

INSIDE: International Convention Coverage • Tips for small choruses • "Share the Wealth" is back!

September/October 2017

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY




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Features

12 Share the Wealth!

For decades, nearly every issue of *The Harmonizer* featured this great column in which chapters and Joe Barbershoppers shared what works. Thanks to the Healthy Chapter Initiative, it's back!
ANTONIO LOMBARDI, STEVE SCOTT

14 Memories from Vegas

There's a lot you can learn from checking a score sheet, and a lot of performances to revisit if you go to the BHS YouTube page. Now learn inside information from the competitors themselves, while reliving some great Vegas memories you didn't realize you had forgotten.
LORIN MAY, EDITOR OF THE HARMONIZER

54 O.C. hosts Midwinter 2018

If you haven't heard of Costa Mesa, Calif., you're never going to forget it! Register at www.barbershop.org/orangecounty



WHAT HAPPENED IN VEGAS ... should be broadcast throughout the world. (And CBS Sunday Morning hopes to oblige, as we will soon learn.) This improvised quartet made the day of several Planet Hollywood guests who just happened to roll by our Marketplace area. Many of the best moments took place far from the stage, but you're sure to find something worth remembering within nearly 40 pages of dedicated convention coverage.



On the Cover
Main Street Quartet, 2017
International champion
PHOTO BY READ PHOTOGRAPHY
COVER BY EDDIE HOLT

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Events that Made a Difference in Vegas

This edition of *The Harmonizer* focuses on the recent International Convention in Las Vegas. I'll share five events that I personally found very powerful.

The Quin-Tones/Elementary Mix mic tests. Regular participants at Midwinter conventions may know John Wernega, a Barbershopper and the instrumental and choral teacher at Quinton Township School in Quinton, N.J. John stands apart from many music educators because he is teaching barbershop to middle school



and junior high kids. He's doing an amazing job. His **Wildcat Harmonizers** group won the Audience Favorite Award at the Society's Youth Chorus Festival in Reno in 2016. Their backstory video was compelling, featuring a precocious redheaded second-grader who hadn't seen his parents in a long time, and a blind performer who the others helped learn very intricate choreography. They stole the audience's hearts with their performance as well. Fast forward to International in Las Vegas, to which John brought two quartets, **The Quin-Tones** and **Elementary Mix**. They opened the Youth Barbershop Quartet Contest session on Tuesday night, crushed their songs,

Here are five things that Made the Music that Makes a Difference to me at the International Convention.

got standing ovations, and sang for anyone who would listen the rest of the week. Wernega and his kids clearly Make the Music That Makes a Difference, not only to their audiences, but also in their own lives.

Mike Rowe's visit. The Society regularly inducts Honorary Members at our international conventions. Past Honorary Members include **The Oak Ridge Boys**, **Bill Gaither**, **The Fairfield Four** gospel quartet, and a cappella guru **Deke Sharon**. This year our inductee was **Mike Rowe**, the popular TV host, narrator and online personality. Mike's induction was special. He attended the convention for three days and turned out to be one of the most personable and approachable celebrities we've ever had in the house. He posed for pictures with anyone who came near him with a cell phone, and chatted with literally hundreds of people.

He also spoke proudly of his own foundation, **mikeroWWORKS**, that rewards people with a passion to get trained for skilled jobs that actually exist as an alternative to a four-year college degree. The barbershop connection? Mike was inspired to form the foundation by his high school choral teacher and mentor, Hall of Fame Barbershopper **Freddie King**. Mike spent several hours with our board regaling us with Freddie King stories, most of which can't be repeated here. Nonetheless, **Freddie King** inspired **Mike Rowe** not only to Make the

Music that Makes a Difference while **Rowe** was in high school, but to make a difference in lives well beyond.

Grand Central Red Caps Award. I've already written a joint column (July/August, 2017 issue) with **Marty** on the **Grand Central Red Caps'** posthumous lifetime membership award. Suffice to say that for me, it was a profound example of being able to Make the Music that Makes a Difference. Their music made a difference in their lives, in the lives of their audiences, and clearly in the lives of some very influential New York politicians.

Rainbow Room. Late on Saturday night, **Marty** and I visited the **Rainbow Room**, a hospitality room hosted by LGBT Barbershoppers at our international conventions. We were told that our visit was the first by the CEO and Society President in the decades-long history of the gathering, and we were asked to speak. When I got to the microphone, I was touched by the expectant looks on the faces of the individuals in the room, especially in light of the new vision statement "Everyone in Harmony." Regardless of one's position on any given LGBT issue, that room was filled with a constituency that has always been part of the fabric of the BHS, whether openly or not. They should always feel welcomed and valued for their past, present, and future contributions to our brotherhood and art form.

I was reminded that night of the oft-quoted **Matt Gifford (Musical Island Boys)** line, "In a world that has so much trouble and so much turbulence now, if everyone just sang, the world would be a beautiful place." **Gifford** went on to ask us to "please hold on to this gift of music that you all have and continue to share this gift of music because that's what wins in the end of the day. This is a beautiful, beautiful thing that we do." I agree and hope that we can all sing together and continue to Make the Music that Makes a Difference for decades to come.

President's Chordatorium: and GQ. I ended my convention week at the President's Chordatorium, arriving at the conclusion because of earlier commitments (shout out to Society Executive VP **Dick Powell** and his lovely wife, **Roxanne**, for hosting until I could get there). The only group I got to hear was the women's quartet **GQ**. They were on my chapter annual show in 2016 and I have always enjoyed their performances. They closed the event with "How Great Thou Art," which reverberated like crazy in the huge ballroom. Their sound was huge, the room amplified it, and they got a huge, lengthy standing O when they finished. It brought me to tears. **GQ** most definitely Makes the Music that Makes a Difference.

