Turner
Ed Gentz
Vincent Van
Dintel
Rick Vollmer
Hayden Vara
Andrew Cross
Arnie Walter
John Fry
Larry Walters
Ed Gentz
Kai Zito
Dale LaFon, Jr

Far Western

Richard Adler
Bud Adler
Guillermo Alvarez
Lawrence Good
Andy Au
Thomas Nichols
Mark Bales
Todd Plantenga
Michael Barakat
David Queen
Joesph Beckman
Charles Haletky
Howard Behnken
Jerome Walker
Terry Boren
Richard Patton
Gregory Bramlet
Kevin Holt
Paul Carroll
Mark Litwiller
Nicholas Cola
Drake Pyatt
Fred Colburn
Steve Mathews
Timothy Coleman
Peter Saputo
Darrell Collard

Robert Carlton
Tanner Cory
Kevin Palmer
Louis Deeley
Alexander Randolph
Alexander
Delperdang
John Saffery
John Garcia
Sang Park
Gianni Giampolo
Warren Willard
Alex Gilbert
Ronald Gilbert
Nate Golon
James Leedom
Miguel Gonzalez-
Diaz deLeon
Steve Secules
Chase Gray
Matt Ordaz
Mark Halsig
Thomas Nichols
Dave Harmon
John Cotton
Scott Higgins
Al Leuthe
Max Isbell
Jack Story
Chuck Jarvis
David Hawks
Dean Jones
Kelley Reid, Jr.
Cameron Juresich
Bill Joor
Russ Kidd
Chas Walton
Gerry Kowalski
Louis Regas
Jay Larrick
Chuck Leavitt
James Larsen
David Hanchette
Keith Lee
Richard Postal
Andrew Lehto
Vance Heron
Duncan Low
Wally Nicholas
Patrick Machado-
Derdowski
Robert Barry
Vance Matzke
Eugene Kai
Patrick McDonnell
Steve Shurtliff
James McElwain
Jerome Walker
Butch Melberg
Mark Logan
Randy Meyer
Nathan Holden
CJ Miller
Drake Pyatt
Denny Mishler
Ted Proctor
James Montague
Richard Lund
Evan Mountford

Elijah Rich
David Newell
Kent Borrowdale
Mark Nudelman
Jeffery Bunch
Mark Olmstead
Thom Olmstead
David Orosco
Jimmie Eacret
Ben Oseguera
Chase Ferrante
Kyle Overholser
Doy Antognazzi
Joseph Paredes
Mark Wolf
Justin Pigeon
Randy Lerner
Gage Pyper
Kent Pyper
Iskandar
Rabeendran
Daniel Tom
Dave Rees
Stan Gile
Elijah Rich
Gabe Caretto
Devin Ricklef
Peter Saputo
Alan Rodriguez
Peter Saputo
Adam Rooney
Peter Saputo
Mark Rossetti
Jamie Bedford
Christian Ryan
Danny Ryan
Patrick Savage
Robert Couse
Brian Sennello
Roy Mattice
Antonio Serrano
Peter Saputo
Maurice Shayani
Blair Reynolds
Terry Shea
Steven Perl
Dwayne Smith
Blair Reynolds
Mark Orson Smith
Dee Baughman
Derek D Smith
Jon Pilla
Addison Snell
Connor Snell
Connor Snell
Marn Bertelson
Oliver Solares
Peter Saputo
Ken Stake
Lee Smith
Daniel Stark
James Diggins
Caleb Stark
Kyle Overholser
Zach Stillman
Dan McQuigg
Rex Strowbridge
Jeffery Bunch
Vince Swe

Sang Park
Mark Tabry
David Menestrina
Chuck Thurman
Raphael Pazo, Jr.
Brian Turner
Daniel Ryan
Ethan Van Steenburgh
Kevin Palmer
Don VanAndel
Stan Gile
Arthur White
Andy Maurer
Michael Williams
Martin Redler
John Winterton
Patrick Harrison
Robert R Wintle
David Fletcher
Jerry Woodward
William Wingard
Michael Woyak
Donald Setterlund
Charles Young
Harvey Raider
Jaysson Yiarie
Peter Saputo

Illinois

Thomas Balser
Phil Frey
Brandon Brylawski
Andrew Gloeckner
Bill Burt
Sid Peterson
Colin Graves
Richard Mouche
Eric Hessler
Charles Hessler
Arthur Hyland
Jerald Hyland
Bob Krakora
John Oberlin
Zachary Krampien
Douglas Ferrier
Patrick Lin
Richard Mouche
Caleb Lowry
Jay Giallombardo
Ole Mercado
Jay Bentz
Bruce Murdoch
John Greven
Michael
O'Donnell
John Morris
Craig Reising
Donald Koch
Ron Ryder
Joseph Schlesinger
Ed Stellohorn
Richard Steingrub
Patrick Sullivan
Richard Mouche
Eric Westfall
Mike Westfall
Leif Wildman
Stan McMorris
Josh Yacko
Bernard Donahue
Addison Youngblood
Hugo Feugen
William
Zimmermann
Dwight Asselmeier

Johnny Applesseed

Richard Basnett
Robert Wallace
Philip Beal
Kenneth Heimlich
Bob Beck
David Slife
Donald Bees
Jack Keating
Chris Bengel
Dale McKinney
Zack Blanton
Benji Cates
Keith Bollinger
James Frame
Stanley Bowe
Mark Eckman
Jack Brady
Robert Walther
Larry Buchman
Jerry Buckland
Paul Buehler
Jim Vighetti
Rob Chappel
David Calland
Andrew Conway
Stephen Smith, Jr.
Peter Coolman
Bruce Hengstler
Joshua Donaway
Carl Taylor
Michael Finney
Jim Riley
Kyle Fisher
Giovanni Castiglione
Jim Foley
R F Miller
Alan Free
Bob Fuhrer
Stephen Gasparec
Howie Haskins
Dana Gipe
George Jarrell
Larry Gleason
David Zavasky
Jeremy Guffin
Denny Setele
Earl Heise
James Longshore
Buck Hinman
Jerry Metz
Kyle Hopkins
Benji Cates
Glen Kindness
Michael Bell
Steven Lantz
Ryan Accetta
Gary Locker
Mark Eickhoff
Larry Loeffert
Larry Nofziger
John Long, Jr.
Keith Ebright
Cameron Macklin
Ted Rose
Kevin Macsay
Eric Macsay
Michael Madden
Adam Eastly
David Mallesnee
George Telle, III
Richard Malsch
Paul Aiello
Joshua Mansel-Pleydell
Kevin Coolman

Austen Martin
Rob Rodkey
Andrew Mayse
Mark Reedy
Stephen McCormick
Bill Markle
Nick McGrew
Ted Rose
Mitchell Mendoza
Benji Cates
Robert Moore
David Clipner
Issac Morton
Benji Cates
Ben Muscato
Brandon Rauch
Jared Nees
Troy Kaper, Jr.
Patrick Norris
James Longshore
Dave Reel
John McCaughan
William Reen
Stephen Reen
John Reen
Stephen Reen
Robert Roesky
Don Swift
Dennis Sapos
Steve Matkovich
Robert Seeger
Andrew Caliguiri
Dave Seger
Jim McIntire
Roger Smith
Larry Thaxton
Walter Snyder
John Gordon
Mason Vandermer
Jacob Fry
Kevin Vandermer
James Fry
Scott Wallace
Chad Wulf
Robert Walther
Jake Mandator
Anthony Woody
Ted Rose
Michael Wulf
Jason Wulf
Brandon Zlotnik
Giovanni Castiglione

Land O' Lakes

Ed Baldzicki
John Hazucha
William Berendsen
Stephen Vandenberg
Bill Bird
David McNaughton
Deane Chase
Alvin Knutson
Roy E Christianson
Ruwal Freese
Marvin Eggert
Richard Kiehne
Calvin Evans
Bruce Gray
David Ferdon
John Danilenko-Dixon
George Fox
George Stathus
Taylor Goossen
Ruwal Freese

Brent Haagenon
Dean Haagenon
Tom Hanks
Scott Finley
Paul Huxtable
Larry Lewis
Allen Johnson
Alvin Knutson
Jared Kassian
Donald Pollard
Scott Keske
Alex Keske
Alex Keske
Douglas Carnes
Bryan Kirchhoff
Keith Krenke
Spencer Knier
Jack Ryback
Samuel Koulack
Ian McAmmond
Justin La
Louis Williams
Andrew Langer
Bruce Schlei
Jayden Luikens
Connor Wosmek
Aqvar Manhas
Ian McAmmond
Josh Mattonen
Rick Lindstrom
Quentin Mayberry
Jim Hatch
Curtis Miller
Steve Zorn
John Morency
Dennis Brown
David Natzke
Bill Bird
Brad Nelson
Steve Zorn
Marvin Odegaard
Phil Bachman
Thomas Pepin
David Ficocello
David Roeveer
Clint Mohr
Joshua Schmidt
Jack Kile
Mark Schmidt
Todd Friske
Jerry Scott
Jim Weber
Raj Shanker
Mike Hickman
Jacob Simmer
Dennis Brown
Christopher Smith
Henry Hansing
David Sobeski
Kevin Brekke
Anthony Spranger
Boleslaw Kochanowski
Joseph Tews
Ken Frank
Gavin Uhlmacher
Lynn Anderson
David Walker
Edward Boehm
James Worden
Tom Vandenberg
Gary Woychik
William Brennan
Jordan Yaremko
Sean Mueller

Mid-Atlantic

Billy Alfano
Matthew Hencken
Morgan Ames
Nick Andrus
John Andrelczyk
Aaron Pollock
Tad Bailey
Aaron Watts
James Barrett
Cris Revaz
Anthony Bellis
Andrew Gensey, Jr.
Jeff Bernstein
Louis Ponte
Darian Bornmann
Ronald Davidheiser
Ross Borochaner
Thomas Moyer
Garland Bowman
Aaron Olinger
Samuel Briefs
Harold Marshall
Rob Brocklehurst
Jerry Candrilli
Dennis Browning
Robert Ozman
Alexander Burval
Glenn Phillips
Jordan Busza
Matthew Schwartz
Joe Carnes
Scott Miller
Richard Cassenti
Gene Gallucci
James Colarusso
Justin Davis
Lon Cross
Jackson Gibbs
Bill Cross
Marc Schechter
Stefano DeMaria
Nelson Robin
Andy Denler
Marc Schechter
Nick Edelman
Michael Flynn
Timothy Edwards
Edward Evans
Francis Equale
Alistair Rae
John C Evans
Justin Shaffern
Michael Faid
William McKenna
Emmett Farley
Alan Fennell
Linsy Farris
Ken Stevens
Jerry Felker
Oliver Armitage
John Flentje
John Davis IV
Dale Flowers
Walter Ulrich
Arthur Flynn
Daniel Biondo
David Friedman
Erik Contzius
Mark Gennari
Hardman Jones
Les Gesell
Vernon Rodes
Michael Gesmundo
Stephen Banker

Andrew Gurwood
Erik Fleischer
Robert Harris
Andrew Gensey, Jr.
David Heston
Barrie Leigh
John Holler
Jared Babuschak
Dean Hollmann
Anthony De Angelis
David Iarkowski
Kevin Boehm
Charles Jones
Bill Tilton
Kyurak Ko
Jeffrey Glemboski
James Lawther
Stephen Bartell
Jehwan Lee
Jeffrey Glemboski
Curtis Lefebvre
Steven Schwartz
Vance Lehmkuhl
Skyler Lehmkuhl
Joseph Michael
Macaluso
Stephen Bartell
Clemente Machuca
Stephen Bartell
Brian Madigan
Dave Ruppert
Mike Makarski
Louis Ponte
David Malament
Aaron Fox
Dan Martin
Patrick Shelly
Sean Martin
Ross Borochaner
Chuck McClay
Nick Kozel
Joseph McFarlane
Jeffrey Glemboski
Nathaniel
McLaughlan
Eric Engelhardt
John Medeiros
Allan Dean
Irwin Meiselman
Errol Millman
Max Mellman
Bill Ferns
Thomas Metzner
Christian Hunter
Mike Nelsen
Dave Bankard
Dale Nelson
Grant Wickert
Benjamin Parker
Erik Contzius
Steven Perry
Fred Conway
Danny Pseja
Louis Ponte
Robert Pucciariello
Bernard Tan
Brian Reid
James Popp
Cris Revaz
Cliff Shoemaker
Harris Richman
Joe Dempsey
David Rivera
Jeff Robinson
Randy Rogers

James Barrett
Charles Rothermel
Joe Graeff
Thomas Sanders
Jim Hobbs
Craig Scott
Sam Morgan
Nicholas Scull
Charles Feindler
Angel Soriano
Lara
John David Maybury
Douglas Stites
Nelson Robin
Bill Thompson
Bob Andrus
James Veach
Louis Ponte
Richard Veron
Marc Schechter
Matthew Von Bargaen
David Ammirata
Anthony Vraim
Ed Young
Bill Walizer
Wayne Koch
Thomas J Warren
Craig Johnston
Jon Paul Watts
Alan Fennell
James Williams
Carl Lund
Wally Williamson
William Thomashower
Eric Yoder
Austin Embleton
Wayne Zell
David Wexler

Northeastern

Richard Anderson
Bill Quinn
Troy Bagley
Norman Springer
Cyril Barbour
Brian Yager
Robb Barnard
Fred Kingsbury
Rich Barstow
Ronald Keith
Glenn Baxter
Jasper Farrington
Kevin Berstene
Sebby Massa
James Boucher
Richard Parsons
Alan Braley
Juan Lavalley-Rivera
Glenn Rosa
Tony Lopes
Philibert Ruhmann
David Hentchel
Derrick Sheppard
Fred Wilson
Neil Shively
John Wick
Peter Short
Robert Sarty
Patrick Simpson
Ralph Simpson
Galen Smith
Earl Lohnes
Oliver Stanton
Richard Parsons
Kyle Steimle
John Knight