Skipp.Kropp@steptoe-johnson.com



Let us multiply our post-event impact

My dad, Larry Monson, is a retired choral director, music minister, and music educator. Like every busy musician, his life has been filled with immediate short-term tasks: music to teach, students to advise, concerts to stage. His main objective always has been to help his singers give their audiences moments of beauty and meaning through music. But the real long-term impact of his work—the deeper meaning—is revealed in the emails, social media, texts and holiday cards he continues to receive today, sometimes 40 years later, talking of the lifelong impact he has had on peoples' lives.

10,000 annual events change lives

One person's skills and passion and ability to share with others multiply his impact around the world. We certainly see that in our barbershop lives.



Every summer, our worldwide barbershop family gathers for our International Convention, and every September, a jumbo issue *The Harmonizer* commemorates the event in

What's important is what comes after the event. How can we leverage the awareness and excitement into sharing music with more people in more ways?

stories and photos. It's amazing that a harmony party of 5,000 guests reaches so far beyond those who actually attended. The artistic and performance peaks on stage press the art form forward, with innovative staging, new levels of emotional intensity, and new and different kinds of songs

succeeding, from B.B. King to "Banana-phone." Our YouTube release of all the performances from Las Vegas 2017 has already passed 3.6 million views. Featured coverage from CBS Sunday Morning will push that up another 5 million or so. What a multiplier effect!

In the same way, each summer more than 800 singers and teachers gather in Nashville for Harmony University's week-long event, and again, the reach extends beyond. Music educators discover effec-

tive approaches to bringing young men to their high school and collegiate choral programs, and barbershop chorus directors enhance their abilities to delight and inspire their groups. This year's District Presidents Council Leadership Summit mobilized chapter and district leaders to guide the continued growth and satisfaction in hundreds of communities.

We rely on our biggest events for revenue, but more importantly, as a focus for our best thinking, teaching, performing and sharing, and to multiply our reach. We may have ten thousand direct influences, but hundreds of thousands of lives are affected downstream. I estimate the Society and all its entities (choruses, quartets, brigades, etc) produce or perform in 10,000 events a year ... probably more. How do we measure this aggregate impact across the entire organization?

How can we multiply our impact?

What's important is what comes after the event. How can we leverage the awareness and excitement into sharing music with more people in more ways? How can we turn our stage triumphs into more relevance in our communities?

Our #EveryoneInHarmony Strategic Vision challenges us to multiply our impact. Singing barbershop for ourselves alone barely scratches the surface of our potential. Have you sat down with your chapter and/or board and just discussed how this Vision aligns with your barbershop life today, and into the future?

Everyone deserves the moment of surprise and goose bumps when that first chord rings. Everyone deserves the pride of being mentor to someone starting a lifelong journey of harmony. We can be that force for good—individually and as a Barbershop Harmony Society.

CEO@barbershop.org

What's on Marty's daytimer?

- Sept 15-16, M-AD Convention, Reading, PA
- Sept 20-21, Young Singers In Harmony competition, Auckland, NZ
- Sept 23, VOCO Festival, Auckland, NZ
- Oct 6-8, SWD Convention, Dallas
- Oct 12, Sweet Adelines Convention, Las Vegas
- Oct 13-15, EVG Convention, Vancouver, WA
- Oct 20-22, FWD Convention, Bakersfield, CA
- Oct 26-29, European Convention, Bournemouth, UK
- Oct 31-Nov 4, Harmony, Inc. Convention, Halifax, NS
- Nov 10-12, Society Board meeting, Indianapolis
- Nov 10-11, Indiana Harmony Brigade, Indianapolis
- Nov 17-19, DELAS-USQUEHUDMAC, Ocean City, MD



What's Marty reading?

- How Can We Keep From Singing, Joan Oliver Goldsmith



What's Marty listening to?

- A Heart of Gold & Tribute to Gene, Signature
- Forever Buzzed, The Buzz
- Saramouche, Storm Front



Follow Marty

bit.ly/martyfacebook
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“Everyone in Harmony” inspires hope

As a 1996 Honorary Member of SPEBSQSA, I have followed the growth of the organization with interest. The combined article by Skipp and Marty in the July/August issue is groundbreaking. Years of effort by them and their predecessors to widen and enliven the outreach of the Barbershop Harmony Society have been heartwarming. Through my collaboration with local Barbershoppers and several International Champions, I have developed a deep appreciation for barbershop singing.

It is obvious that the Society’s outreach into the hallowed halls of academia and secondary education is being reciprocated with more respect and more enthusiasm than I could have imagined. Both the American Choral Directors Association (of which I am a lifetime member) and Chorus America (on whose board I served) have swallowed hard and admitted that barbershop offers values that are not easily accessed through many of the pompously defended (and so-called legitimate) choral models. I salute you for teaching us that it’s not just the sacrosanct and often confining vocal genres that are the magic; it’s the act of singing itself.

Congratulations, also, on the posthumous membership given to the **Grand Central Red Caps**. We, too, in Utah, have had to overcome a history of exclusiveness and misunderstanding. Of all people, musicians, whose art depends on genuineness, should be open to any avenue that invites people to sing.

JEROLD OTTLEY

Music Director, Mormon Tabernacle Choir, retired

Sitting on my couch at home, I noticed these two magazines laying side by side on my coffee table: *TIME* magazine, featuring an article on the Charlottesville protests; *The Harmonizer*,

featuring the **Ambassadors of Harmony’s** collaboration with **InUnison Chorus** at the Ferguson, Mo., concert. The stunning contrast moved me deeply. Can our Society truly make a difference? Can we really bring everyone together with harmony? I pray we can, singer by singer, song by song.

RANDY WILL
Franklin, Wis.

Just a note of thanks for the July/August 2017 issue. It arrived a couple days after the debacle triggered by Charlottesville. It was really gratifying to read of the steps our Society has taken to strive for racial harmony. It was great to get some positive news at a

time when everything in our nation seemed so negative. Proud to be a Barbershopper.

HUGH TURNBULL
Creswell, Ore.