T.J. Dardis
Rich Gervais
Frederick De Graw
Joe Holmes
Alfred Dinault
Hal Higgins
David Els
Van Fryman
Michael Evans
Walter Dowling
Stuart Gillies
Ryan Gillies
Bud halsey
Donald Cotugno
Aaron Harmon
Ben Clark
Randy Hensley
Scott Moss
Jacob Hetman
Theodore Trevail
Anise Hetman
Theodore Trevail
Peter Hilmar
Hank Pedicone
David J Iverson
George Perkins
Kenneth Karpowicz
Keith Bell
Jack Kearney
John Wick
Newton Kershaw
Donald Burns
Kevin Kidd
Bruce Smith
Matthew McShane
Hugh Dickie
Alexander Misner
Jon Misner
Charles Muntz
Franklin Gould
James Orrigo
Barry Walker
Xavier Ortiz-Reyes
Terry Bradway
John Paton
Robb Topolski
George Perkins
Leslie Richmond
Anthony Preston
Chris Preston
Bill Quinn
Duane Paul
David Ray, Sr
Juan Lavalley-Rivera
Glenn Rosa
Tony Lopes
Philibert Ruhmann
David Hentchel
Derrick Sheppard
Fred Wilson
Neil Shively
John Wick
Peter Short
Robert Sarty
Patrick Simpson
Ralph Simpson
Galen Smith
Earl Lohnes
Oliver Stanton
Richard Parsons
Kyle Steimle
John Knight

Glenn Taulton
Walter Crowley
Jonathan Taylor
Alan Bone
Brian Toney
Zach Dunn
Joshua Turpin
Dan Boland
Laurence Weiss-
brot
Dave Humphrey
Edward Winkler
Harry Bird
Greg Young
Barry Walker

Carolinas

Ronald Altman
William Fulton
Tom Bell
William Jones
Thomas Casbarro
Jeffrey Fowler
Tom Cemiglia
Richard Geiger
Mark Flasch
Jim Valieant
Larry Franzese
Larry Lane
Edward Harris
Darryl Poovey
William Hayes
Erik Lindstrom
Alan Heath
Tim Gugan
Anthony Heim
Adam Gray-Heim
Chris Hunt
Erik Lindstrom
Severt Jacobson
John Arnold
Daniel Kelly
Dick Parker
Bradley Langan
James Coble
Jeffrey Neumann
Steve Curulla
Thomas Olson
Francis Kucheravy
Robert Pucciariello
Bernard Tan
Henry Reyna
Stephen Harmon
Charles T Roberts
Mark Stock
Caleb Rodriguez
William Adams
Richard Rosenberger
William Adams
Larry Rushing
Ron Sickenberger
Duane Wallace
Bob Burns, Jr.
Bill Williams
Mark Thompson

Ontario

John Armstrong
Richard Faulkner
Steven Barcroft
Douglas Doull
Paul Bird
Richard Faulkner
Dwayne Brag-
onier
Rodney Shepherd
Fred Bulbeck

Randy Carter
James Buren
Bill Vermue
Taylor Craig
Murray Hale
Wayne Crosbie
Hari Gupta
Claude Denis
Hari Gupta
John Dingle
Roger Wilson
Trevor Dring
Ted McAlpine
Joey Gallagher
William Strang
Mark Hambleton
Dan Pearson
Richard Hardy
Hari Gupta
Charles Hope
Ralph Dekker
Ryan Jagoe
Dave McCaffrey
James Ernest King
Cecil McBeth
Anthony Lee
John Lee
Kephane Loemba
Hari Gupta
Bradley Lynn
Dave Potter
Edward McDowell
Paul Dockstader
Vince Meekes
Dan Pearson
Christopher
Nichols
Edwin Johnson
Steve Norkett
Hari Gupta
Terry Poole
Greg Allen
Bryce Robbins
Paul Greaves
Nick van Berkel
Hari Gupta
Robert Watson
Kenneth Koehler

Pioneer

Pierre Boivin
Bill Webb
Mike Burke
Jamie Carey
Caleb Crawford
Charles Kitchka
Geoffrey
d'Allemand
Bill Colosimo
Jordan Dann
Jacob Swanson
Donald Diubaldo
Ted Pageau
Dennis Foss
David Anderson
Grant Fry
Robert McCaffrey
Mike Guigar
John Paul
Gary Hafemeister
Roger Davidson
Patrick Hefner
Roger Holm
Greg Henk
Roy Gurney
Jonathan Hodde
Darin Hodde

Gregory Kuzma
Brother Giles
Hanover
Jerome Lurtz
David Anderson
Nikolaus Lutey
Dan Latulippe
Craig McCardell
Brent Genzlinger
Ronald Montange
John Pennington
Max Principe
Jay Wort
Joseph Reges
Robert Schuessler
Allen Rivet
Roger Davidson
Peter Scheiwe
Roger Boyer
Chuck Shinska
Scott Turner
Eric Smith-
Denslow
Chuck Moerdyk
John Sterbenz
John Paul
Kevin Taylor
Randy Campbell

Rocky Mountain

Charles Archibald
Gene Miner
Jim Barkley
Jerrold Baker
Jerry Bimka
Ted Cluett
Robert Blackstone
Stephen Lunsford
Jakob Bley
Eric Annis
Sean Brogan
Scott Corey
Bart Cameron
Michael Loudon
Daniel Cerise
Brett Foster
Dennis Coleman
Bob Lano
Kenneth Cotter
Carol Morrell
Webster Crist
Greg Piper
David Daignault
Rick Haines
Diamond Jim Davis
Gene Miner
Dennis Doyle
Jim Lucey
Jay Dudik
Kelly Michaelis
Davin Easton
Curt Kimball
Donnie Frank
Paul Rowe
Bill Gohl
Jim Lucey
David Goodwill
Gene Miner
Noah Grewell
Jason Weissner
John Hays
James Krall
Matthew Jenkins
Matthew Hart
Eric Johnson
Jim Witt

Justus Kane
Aaron Sutton
Bob Kasper
Blake Ostler
Denver Killpack
Bruce Winters
Travis Lassle
Daniel Cerise
Eric Madsen
Nekoda Yeager
Logan McKenney
Kelly Michaelis
Jesse Moore
Scott Corey
Evan Moss
Kenny Wiser
Zachary Olpin
Bart Cameron
James O'Rourke
Matthew Hart
Rafael Ortega
Darin Drown
Daniel Overmeyer
Grady Weiszbrod
Andrew Payne
Conner Wassom
Ted Pierce
Gene Miner
Jamie Ritz
Jim Witt
Derek Simpson
Brett Foster
Aidan Stephenson
Eric Cain
Randy Uselman
Allen Lyon
Spencer Van Heel
Brett Foster
Chad Walz
Donald Kready
Christopher Wiggins
Gene Miner
John L Williams
John Taylor
Henry Zietlow
Pete Anderson

Seneca Land

Lambros Alamond
Matt Slocum
Tyler Bechard
Amanda Harris
Bill Bennett
John Rice
Dominic Bidwell
Amanda Harris
Allen Bidwell
Sagan Harris
Brennan Carman
Amanda Harris
Benjamin Casper
Lee Shepter
Nate Cherrier
Amanda Harris
Freddie Corper
Kerry Grant
Antonio Devereaux
Sagan Harris
Adam Donle
Amanda Harris
Keith Edwards
Gene Evans
Kyle Fioramonti
Sagan Harris
Destin Furcinito
Amanda Harris
Robert Hesselberth

Donald Morgan
Ryan Hitchcock
Bradley Babiack
Thomas Keeping
Amanda Harris
John Kenney
Steven Fanning
Josh Knapp
Clay Monson
Christopher Leach
Tom Jones
Chris Leonard
Matt Slocum
Alex Lodge
Amanda Harris
Jon Lunden
Amanda Harris
David Lunden
Gene Evans
Matt Manley
Sagan Harris
Aaron Michalko
Lee Shepter
Hugh Miner
Gene Evans
Matt Nartone
Tito Reyes
Edward S Novak
Ken Reger
Michael Perry
Amanda Harris
Nick Peta
Amanda Harris
Jordan Peyer
Sagan Harris
John Pierce
Kerry Grant
Bayley Raponi
Justin Grower
Wayne Robl
John Kerr
John Simpson
John Simpson, Jr.
Dillon Singerhoff
Bob Kelchner
Paul Smith
Tito Reyes
Bren Stace
Sagan Harris
Jamie Stevens
Sagan Harris
Garrett Strang
Tito Reyes
Bryan Straub
Amanda Harris
Ray Toland
John Casserly
Kimberly Torrey
Doug Ploetz
Armando Villa-
Ignacio
Sagan Harris
James Witherington
James Eldridge

Sunshine

Cal Allen
Kenneth Schroeder
Hans Boden
Tom McCarroll
Peter Bouer
Donald Abrams
Jay Brigham
Gale Nitz
John David
Broadhead
John Machtle, Jr.

Raymond Corniveau
Lee Romano
Clinton Cottrell
Alan Case
Adrien David-
Sivelle
Kevin Hunsicker
Matt Doctor
Raymond Garofalo
John Doramus
Greg Shuss
Andrew Ekblad
Carl Ekblad
Ken Engel
David Erdman
David Ervast, III
Jonathan Riviere
David E Firth
David Doheny Sr
Nicholas Firth
David Doheny Sr
Chris Fuse
Thomas McGowan
Charlie Goodrich
Sam Townsend
James Harrington
Mark Harrington
Ryan Hastle
Todd Hastie
Kevin Hawthorne
BT Hatley
Jon Houghton
Sam Townsend
Jonah King
Joshua Fowler
Robbie Landon
Matthew Kaskel
Michael Latiolais
Schuyler Cunniff
Joshua Lipson
Jonathan Riviere
Tyler Lisiewski
Carl Ekblad
William Mankins
Phillip Peterson
David Martinez
Ronald Henkel
Bill Mattson
Richard Eade
John Mauri
Jerry Brumm
Irwin Meiselman
Errol Millman
Ronald Montange
John Pennington
Mike Nichols
John Harnish
Paolo Pineda
Joshua Fowler
John Richards, Jr.
John Felver
Jerry Rispoli
Jim Greiner
Thomas Sanders
Jim Hobbs
Dan Sham
Tim Stewart
Gordon Smith
Dave Sardo
Paul Smith
James Ladd
Doc Sprinkle
Edward White
Benjamin Tilford
Jonathan Riviere
Bill Updike
Gordon Butler

Christopher Waite
Robert Tunick
Southwestern
Jody Armand
Alan Moore
Micah Baker
Brooks Harkey
Riley Bamore
Robert McGuire
Brian Beaudine
Wendell Peters
Layne Bennett
Tim Weitzel
Nathan Benson
Brooks Harkey
Chris Boggs
Terry Mercing
Andrew Boweman
Dick Lay, Jr.
Josh Bradley
Zachary Ma-
claren
Don Bush
Mike Holland
Bob Cahill
Griff Wooten
Bevan Carr
Marlin Miller
Dane Castillo
Joe Jacquat
Adam Christa
Sean Morgan
Kevin Collins
Manny Lopez
Gary Cooper
Jeffrey Walters
John Cunningham
Crocodile Lile
Calvin Doody
Bill Ward
John Epperly
Ricky Bugher
Evan Estes
Daron Praetzel
Joe Fields
Charles Myers
Steve Floyd
Mike Blackwood
John Gardner
Bill Smith
Jeffrey Garrison
Edward Sturm
Ralph Gonzales
Doug Peterson
Aiden Gross
Brooks Harkey
John Hagen
Terry Ermoian
Robert Herrera
Brooks Harkey
John Herrick
Terry Ghiselli
S Vincent Hotho
Mike Blackwood
Steve Jimenez
Zachary MacLaren
Art Johnson
Martin Schmidt
Robert Karnes
Don Bybee
Andy La More
Nathan Flynt
Brennan Lacy
Roger Morton
Devin LaTray
Jack Mitchell

Stephen Markelz
Edward Garland
Ryan McCord
Charlie Lotspeich
Alex McCord
Charlie Lotspeich
David McCord
Charlie Lotspeich
Andrew M Miller
Larry Walton
Callahan Murray
Brooks Harkey
Peter Nolten
Tom McClusky
De De Persaud
Jack Mitchell
Robert Powell
Rick Lay
Austin Praetzel
Daron Praetzel
Stretchy Reed
Albert Schellhaas
Trey Robbins
Travis Gidley
Mike Roberts
Alan Melville
Brian Rowe
Don Klick
Gary Stamper
Max Cain
Jason Stauffer
Brooks Harkey
John Stehling
Tim Lowrance
Gene Stout
Andy La More
Jess Thomas
Jack Wesley
Michael Valderas
Brooks Harkey
Mitchell Watkins, Jr.
Mark Bray
Zachariah Webb
Harold Blackshear
Josiah Webb
Harold Blackshear
Dennis Westberg
Jimmy Garcia
Josiah Wheeler
Roger Armstrong
David Willard
Terry Mercing
Mason Williams
Terry Ghiselli
Jeff Wyatt
Bradley Bartel
Art Zacharczyk
Martin Schmidt

No District

Kenneth Brumm
Jerry Brumm
Roger Rhodes
Pete Stephens-
Brown

Why "No District" on these lists? Men can now join the Society without joining a chapter or district first

Dozens of men joined the Society in 2016 without first joining a chapter or district, or even necessarily knowing a Society member or first visiting a chapter. Each simply visited barbershop.org and clicked "join us."

After consultation with district and select chapter leaders, the Society Board last year changed the requirement that members must belong to a Society chapter or district. The move is a small but important first step in a broader membership strategy. In an ever-changing social landscape where the consumer expects to help set

the terms, this and coming strategies will help strengthen both the Society and individual chapters.