Thank you, Jeremy Gover, for this beautiful article. Those of us who were on the stage that evening will never forget it. The longer I am in music, the more I marvel at its power to heal broken hearts and mend broken communities. I thank God for this profound gift and for putting in my path my brothers in the **Ambassadors of Harmony** and **Crossroads Quartet**, the **InUnison Chorus**, the **Fairfield Four**, Brian Owens, and Pastor Larry Jones and Greater Grace Church, Ferguson, Mo.

JIM HENRY

Co-director, Ambassadors of Harmony

Unsent email, lesson in a branch of music theory

In a paragraph that explained why the term “Chinese 7th” is problematic, the following was added to Joe Liles’ tag intro: *It’s clear why Barbershoppers gave this chord a nickname, because the real name is a mouthful. (“7th chord in 1st inversion, drop 3”; we also use drop 2 and drop 2/4 variations.)* The suggested edit was thought to have been sent to Joe for his approval, but languished in the editor’s “drafts” folder. Joe wouldn’t have accepted the edit without changes, as the inserted terminology and concepts are not part of classical music theory. Society music staff members Scott Harris and Wayne Grimmer contributed the accurate but largely unfamiliar terms, which come from their formal background in jazz and commercial music. Scott has written an explanation of these terms at bit.ly/harris7th. ■



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September/October 2017

Volume LXXVII Number 5

Complete contact info: pages 58-59

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).

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Youth programs get a redesign and a new name

Next Generation Barbershop aims for exponential growth by helping youth stay connected

On the 25th Anniversary of the Youth Barbershop Quartet Contest, we are working to grow our impact exponentially. We have redesigned our programs to make it easier for youth who have already benefitted from chapter, district and BHS outreach to stay connected, while removing barriers to participation.

Next Generation Barbershop is more than a re-branding—it's a major redesign that addresses key challenges. First, too many youth who benefit from outreach enjoy great but isolated experiences, and are left without clear options to remain connected to four-part harmony. Second, our various BHS youth programs have not historically been well connected to each other, either in perception or in reality. We're redesigning our youth events into one big, interconnected program that can capture interest from many angles and give youth a better chance to remain engaged in singing for life.



**NEXT
GENERATION**
BARBERSHOP

Different programs for different ages

Next Generation Barbershop will be divided into two main categories:

Junior (18 and under). To best serve the demands of high school programs and parents, programs for female and mixed-voice groups will be included. Society-level Junior events (**Junior Quartet Competition** and **Junior Chorus Invitational**) will take place at Midwinter conventions, starting with the 2019 Midwinter Convention in Nashville.

Varsity (ages 18-25). This program focuses less on the needs of educators and parents and functions more as an entry ramp to BHS culture and expectations; it will continue to be open to young men only. Future evolution of the program may at some point offer similar Varsity events for young women's and mixed ensembles. The **Varsity Quartet Competition** and **Varsity Chorus Invitational** will take place at the International Convention, starting with the 2018 International Convention in Orlando.

Modifications and all-new programs

We have some exciting new programs under development that are not yet ready to be announced, while other new or modified programs are gearing up for implementation. Following is some ad-

ditional clarity pertaining to some of our existing programs.

Video qualification. Both the Junior and Varsity quartet competitions will feature a video qualification; however, one song for the Juniors, two for Varsity. The submission deadline for next July's Varsity Quartet Competition in Orlando is Jan. 28, 2018; for the first Junior Quartet Competition (Midwinter Convention, Nashville, Jan. 2019), it is Oct. 1, 2018.

Chorus formats. The Junior and Varsity Chorus Invitationals will continue the three-song format of the Youth Chorus Festival (two contestable barbershop songs and one song of their own choice).

Varsity choruses have until Dec. 1 to express interest in next July's Invitational, while Junior Choruses interested in Nashville 2019 have until Feb. 1, 2018.

youSING. This continues as an entry-level program for educators and their students (18 and under). Educators request a youSING packet containing free sheet music and learning tracks for four contestable selections. Any combinations of students (boys, girls, mixed; quartet, octet, VLQ, chorus) posts a performance to YouTube. The video with the most views by April 30 receives a \$1,000 donation to the school's music program.

What's next, and how to help

We will share details for each of these and other programs over the next 6-12 months, and we need your help with sharing this information in your community:

- If your chapter or district hosts an annual youth event, invite the participants to record themselves singing a song and get involved in the Junior or Varsity Quartet competition.
- If your chapter has a strong connection to a local school or music educator, share our new suite of opportunities for them and their students.
- Continue connecting them to engaging audiences.
- Offer opportunities for adjudication and coaching.
- Offer resources to make their classroom experience easier, professional development opportunities, even some potential financial assistance.

For more information, visit www.barbershop.org/nextgeneration or contact outreach@barbershop.org.

— Joe Cerutti, Director of Outreach

New items at shop.barber-



When developing products for the Harmony Marketplace, we have a unique opportunity to develop music, tools, and resources for current members, while paying tribute to the past and preserving our legacy. The archives are full of catalogs with great items from the past that could be replicated, but the challenge is to develop new items that have that classic vintage look and feel. Here are a few of the newest items featuring the vintage SPEBSQSA logo that we've developed this past year.

Ties. Custom-made by Chattanooga tie manufacturer Wilson & Bow, we have developed bow ties and neck ties featuring the SPEBSQSA logo on a field of either red or blue.

Cookie jar. This 12" tall barber pole cookie jar is a great keepsake or the perfect place to hide confections, cookies, or pet treats.

Luggage tag. This 4-inch round molded rubber luggage tag is easy to spot on a crowded baggage carousel.

Pottery mug. Manufactured by the Deneen Pottery Company in St. Paul, Minn., this mug is fashioned, painted, glazed, and fired by no fewer than 12 people. Each mug is carefully created to be one of a kind.

Socks. Much like our ties, we have a great custom-made sock with the logo on a field of blue, with red accents on the heel and toe. Available in two sizes.