A large number of these first-time members stated that they either didn't live near a chapter or presently had no time for chapter life. They simply wanted to be part of the Barbershop Harmony Society, whether or not they were ready to attend chapter meetings.

Many have since joined Society chapters. The new members listed under "No District" on pages 26-27 are all first-time members who have not yet joined a district

or chapter. The dozens of men who later joined a chapter or district are included in the appropriate district. Not included on this list are past members who reinstated their membership without joining a chapter or district.

Chapter and district membership is still required to hold chapter office or compete in chorus contests. Quartet competitors (exception: youth quartets) must at minimum belong to a district.

For more information, go to bit.ly/bhsjoin or bit.ly/bhsmembers2016.

New members reported between Jan. 1 and Nov. 1, 2016 who did not list a recruiter on their application

Cardinal

Deane Breymer
Robert Budreau
Brady Burke
Isaac Byrd
Cameron Cames
R Lance Harris
Scott Keeler
Spencer Petree
Troy Sleeman
Earl Walker
Hagan Zoellers

Central States

Nick Bashaw
Donald Darst
Luke Davis
Atte Heikkinen
Nate Imparato
Phillip Johnson
Sean Koos
Andy Meyer
James Moris
Kip Opheim
Jason St. Sauver
Sean Stewart
Adam Umland

Dixie

Daniel Cohn
David Frey
Charles Hamilton
Caleb Hayes
Andrew Henry
Bill Hilliker
Andrew Markham
Johnny Proffitte
Logan Sawyer
Samson Tucker
Ron Wills

Evergreen

Steven Anderson
Robert Bradford
Alex Ceacovschi
Matt Chapek
Benjamin Cheney
Brad Clark
Jason Collinge
Patrick Corey
Jim Durand
Duncan Eastman
Frederick Eichner
Ken Hammer
Jerry Harris
Gary Hoffman
James Jahnson

Richard Johnson
Kyle Lancaster
Doug Long
Matt McKee
Riley McNeer
Javier Ocampo
John Pigott
Perry Pike
Stephen Praus
Craig Prichard
Thomas Riedel
William Ritchie
Liam Simpson
Jonathan Soh
Max Tuppen

FarWestern

Matthew Armstrong
Fred Baker
Jason Block
Daniel Borup
Dylan Brown
Christopher Burkando
Jeff Camp
Julian Canjura
Peter Cho
Jonathan Cline
Raymond Coulter
Michael Cowles
Shaquille Dodson
Kyle Fait
Davis Ferrero
Andrew Forsyth
Richard Francis
Carlos Franquez
Doug Friedman
JJ Garcia
Blaise Gassend
Sean Gibson
Mark Gillogly
Grant Goldstein
Alexandro Gomez
Mason Gould
Anthony Gutierrez
Sam Hardt
Mike Hibben
Kenneth Holland
Dale Inman
Clement Kondru
Duane Krause
Ken Kunze
Ben Laboy
John Lee
Larry Linder
Ansel Lundberg
Juan Macias
Michael Aaron
Martin

Gezer Mendoza
Alex Miller
James Mitzel
Thomas Mullooly
Jim Nichols
Steve Osborn
Wayne Raymond
Edgar Ross
Rainier Sabangan
Jim Schloss
Kenneth Stanton
Ben Thuesen
Joseph Thuesen
Ty Tirone
Richard Tran
Brandon Truax
Austin Whitted
Bill Wilkinson

Illinois

Chris Hines
Jan Hook
Grant Klobuchar
Aidan Tibben

Johnny Appleseed

Craig Andrews
Doug Beezley
Jasper Davies
Doug Deckert
Randy Dessecker
Dan Engelhard
Justin Faulhaber
Kenneth Frederick
Bill Funk, III
Gary Guadagnino
Uriah Heben
John Henderson
Jordan Justice
Barry Kelley
Frank Lieghley
Luke Lieghley
Paul Russell
Timothy Senko

Land O' Lakes

Steven Bina
Justin Byrne
Luis Chavarria
Isaac Cuellar
Tom Dowling
Darcy Ehmann
Jermaine Fritz
James Hayenga
Brett Hazen

Steven Joyal
James Kovala
Thomas Rogina
Mark Andrew Smith
Arne Stefferud
Samuel Weeks

Mid-Atlantic

Jared Babuschak
Troy Bailey
David Balmer
Anthony Begley
Thaddeus Bialy
Douglas Bilton
Stephen Blushuk
James Brown
Eric Burghoffer
Christopher Cook
John Donlan
Robert Driesbach
Ronald Estreet
Mark Foltz
Frank Frenda
Jules Gilder
David P Graves
Marcus Hoyer
Jan Koteles
Robert Lopez-Cepero
William MacCinchy
Nathan Martin
Tim Mas
Vernon Miles
George Ordway
David Overbagh
Cavan Potee
Peter Potocnik
W. Ken Price
Trevor Reece
Kenneth Russel
Scott Saito
Graham Sanders
Darren Schmidt
Alex Schrider
Lawrence Schwartz
Nicholas Scopelliti
Bobby Thompson
Rick Ulrey
Francis Welsh
Leo Wiggins
Dan Zabronsky

Dolson
Tim Donovan
Peter Hennigar
Clive Hughes
Jim Hundt
Mitchell Hunt
Ryan Jordan
Jean-Marc Le Doux
Gary Lessard
Bob Levitt
Stephen B Martin
Yusheng Qin
James Rushton
Robert Rutherford
Steven Shaw
John Short
Stephen Stein

Carolinas
Jace Brinson
Ray Clemen
Gregory Collins
Victor Cross, Sr
Joseph Dryer
Donald Florence
Nathan Horrell
Edgar Horton
Steven Karan
David Koppenhofer
Norman Luckett
Mason McMonegal
Brooke Pearson
Franklin Pierce
Tom Robinson, Jr
Corbin Thompson
Gregory Topp

Ontario
Brandon Boeyenga
Andrew Carolan
Gerry Churchill
Alexander Daicar
Matt Dolgin
Jason Harren
Ben Hearn
Paul Heppelle
James Kilpatrick
Jon Lee
Kenneth Locker
Pedro Marques
Alan Mounstevan
Thomas Neumann
William R Orr
Anthony Pacheco
Ron Reedyk
Max Tinline

Northeastern

Antone Benevides
Anthony Brown
Matthew Clark
Jonathan deAraujo
Ralph Desorbo
Cullen-Thomas

Pioneer

James Sasinowski
William Sclesky
Jeffrey Slingsby
Alexander Smith-Denslow
Austin Suthers
Robert E Wood
Thad Zarembo

Rocky Mountain

Alec Arana
Mavion Bricker
Steven Butler
Chase Butler
Taylor Fugate
Casey Haynes
Jorge Hernandez
Robert Lepage
Matt Nixon
Ricky Parkinson
Kenneth Rozas
Roland Tietjen
Troy Waycott
Grady Weiszbrod

Seneca Land

Joseph Adams Jr
Lea Boatwright
Lochlan Cahoon
John Denega
Gregory Heidelberg
Michael Susco

Sunshine

Gregg Appel
David Babbitt
Phil Babel
Ted Beerman
Burt Bice
Geroge Bingley
Johnny Boatwright
Jeffrey Boyer
Alexander Burney
Ken Carlson
Bryce Cline
Keith Enrooth
Roy Gravener
Timothy Keatley
Dudley Lytle
Anthony Mathews
Daniel Pesante
Thomas Pomroy
Dean Qualls
Rod Richie
Alex Ruble
Richard Strzelewicz

Adam Windish

Pat Wren

Southwestern

Tom Allen
Ricky Barringer
Bryan Casey
Curtis Conway
Thomas Davis
Joe Duren
Ken Grimm
Miguel Guzman
Anthony Holder
Larry Howard
Charles Loesch
Frank R Martinez
Matthew McManey
John Narvarte
Max Nelson
Harry Porter
Angel Ricci
Dylan Sprehe
John Stone
Andy Swallow
Russell Van Patten
Paul Wilson

No District

William Adams
Bruce Anderson
Fred Baker
Kevin Bassett
Austin Beck
Paul Beckett
Daniel Berlin
Robert Black
Brandon Boeyenga
Jeffrey Boyer
Brad Brauser
David Brooks
Dylan Brown
Eric Burghoffer
Andrew Carolan
Bryan Casey
Aaron Choate
Steven Clarke
Mylo Coelho
Peter Comanor
Ben D'Angelo
Thomas Davis
Joseph Dawes
John Denayer
Neil Drave
Seth Durbin
Christopher Elsey
Gordon Fetterly
Mark Foltz

David Frey
Martin Froberg
Daniel Gordon
Mason Gould
Charles Hagemeyer
Caleb Hayes
Jared Henden
Jerry Higgs
Stephen Hoadley
Daniel Holbert
Edgar Horton
Mark Johnson
Barrie Johnson
Jim Kennedy
Kyle Kolebuck
Alexander Lee Li
Charles Loesch
Norman Luckett
Jay Lusk
Nathan Martin
Gilbert Mathieu
John McFall
Peter Milan
Emil Minerich
Alan Moerdyk
Robert Morgan
Noah Muncy
Shoichi Naruse
Christoph Neyer
Michael Nijman
Sebastian Piquette
Harry Porter
Cavan Potee
Craig Prichard
Jeffrey Prows
Brad Reed
Thomas Riedel
James Rushton
James Sasinowski
Jeff Sengstack
Donald Swartz
Eddie Tabb
Kenshiro Tamura
Anthony Taylor
Adam Temple
Liam Thibault
John Warner
Troy Waycott
Kurt Weaver
Grady Weiszbrod
James White
Nigel Wightman
James Wilhelm
Drew Williams
Christopher
Wittreich
Hagan Zoellers



From “barely on the radar” to stars of NAFME

Organization fills closing concert with barbershop harmony, including VM and Main Street

Behind the scenes and in plain sight, the Barbershop Harmony Society is reshaping the way music educators look at the art form and the impact our organization can make in the classroom and the world.

A brilliant showcase concert featuring the fabled **Vocal Majority** chorus and beloved medalist **Main Street** quartet closed the 2016 National In-Service

Conference of the National Association for Music Education (NAfME.) “The standing ovations (more than seven throughout the night) started in the back — among the high school honors students,” reported Jeremy K. Gover, BHS

audiovisual producer. “I looked up and saw these kids standing and whistling and screaming for Main Street and knew that something big was happening.”

A chorus of male chorus directors led by Dr. Jim Henry performed a barbershop set that also drew warm approval.

“Two years ago, when NAFME held a national conference, we were barely on their radar,” said Joe Cerutti, Director of Outreach. It was a good step forward, but a far cry from this year, when the entire two-hour closing show for the convention was essentially all barbershop harmony.

“Two years ago, we had a booth, and the amount of traffic and interest that teachers and students had for our presence helped us secure a few workshops for the 2015 conference.” When 2009 champ **Crossroads** performed last year, the whole place exploded—and the top leadership at NAFME stepped up and grabbed hold of the many ways the Society is actively supporting music educators.

Crossroads subsequently was honored in the summer of 2016 with NAFME’s Stand for Music Award and was featured at the Hill Day collegiate

summit in Washington, D.C.

This rich and growing relationship set the stage for a dynamic week in Dallas this November. “Director Greg Clancy and the leadership of The Vocal Majority made sure the chorus treated the event as a command performance,” said CEO Marty Monson and the audience rewarded them with ovation after ovation.



“It’s amazing that the kids are so eager and proficient,” Marty said. “We don’t have a barbershop problem with youth. They don’t say ‘we want to try barbershop’—they already know it. They come up to us and ask if we want to sing a tag with them!”

Traffic at the exhibit booth was universally positive, according to Advocacy and Partnerships leader Sherry Lewis. “They know what we’re talking about, and they’re eager to get

their hands on the resources.” Free music, Music Educator Guides, and information on our

programs found receptive teachers. “It’s what they want to do, and they know it’s working.”

Jim Henry set the bar high for his male chorus directors ensemble: “I want them to be shocked at how much we accomplish in a short amount of time.” With just three rehearsals, he tuned up a performance that had their peers cheering before the final chord had concluded. It’s this kind of experience that an educator can bring back to his colleagues and supervisors and say, “Look, our professional organization believes in the art form and the depth of support that BHS is offering with no strings attached.”

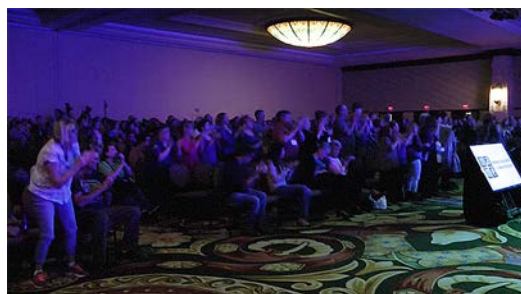
Jim also had the opportunity to speak to more than 300 future music education majors attending the conference, and forged a quick rapport with his

rap-along from Broadway's hit musical *Hamilton*.

Staff Music Educator and Curriculum Specialist Wayne Grimmer used local youth choruses to demonstrate the Adaptable Arrangements Harmony Method which is being piloted at various schools across the country. Joe Cerutti rounded out the week with a seminar on "Music, Money, Men: How Barbershop Can Help Your Program."

A recounting of the successes of the week in words and pictures only scratches the surface of the impact we are making, said Marty, returning to

Jim Henry's session with the 300 future music education students. When the



meeting had concluded, "One young guy came back to me and said, 'Can I sing a tag?' Then two more came over. In this room, there are 30 kids singing

together, barbershop harmony. When I'm talking to these people, they're just videoing everything. I asked, 'Have you heard this before?' and he replied, 'This is what goes on in the hallways of my school every day.'"