Tervis tumbler. Everyone loves Tervis tumblers. They keep hot drinks hot, and cold drinks cold. Our custom 24 oz. large tumbler proudly boasts a beautiful embroidered SPEBSQSA patch and a coordinating navy blue lid.

Wallet. Vintage front, modern inside. This leather wallet features an embossed vintage logo on the front, and plenty of room for credit cards, business cards, cash, and an easy-to-view section for your driver's license or photo ID.

All items are available at shop.barbershop.org. Use keyword **SPEBSQSA** to search for more products, including key chains, lanyards, T-shirts, and more on our site.

Have a product suggestion? Email Mark at customerservice@barbershop.org.

– Mark Morgan, Marketplace Director

Ask a Customer Service Associate

Q: I want to compete in a contest, but my chorus doesn't. What are my options?

A: You can transfer to a competing chapter or become a dual member of both chapters. However, we require an application approving your transfer or dual membership in the new chapter. If you choose to join a chapter in another district, you will need to pay that district's dues at the time you complete the dual membership application. When you dual or transfer into a different chapter, your next membership renewal will include that new chapter by default. Competing in a quartet does not require you to belong to a chapter, but you must belong to at least one district, including the district in which you are competing. You can find more information about competing in quartets on barbershop.org/quartets.

– Ashley Brown, CustomerService@barbershop.org



Harmony Foundation International welcomes two new staff members



Jim Johnson is the new Director of Communications for Harmony Foundation International. He was most recently VP of Marketing and Development at Studio Tenn. Theatre Company and also past Director of External Affairs for the Nashville Ballet. Originally from Michigan, Jim came to Nashville in 2005 as Marketing Supervisor for Manheim Nashville Auto Auction. Jim holds a bachelor's degree in business administration (marketing emphasis) from Aquinas College.



Brian Nelson is a new Donor Care Center Associate. He received a bachelor's degree in instrumental music performance on euphonium from Eastern Illinois University in 2015. Most recently, he received his M.A. in Arts Management from George Mason University. While Brian is new to the barbershop community, he has been singing barbershop for six years.

MIDWINTER
ORANGE COUNTY, CA 2018
BARBERSHOP HARMONY SOCIETY

CONVENTIONS

2018
ORLANDO
July 1-8

2019
SALT LAKE CITY
June 30-July 7

2020
LOS ANGELES
June 28-July 5

HARMONY UNIVERSITY
NASHVILLE
July 21-29, 2018

MIDWINTER
ORANGE COUNTY
Jan. 16-21, 2018
NASHVILLE
Jan. 22-27, 2019



Paying dues—choose among seven options

Of the seven available methods, six require no computer, six involve no additional fee, and three can be completed by mail for no additional cost once a form is printed. Direct online links to all the below options can be found at bit.ly/bhsdues7.

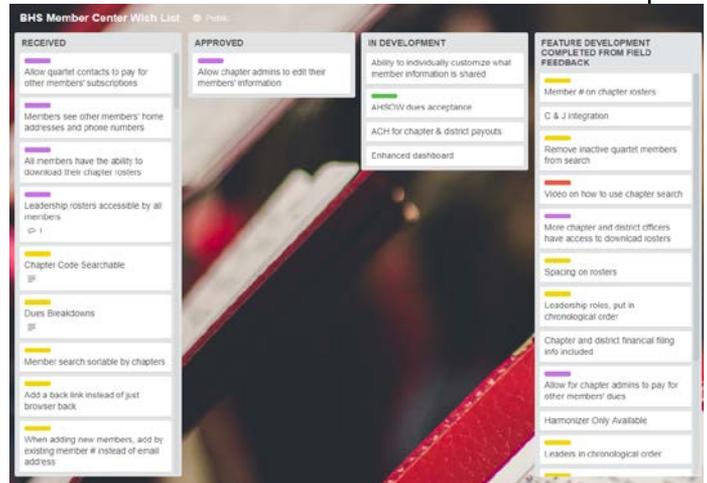
1. Pay online at members.barbershop.org (no fee)
2. Sign up for EZ Dues automatic monthly payments (no fee)*
3. Send credit/debit card payment info by mail (no fee)
4. Send credit/debit card payment info by FAX (no fee)
5. Provide credit/debit card payment info by phone (no fee)
6. Coordinate payment with a friend, family member, fellow chapter member, or chapter secretary. You pay them, they pay on your behalf using any of the above methods (no fee)
7. Send check by mail (\$10 fee)**

*Not currently available for Associates

**Allow extra time for processing. \$10 fee recoups high check-process-ing costs.

NOTE: Checks are still accepted for BMI/ASCAP fees, music licensing, or insurance payments without a check fee, as there is no online payment option available.

For assistance, contact our Customer Service Team at 800-876-SING (7464) or customerservice@barbershop.org.



TRACK WHAT'S NEW AT THE BHS MEMBER CENTER. Since launching in July, the BHS Member Center (members.barbershop.org) has focused on optimizing the critical tasks used by members, chapters, and districts. Hundreds of added functions, tweaks, and fixes have been made since launch, and hundreds of requests for features have been processed. All have been digested, summarized, and incorporated into a public board at bit.ly/bhstechrello. A change log within the Member Center is also frequently updated at bit.ly/mchangeolog. ■



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Ten things every small chorus needs to know

In many ways, our smaller chapters are representative of the greater BHS. Most local chapters give to their communities without pomp or fanfare, and they skate under the social media wire. These chapters are present at local events, donate time and money to their local schools and other organizations, and love to sing. In a smaller chorus, the baritone section leader may also be the assistant director and VP of marketing. Following are a few things to keep in mind if you belong to a smaller chapter.