Where once we had to scramble for attention and legitimacy, the Barbershop Harmony Society now stands as an exemplar of a mobilized, energetic force for growth in music education "When I show up to these things now, we're the poster child," said Marty. See a video recap at: bit.ly/bhsnafme2016.

— Brian Lynch, BHS PR & Marketing

Chapter and quadruplets help spread harmony in Iowa schools



If you've seen the 15-year-old Milwaukee-based **Vintage Mix** quadruplets in action, you know what great ambassadors they are for four-part harmony. They recently took some time out from headlining shows (and driver's ed) to embark on a mini school

tour. Here's their report:

"We were able to go into five schools to include elementary, middle and high schools. All of the schools were very gracious, giving VMQ a half hour to 45 minutes to talk and sing. A school in Hazel Green, Wis., actually planned an assembly to include all elementary and middle school students in addition to the high school choir students. We were so impressed with the response of the students everywhere. This would not be possible without the support of BHS, in addition to the support of the Dubuque Music Men Barbershop Chorus. We definitely see the importance of a supportive local chorus and teachers that are willing to promote barbershop in their school!"

AND JUST FOR FUN ...

My quartet, The 4 Flakes, was on the pier in San Pedro, Calif., waiting to board a cruise ship. A family nearby was having trouble getting their widowed father to board for a surprise trip. We offered to help. They replied, "Please do."



We sang, "How Can We Miss You If You Don't Go Away?" He smiled and trotted up the ramp. ■

— Jim Shillady

CHAPTER ETERNAL

Society members reported as deceased between Sept. 1 and Nov. 1, 2016. Email updates to customerservice@barbershop.org.

Cardinal

Dan Becker
Lafayette, IN
Jim Burgess
Louisville, KY
Mike Ehringer
Louisville, KY
Donald Exmeyer
Lafayette, IN
Harold Fow
Louisville, KY
Timothy Hunley
Lafayette, IN

Dixie

Ron Jenkins
North East Tennessee, TN
Robert Whitledge
Cleveland, TN

Central States

Willis Duerksen
Central Kansas, KS

Evergreen

James Colligan
Anacortes, WA

Ted Dillistone

Nanaimo, BC
Joseph Hamernik
Anacortes, WA
Bob Pearson
Canby, OR
William Snow
Anacortes, WA

Far Western

Norman Bone
Los Angeles, CA
Lynn Brittan
Santa Rosa, CA
Jack Edwards
Sedona, AZ
Martin Fuchs

Long Beach, CA

Fullerton, CA
Richard Schulze
Palomar Pacific, CA
E Glenn Theobald
Sun Cities, AZ

Johnny Appleseed

Robert Huston
Western Reserve, OH
George Kniess
Pittsburgh South Hills, PA
Robert Reed
Cincinnati, OH
Robert Thompson

Northcoast, OH

Jim Yasinow
Cleveland East, OH

Mid-Atlantic

Jerry Goulet
Reading, PA
Ralph Jeffers
Red Bank Area, NJ
David S Kirk
North Brookhaven, NY
Western Suffolk, NY
Martin Matsko
Carroll County, MD
William Owings
Baltimore, MD

Jim Stockton

Alexandria, VA
Mt. Vernon, VA

Northeastern

Ian MacDonald
Moncton, NB
Lewis Matson
Hanover, NH
Mike Packevicz
Central, CT
Richard Sause
Leicester Sherrill, Jr.
Hanover, NH
Don Sutherland
Danbury, CT

Ontario

Cal Cressman
Kitchener-Waterloo
Michael Downing
Simcoe, ON

Seneca Land

Thomas Mazik
New Bethlehem, PA

Sunshine

Wayne Bensman
Greater Sun City Center, FL
Jim Burgess
Greater Pinellas Chapter, FL

Jerry Goulet

Martin - St Lucie, FL
Richard Sause
Sunrise, FL
Manny Torres
Gainesville, FL
Paul Willcox
Sebring, FL

Southwestern

Donald Francis
Greater Little Rock, AR

MEMBER SERVICES DIRECTORY

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

Society Headquarters

110 7th Ave N • Nashville, TN 37203-3704
615-823-3993 • fax: 615-313-7615 • info@barbershop.org
Office hours: 8 a.m.-5 p.m. Central or any time at www.barbershop.org

800-876-7464 (SING)

Executive Offices

Marty Monson
Executive Director/CEO

Michele Niec
Executive Assistant to the CEO

Douglas Gordon
Administrative Assistant / Facilities

Margie Douglas
Administrative Assistant / Reception

Finance
finance@barbershop.org

Erik Dove
Director of Finance/CFO

Jama Clinard
Controller / Human Resources

Nick Anello
Finance Administrator

Strategy
strategy@barbershop.org

Kevin Lynch
Chief Strategy Officer

Conventions
events@barbershop.org

Dusty Schleier
Director of Meetings & Conventions

Harmony University
harmonyu@barbershop.org

Donny Rose
Director of Harmony University

Antonio Lombardi
Chapter Leadership Education

Wayne Grimmer
Music Educator / Curriculum Specialist

Outreach
outreach@barbershop.org

Joe Cerutti
Director of Outreach

Ashley Torroll
Support Administrator

Sherry Lewis
Advocacy & Partnerships

Chad Bennett
Show Producer/Educational Tours

Operations

Chip Gallent
Director of Operations/COO

Erin Harris
Director of Projects

Harmony Marketplace
customerservice@barbershop.org

Mark Morgan
Harmony Marketplace Manager

Justin Gray
Warehouse Manager

Krystie Mitchell
Merchandise/Administrative Asst.