1. Plan. This may seem obvious, but I have found many choruses either do not plan at all, do not plan effectively, or do not look at their goals once they are written down. An effective chorus uses measurable, definable goals that have checkpoints that can be tracked along the way. If your chorus has just executed its annual show, for example, does your board conduct a post-mortem and ascertain whether the chorus met its musical, marketing, and monetary goals?

I'll never forget a small chapter I visited where the chapter made well over \$10,000 in program ad sales alone for their annual show. An effective small team met, planned, and executed a great plan each year, complete with a reward system for top achievers. This same chapter suffered in membership. When I asked who was on the membership team, I was unsurprised to see it was a one-man show—a well-intentioned but largely reactionary man who did not plan at all.

2. Align ideologies. Make sure the ideologies of your board and your chorus director align. If one part of the chapter says, "We want to achieve high scores at contest," and another believes, "We just want to sing for the community," chapter friction is inevitable. A board that fights with its music director or music team can cause stress in your chorus or, at its worst, divide your chorus in two.

3. Select the right music. In selecting appropriate music, if your section leaders can sing it and get around 80% on a first run, odds are it will suit your chorus well. If your section leaders and other music leadership struggle, it's a red flag that your membership will as well. If the director can't sing all four parts (even if in another octave), the director can't expect the baritones to remember the tricky intervals either. Many choruses fall into the trap of singing a song they heard an international caliber quartet/chorus tackle. Keep in mind that many times those songs are specifically arranged for those groups. It may sound great on the **Vocal Spectrum** CD, but it is better to nail an easier song than to survive a difficult song.

4. Pace your rehearsals. Run your rehearsal like you would a performance. You wouldn't sing a show full

of ballads. (I hope.) The same guideline goes with rehearsals. Vary tempos, songs with demanding range or emotional involvement, and pace your rehearsal. It will spread your energy around and give you some breathing room. Making each rehearsal a musical experience not to be missed ensures that singers won't show up late and may even stay long after rehearsal to sing tags.

5. Don't try to do too much. Spread your leadership around, especially if you're the director or chapter president. Burnout occurs when one person tries to do too much. Know your limitations and don't run on empty. Know the limits of the chorus as a whole. You may be asked to sing in a hundred places each year. Though it may be fun to sing at the fairgrounds, the church potluck, the Memorial Day service, Singing Valentines, and a hundred other worthy and noble places, if your chorus accepts everything that comes its way, even the most committed members may find they just can't do it anymore and flame out. If the chorus follows its goals, your board and music teams will know how much the chorus can handle.

6. Get local. Sing for your city council or chamber of commerce. Connect your chorus to the local community. Networking can get you unexpected rewards. Many choruses receive an annual arts grant. If there's a celebration, your mayor should think of you when deciding on a great group to sing the National Anthem. Don't be the best-kept secret in your town. It's not just about PR—it's about personal connections.

7. Follow your strengths. Sing the types of literature you are passionate about. For example, if your community is very patriotic, appeal to that side. If you thrive on community engagement, follow those strengths. The **Algona, Iowa, Chapter** does dozens of church gigs every year. The **St. George, Utah, Chapter** is a staple at the annual Memorial Day, Temple Lighting Ceremony and a number of other civic events. The **Boise, Idaho, Chapter** has one of the largest youth events in the country. All these chapters are passionate about their type of community involvement.

8. Get a coach. Even the very best choruses get coaching. Is your chorus coachable? Does it have a coach or perhaps a few coaches that visit regularly? The Society is fortunate to have many talented district officers, certified judges, and freelance coaches in every district and affiliate organization. In fact, many districts set aside funds for chapters to be coached. Under the "Compellingly Attractive Chapter Meetings" model, each chapter can benefit from having internal coaches. Also, don't overlook coaches for non-performance needs. Some



Adam Scott
Harmony University Faculty
musicscotty@gmail.com

chapters need organizational coaching. Harmony U recently established the Leadership College, because leadership is a skill that needs to be learned just as surely as tuning or vocal techniques.

9. Train and develop a musical leadership. Make sure your chapter is fostering educational opportunities. You'd be surprised how many choruses have a director who never intended to be the director. Smaller chapters can be especially susceptible to this. If your director moves, quits, or retires, do you have a plan? I have visited chapters where the new director is in the position because he was a great chapter president, or because he was the only charter member in the chorus, or because he was the best singer.

Foster assistant director(s) and future section leaders. Take time for quartets each week. The BHS hosts numerous programs such as Harmony University, CDWI, and even online musicianship training.

10. Foster an environment of openness and inclusiveness. Is your chapter welcoming? Can anyone visit? Are you

easy to locate? If you had a guest walk through your door, how long would it take for someone in your chapter to greet them, offer a handshake, and give them a guest book? Although these steps seem obvious to some, an open and happy chapter is a guest-friendly chapter. Is your leadership open to trying new ideas? Can it accept criticism? Does your board listen to the concerns of the general membership?

Conclusion

Many of our smaller chapters provide a fulfilling experience for their members, musically, socially, and in their desire to give back to the community. No chapter is perfect, and even the best-run chapters can always find areas for improvement. However, you will find that all successful chapters (whatever their size) are successful because they planned to be successful. I hope these 10 tips can inspire some discussion and planning that can help your chapter provide a better experience for its current and future members! ■

Swipes 'n' Swaps

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

CDs from Ed Waesche's large collection available to help fund scholarships
Five Towns College Chapter BHS was chartered in 2002 with President Ed Waesche and Music Director Dave Johnson. Our mission was and still is to (1) bring barbershop harmony to the youth of Long Island and (2) develop new music directors for BHS. We have been very successful on both objectives.

Our Musical Director, Jeff Glemboski, has never taken compensation, and the college has never charged us rent. This leaves the lion's share of our annual income to provide scholarships to our student members. (Average approx. \$4,000 per year.)

We are in need of donations to fund our scholarship program. As an added incentive to donate, Kate Waesche has given her husband's entire CD collection (all catalogued) for us to give as gifts to our donors.

Potential donors please contact Hal Cohen at shoemillhal@yahoo.com for a list of the CDs being offered and for more details.

DIRECTOR WANTED

Cape Fear Chordsmen, Wilmington, NC, is a 25-30 member men's chorus is looking for a music director. We compete at the district level and conduct 2 paid performances each year. We also perform at numerous venues, such as Assisted Living Centers throughout the year. Send inquiries to Webmaster3@gmail.com. Visit www.capefearchordsmen.com.

A Cappella Quinte, Belleville, Ontario, a 35-man chorus, is seeking a Music Director to commence immediately. Modest compensation is offered. We intend to support further musical training for the successful candidate. Contact: Steve Hall: 613-966-4073; snedehall@sympatico.ca.

The Crystal-aires of Palm Harbor, FL, are in search of a chorus director, preferably experienced, to advance singing skills, to revitalize and stimulate the growth of the chapter and to upgrade our quartet performances. Responses may be sent to Jim at eusticejim@msn.com or Bob at tufus1@yahoo.com.

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Hock Says:

Share the



Wealth

By **ROBERT HOCKENBROUGH**
Past International Board Member

Mail ideas to:
R. Hockenbrough
4150 Deyo Avenue
Brookfield, Ill.

So you've been elected! Congratulations! One of your first and most important jobs is to set the Chapter goals for the coming year. And here, adapted from Weldon Whatley's Victoria, Texas Chapter Bulletin, is a list of goals that should keep your chapter alive and on its toes all year 'round.

1. Membership increased by 10%.
2. At least *one new* registered quartet.
3. At least *two* quartets in Regional Competition.
4. Full chapter attendance at Regional Contest.
5. Participate in Area and Inter-Chapter Activity.
6. Chorus to compete in District Contest.
7. Representation at Chicago Convention.
8. Sponsor at least one new Chapter.
9. 100% Contribution to Building-Expansion Fund.
10. A Sell-Out of the annual show.

Our Springfield, Illinois Chapter recently lost their director and in reporting the matter, Chuck Kirchner, editor of the Chapter bulletin made some very sensible observations—from which I quote:

"One fact need always to be kept in mind, a chorus that relies on a Director too heavily is in great danger of finding itself ill of organizational vacuum. An organization needs to be mature and strong enough to never depend on the labors of one person for success. The most brilliant leader could not succeed if those he led did not have enough faith in themselves to believe that the resultant effect was achieved only because of the capabilities existing within each of them. In other words, we are more important to the Director than the Director is to us. A bed of tulips will blossom into lovely bloom with very little assistance, but no amount of care can bring beauty from a patch of sandbars."

INVITE A GLEE CLUB to spend an evening with you. Our Houston Chapter recently held such a meeting hosting the local Saengerbund. Bob Schoenhoff, editor of the chapter bulletin says, "They will regale us with the grand old German lieder and big throated, pulsating male chorus work so typical of their group. We want to show 'em our type of singing as well as they show us theirs."

HERE ARE SOME IDEAS from Lou Mau, that red hot Area Counselor from Area 6 in Johnny Appleseed District. . . and he says they all worked successfully.

1. With four chapters involved, take a different voice section from each chapter chorus to make four mixed choruses so that each mixed chorus will have one voice part from each of the four chapters.
2. The above can also be done with quartets and the number of quartets is dependent upon the total number in attendance.
3. Have someone from each chapter select a pick-up quartet

of members from his own chapter to practice together for about 10 minutes before singing before the entire group.

4. This gimmick can be used at chapter meetings. Select *one* of your larger voice sections and have them come to the front of the group and sing a song in four part harmony. This can be especially amusing if it is the bass section and then listen to the tenor part. Actually it can be good ear training for your members. After the one song is finished, let that same section start a robbers quartet from their section only. Now, if you have voice sections which are small in number, let two sections sing together in four part harmony.

BE BOLD! In this space age it isn't too far fetched to plan an inter-chapter meeting with a chapter half way across the country. For example our Detroit Chapter hosts an Annual Canada Night. Among the visiting chapters was a plane load from East York, Toronto. They had come a distance of some two hundred miles and as Frank Reavley tells it in the Ontario District Bulletin "Northern Highlights", "It was a terrific night and . . . may well trigger some ideas of long distance inter-chapter meetings. None of the sixty-two Barbershoppers that made this flight will ever forget it, but will cause it to grow to two plane loads next year".

Frank goes on to say, "to Ron House of our Oakville Chapter goes the credit for this, likely the biggest International inter-chapter meeting the Ontario District has ever seen.

A BARBER SHOP CARAVAN can be a lot of fun and Alex Kaitan of our Jersey City Chapter tells in his chapter bulletin "a chapter out of our area plans to make a bus tour of chapters and will visit our chapter and several others. They have scheduled their arrival to our club rooms for about 8:10 so lets be on hand to greet this bunch of barbershoppers.

HERE'S A STICKY ONE that could be FUN! Jolting Joe Chronister of our Baton Rouge Chapter, La., comes up with the idea that tasty pastry should produce mellow music. So he calls up four singing stalwarts and has them feed each other these fluffy-type throat-stoppers while they cough and gag their way through the exotic chords of "San Francisco Bay".

GET YOUR DUES PAID FREE! Or something like that. Art Tyng in the Buffalo, New York Chapter Billboard reports on what seems to be a dues lottery. All members pay a buck a month. Each month a name is drawn and the lucky member has his dues paid for the next year.

Here is how it works:

1. Each member pays his \$1.00 per month dues.
2. At the regular meeting each month a drawing is held to determine the monthly winner. The winner each month has the remainder of his dues paid by the chapter. Thus,

After decades away, a great idea is back!

For decades, *The Harmonizer* published a dedicated section in which chapters, their leaders, and Joe & Jane Barbershoppers could share best practices, fun ideas, and success stories for others to ponder and consider for their own chapters.

It's back!