Open Position
Production Center

Music Publications
library@barbershop.org

Janice Bane
Copyright & Publications Manager

Scott Harris
Arranger & Repertoire Manager

Information Technology
support@barbershop.org

Eddie Holt
Webmaster

Sam Hoover
LAN & Software Program Manager

Annie Pennington
Developer

Customer Service
customerservice@barbershop.org

Caki Gray
Director of Membership

Jacqueline Robinson
Service Representative

Danny Becker
Service Representative

Ashley Brown
Service Representative

Open Position
Service Representative

Marketing/Communications

marketing@barbershop.org

Open Position
Chief Marketing Officer

Amy Rose
Social Media/Editing

Brian Lynch
PR/Communication/Brand

Jeremy K. Gover
Video Production

The Harmonizer
harmonizer@barbershop.org

Lorin May
Editor



Board of Directors

PRESIDENT

Don Fuson • Leawood, KS
913-897-0625
donfuson@kc.rr.com

EXECUTIVE VICE PRESIDENT

Skipp Kropp • Indianapolis, IN
317-946-9882
skipp.kropp@steptoe-johnson.com

TREASURER

Dwayne Cooper • Austin, TX
512-633-3031
dwaynecoop@aol.com

IMMEDIATE PAST PRESIDENT

Shannon Elswick • Clermont, FL
407-948-9599
selswick@leadingedgehc.com

EXECUTIVE DIRECTOR/ BOARD SECRETARY

Marty Monson • Franklin, TN
800-876-7464
CEO@barbershop.org

BOARD MEMBERS AT LARGE

Ed Bittle • West Des Moines, IA
515-240-6480
edbittlebass@gmail.com

John Donehower • Monroe, WI
563-599-8565
JohnDonehower@charter.net

Matt Mercier • Manchester, NH
603-647-1784
matt@acapella.com

Murray Phillips • Wolfville, NS
902-542-1342
phillips.murray@gmail.com

Dick Powell • Crofton, MD
410-451-1957
rpowell74@verizon.net

John Santora • Bel Air, MD
410-937-2611
jsantora@mac.com

Friends in Harmony

Sing Canada Harmony
www.SingCanadaHarmony.ca

American Choral Directors Association
www.acdaonline.org

Phi Mu Alpha Sinfonia
www.sinfonia.org

World Harmony Council
www.worldbarbershop.com

National Museum for African-American Music
www.nmaam.org



Sweet Adelines International
www.sweetadelineintl.org

Harmony, Incorporated
www.harmonyinc.org

National Association for Music Education
www.nafme.org

Chorus America
www.chorusamerica.org

Ladies Association of British Barbershop Singers
www.labbs.org.uk

Society Subsidiaries (partial list)

Association of International Champions
www.AICGold.com

Association of International Seniors Quartet Champions
www.aisqc.com

Harmony Brigade
www.harmonybrigade.org



Barbershop Quartet Preservation Association
www.bqpa.com

Ancient Harmonious Society of Woodshedders
www.ahsow.org

Public Relations Officers and Bulletin Editors (PROBE)
www.probe-web.org



Staff

Sharon Miller • Acting CEO

Jim Clark • Regional Director
3042 • jclark@harmonyfoundation.org

Carolyn Faulkenberry
Chief Financial Officer
3041 • cfaulkenberry@harmonyfoundation.org

Connie Harris
Director of Communications
3053 • charris@harmonyfoundation.org

J.J. Hawkins
Donor Care Center Associate
3045 • jhawkins@harmonyfoundation.org

Ryan Killeen • Senior Director of Development
3051 • rkilleen@harmonyfoundation.org

Sarah Ogiba • Finance Assistant
3040 • ogiba@harmonyfoundation.org

James Pennington
Donor Care Center Manager
3048 • jpennington@harmonyfoundation.org

Robert Rund • Regional Director
3043 • RRund@harmonyfoundation.org

Dixie Semich
Development Operations Manager
3047 • dsemich@harmonyfoundation.org

Kyle Snook
Donor Care Center Associate
3050 • ksnook@harmonyfoundation.org

Rick Taylor • National Development Mgr.
3046 • rtaylor@harmonyfoundation.org

110 Seventh Avenue North, Suite 200
Nashville, TN 37203
866-706-8021 (toll free), 615-823-5611
hf@harmonyfoundation.org

Board of Trustees

Sharon Miller – Chair
203-254-9594
Sharon@MillerEntourage.com

David Mills – Vice Chairman
813-786- 4381
Proclamation56@gmail.com

Chuck Harner – Secretary
703-938-3001
CACHuck@cox.net

Don Laursen – Treasurer
559-733-1496
monyman@sbcglobal.net

Debbie Cleveland
813-230-7845
DebbieCsinger@aol.com

Don Lambert
850-240-5952
lambertDL@cox.net

Casey Parsons
614-306-8858
caseyparsons@gmail.com

Arne Themmen
305-854-6654
athemmen@gmail.com

Lynn Weaver
616-485-3392
rhoda297@aol.com ** Ex-officio
* Not board member

Sharon Miller
Acting President/CEO**
Marty Monson
Society Executive Director/CEO**

Jim Warner*
General Counsel
901-522-9000, Ext. 104
warnerj@martintate.com

Official Affiliates

Barbershop Harmony Australia
www.barbershop.org.au
Ian Mulholland: president@barbershop.org.au

BHNZ (Barbershop Harmony New Zealand)
www.barbershopharmony.nz
John Denton: johnandchrisd@gmail.com

BABS (British Association of Barbershop Singers)
www.singbarbershop.com
Ian James: chairman@singbarbershop.com

BinG! (Barbershop in Germany)
www.barbershop-in-germany.de
Renate Klocke: renaete.klocke@gmail.com

Holland Harmony
www.hollandharmony.dse.nl
Nelleke Dorrestijn: nellekedorrestijn@gmail.com

FABS (Finnish Association of Barbershop Singers)
www.fabs.fi
Jan-Erik Krusberg: jan-erik.krusberg@arcada.fi

IABS (Irish Association of Barbershop Singers)
www.irishbarbershop.org
Liz Nolan: iabsexecutive@gmail.com

MBHA (Mixed Barbershop Harmony Assoc.)
www.mixedbarbershop.org
Ron Morden: ronmorden@mac.com

SABS (Spanish Association of Barbershop Singers)
www.sabs.es
Lyn Baines: president@sabs.es

SNOBS (Society of Nordic Barbershop Singers)
www.snoobs.org
Henrik Rosenberg: henrik@rospart.se

SPATS (Southern Part of Africa Tonsorial Singers)
www.spats.co.za
Mark Jensen van Rensburg: president@spats.co.za



General correspondence/editorial:
harmonizer@barbershop.org

Editorial Board: Marty Monson, Brian Lynch, Amy Rose, Lorin May
Copy Editing: Jim Stahly (Bloomington, IL)

Lorin May, Editor
Associate editors: Amy Rose, Brian Lynch

The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (DBA Barbershop Harmony Society) is a non-profit organization operating in the United States and Canada.

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

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



THE TAG

Joe Liles, Tagmaster



Finish out the year with a Burt Szabo original

My favorite time of the year is upon us and Burt Szabo, fine composer and arranger of music and tags, has given us a barbershop

gift for the season. Spread the joy of singing and put smiles on faces with this special source of “ear candy!” Thanks, Burt! ■

CHRISTMAS-NEW YEAR TAG

Words, Music and Arrangement by BURT SZABO

with spirit

Tenor Lead

Bari Bass

Mer - ry Christ - mas! Here's wish - ing you a

hap - py and a joy - ous New Year

for female voices

Words, Music and Arrangement by BURT SZABO

with spirit

Tenor Lead

Bari Bass

Mer - ry Christ - mas! Here's wish - ing you a

hap - py and a joy - ous New Year

RUIN YOUR HOLIDAYS WITH THIS!



Storm Front's first album in ...
... a **REALLY** long time

Available now!

www.stormfrontquartet.com



JULY 2-9

2017



YOU'VE NEVER HEARD BARBERSHOP LIKE THIS —
IN AN INTIMATE 7,000-SEAT VENUE DESIGNED FOR MUSIC.

PERFECT SOUND AT EVERY SEAT INCLUDED
STATE-OF-THE-ART CONCERT LIGHTING INCLUDED
PERFECT SIGHT LINES THROUGHOUT THE FACILITY INCLUDED

WWW.BARBERSHOP.ORG/VEGAS