One of the most crucial aspects of the Healthy Chapter Initiative (see Jan./Feb. 2017 issue of *The Harmonizer*) is to help foster "communities of communities." Your chapter might have very different goals from the chapter the next city over, but may have everything in common with other chapters throughout North America. The return of "Share the Wealth" is just one way in which we're working to ensure that your group's successes can become another group's successes.

Share what works for you. You do not have to be a chapter or district leader to share ideas that can impact everyone. We are committed to sharing thoughts from rank-and-file Barbershoppers, as well as certified judges, certified leadership facilitators, district leaders, Society board members, and BHS icons.

You can enrich the lives of countless Barbershoppers with your inspirational thoughts. Let's use this dedicated section of *The Harmonizer* to share ideas for others. Contribute your thoughts and ideas by emailing chapters@barbershop.org or at [#everyoneinharmony](https://twitter.com/everyoneinharmony).

Tips from the BHS Chapter Leadership & Education team

"Listen, imagine, breathe, sing." Is your quartet or chorus struggling with intonation or sync at the beginning of a song? There are several reasons for intonation errors, the primary being body tension of some kind. How often, though, is it because not everyone heard the pitch? Listen: when the pitch is blown, have absolute silence (no talking or even humming). Fewer distractions mean singers are able to focus on the pitch. This can take retraining! Imagine: recall to mind the word and notes you are about to sing. Your brain will stretch the vocal folds to exactly the correct length and thickness in preparation. Breathe: physiologically, singing and speaking are nearly identical. Therefore, only take as much breath as it would take to speak the phrase the same way, then sing!

– Steve Scott, Music Educator

Come out of summer with action! Many chapters choose not to meet over the summer, so coming back from that break may be tough. Have you considered beefing up your meetings by organizing a



kick-off with another nearby chapter? Take advantage of the end of summer weather by having a family picnic, cook-out, or other outdoor activities. It helps tremendously for potential members to see for themselves how much fun you

have and how your family is included in activities! On top of that, you're fellowshipping with another local chapter. As stated once by Elmer Vorisek (A Contributor of the former Share the Wealth Section of *The Harmonizer*), "There's no lack of congenial men who like to sing, but sometimes there seems to be a (lazy) lack of desire on our part to bring them into our Society. Personal contact. Still is the best way to bring in new members. Start now!"

– Antonio Lombardi, Chapter Leadership & Education

Excerpts from past Share the Wealth columns July 1962.

Do you use your "tools" of the trade?... Do you have any sort of Barbershop material displayed in your home or office? Your membership certificate is quite attractive when framed and hung in your den or other suitable place. Show your colors! Do you pass your copies of *The Harmonizer* along to friends, neighbors, or prospective members or even leave in barbershops? These are mighty fine pieces of advertising material when used properly.

May 1965. Quartet members are as human as the rest of us and they like a pat on the back just as we do. They probably do as much for your chapter as anyone ... what does your chapter do for them? Oh! We don't mean the tangible things, but the recognition they deserve for the many times and ways they represent our chapters to both the public and other Barbershoppers. We know of many chapter bulletins that regularly boast and brag about their quartets—and we read further and find out that in every case these quartets are active in everything the chapter does. Maybe these things work both ways—it certainly is worth a try ... BOTH WAYS!

July 1966. We can all follow the advice of Tim Tyler from Stockton, California: "If you tell just one person each day how glad you are to be a Barber-shopper, and how nice it is to know your singing hobby is helping build a new world... your chapter will be proud of you, and you'll feel pretty good too"

January 1978. Save your copy of *The Harmonizer* ... No, we're not conducting a paper drive, as you might suspect from that headline. What do you do with your copies of *The Harmonizer*? May we suggest you bring them with you on a Chapter meeting night and give them to a visitor as a gift. He'll learn a little more about us and it will serve as a souvenir of a barbershopping experience. Not a bad idea! ■

What a week! It was Vegas, so many of us gaped at the Bellagio fountains, took less than an hour to relearn why we gave up gambling, saw that one show our friend insisted upon, and failed at our resolution to visit Hoover Dam and the Grand Canyon. (Most of us would rather not talk about how many buffets we visited.)

We also enjoyed more than 30 hours of contests and shows, more than 60 Harmony University Sessions, crowned three new champions, and got a taste of what the Barbershop Harmony Society will become in coming years.

But the best parts of our convention week were the unplanned surprises that always happen when we rub shoulders with fellow Barbershoppers. The strangers the next row over who know everything about everybody, and who feel like life-long friends by

the end of the week. Running into a past chapter member during breakfast, chatting with a Board member during lunch, and tagging with one of our quartet idols just before bedtime. Watching talented young singers go all-in on barbershop and realizing that our future is in great hands.

Unfortunately, most of what happened in Vegas stayed in Vegas. The plentiful YouTube videos capture many of the performances but cannot begin to capture the thrills and the spirit of the week. The text and photos that follow barely scratch the surface, with most of the week's great happenings and performances not found within these pages. Apologies to all who went unmentioned.

Enjoy the recap, but remember that nothing comes close to being there. Join us in person (and bring your family) to Orlando!



Commentary by Lorin May
Editor, *The Harmonizer*
except where noted

Portraits by Read Photography
All other photos by Lorin May
except where noted





PUTTING THE "SPECTACULAR" IN THE SATURDAY NIGHT SPECTACULAR, a huge video wall accompanied the soaring musical program celebrating the meaning of "Everyone in Harmony." Co-produced by the Ambassadors of Harmony and the Vocal Majority, the hour-long kick-off to Saturday Night's festivities also featured Crossroads, Vocal Spectrum, and GQ quartet. Society CEO Marty Monson and BHS President Skipp Kropp also formally presented The Grand Central Red Caps with belated BHS Lifetime Memberships, a symbolic but important step in recognizing the Society's early history of exclusion, and marking the emphasis on our inclusive future.





What actually annoyed the judges. If you're thinking the answer is something like "contrived motions" or "synch errors," think smaller—and think six legs. All week, the panel and everyone within earshot had to try tuning out the constant chirp-chirp-chirp of a cricket shouting "Hey, Ladies!" in orthopterous language from deep beneath the stage. This pestilence of one stayed put all week, and seemed especially desperate for love during the quietest moments of several ballads. During the coming contests, keep in mind the toll that these countless hours of chirping may have had on those in the Vegas pit. There's a certain insect-based ringtone that might get you tossed from the building ...



Behold, some veteran competitors.

Had **Polaris** quartet been around when the Youth quartet contests started in 1992, the members would have been five years too young to qualify. Made up of eighth- and ninth-graders, Polaris is considered a veteran Youth quartet, having now appeared twice on the international Youth stage. Their polished set delivered a score that would have earned a silver medal in some of the Youth contests of the early 1990s. There's a lot to be excited when we see what ever-younger competitors are bringing to the stage.



The Payne in their hearts. Up **All Night's** Joe Hunter (Br) and John Ward (T) likely didn't choose that pirate set only because it's funny. It also served as a tribute to the man who co-wrote it 15 years ago, all-around genius Roger Payne, who passed away in 2006. As part of **Reveille**, Joe and John joined with Roger to perform this set at the 2003 International Contest in Montreal.



Behold, some competition veterans.

Convention-goers were asked to stand according to the number of consecutive conventions they've attended, and Fred and Bev Schaefer were nearly the last standing, in Vegas for their 50 and 49 consecutive conventions (49 together). The prior count revealed that there are a lot of couples and individuals working on a future Schaefer-like streak, but one unidentified convention-goer was ahead by about a dozen years—attending his 62nd consecutive convention.

A more harmonious future.

We dedicated two pages to the **Grand Central Red Caps** presentation during the Saturday Night Spectacular in the July/August issue, and we'll cover some of the same territory in the Nov/Dec 2017 issue. Suffice it to say that the Society's "Everyone in Harmony" vision received an overwhelmingly positive reception. Harmony Foundation likewise announced a bold vision: to become the largest funder and supporter of singing in the world. The mutually-supporting visions are grounded in actionable long-term plans under development.





Song of the contest decade. Not since **Crossroads'** 2009 performance of "Lucky Old Sun" has there been a quartet performance as transcending as **Signature's** semifinals performance of "Dance With My Father." Simply reading the lyrics of the Luther Vandross chart could choke you up, but as lead Daniel Cochran poured his entire soul into this child's lament for a deceased father and surviving mother, pretty much the entire theater lost it. This included Daniel, who was so overcome that he needed several moments to compose himself in the middle of the song. Please check out the video, but realize that this performance of the highest-scoring song of this contest (and one of the top ever) was one of those rare electric moments in which the phrase "you had to be there" could not have been truer.



Coaching the competition. Main Street lead Tony De Rosa coached Daniel Cochran and **Signature** leading up to the contest, knowing he could be coaching himself out of a gold medal. Two years ago, Drew Wheaton did exactly that, winning a silver medal with **Forefront** while coaching eventual champion **Instant Classic**. Is there anywhere outside the barbershop world where top competitors regularly put brotherhood ahead of what are assumed to be their own best interests?



The other three also look pretty nice. **Flightline** sounded amazing as they lapped the field on the way to the youth championship, so the big question on everyone's mind, of course, is "what's with the new bari's teeth?" Look up the old internet meme "Ridiculously Photogenic Guy" and then find any picture of Marcus Kang (left). Doesn't he deserve a meme of his own? The prior silver medalist quartet has long been close to the top in the Youth contest, and their exceptionally mature sound finally delivered a gold medal, along with a score that's typical for a semifinalist quartet in the open contest.



The All-Testosterone Team. Not every elite bass has a hyper-low range, but do we ever love those moments when a Brett Littlefield or Brian O'Dell travels to the basement for a few notes in Richter Scale territory. We heard great, booming notes in Vegas from the usual suspects, like Kevin Stinson of **Flipside** and Dan Walz of **Signature**. But the surprise may have been Ray Johnson, bass of NED quartet **Drive**. How did a subterranean booming voice like his end up singing bari for 10 years with **Men in Black?** (2005 youth champ and multi-year international finalist) Answer: his MIB bass was Karl Hudson, who is rumored to have a subwoofer installed in his chest cavity. Still, Ray, congratulations on your international debut on the Beefiest Bases list.



The past and the future sing together. Everyone in the above picture is a veteran of our Youth Barbershop Quartet Contest—yes, including some boys who had just finished second or third grade. The **YBQC Reunion Chorus** ranged from this year’s competitors to men who competed in the early 1990s. Another good place to watch a lot of past YBQC competitors: The **AIC Chorus**, which features a couple dozen past Youth competitors who have gone on to become the world’s best. Countless other Youth competitors have gone on to direct choruses, lead chapters, and have made a forever impact on our fraternity and our art form.



Sing With the Champs was the busiest in years, with several champ quartets in different areas all at the same time



Fraternity of three. **Quorum** bass Gary Lewis joins Don Barnick and Brian Beck as the only men to earn an international quartet medal on three different voice parts. Like Don and Brian, Gary is also a two-time international champion (tenor of 2000 champ **PLATINUM**, bari of 2007 champ **Max Q**). **Quorum**’s steady climb in the rankings suggests Gary has a legitimate chance to become the only man to win gold on three voice parts.



Parkside Harmony won a bronze medal after only its second contest



1. Main Street (SUN)



2. Signature (SUN)

Signature

Signature experienced a whirlwind of emotions at International. From performing a song that's near and dear to our hearts in "Dance with My Father" (arr. by Theo Hicks) to our coach and brother Tony De Rosa becoming a 4-time gold medalist. Our other coach, George Gipp, kept us composed in what was an emotional week for us, and Joe Connelly mentored us for a few sessions throughout the week. We had dinner with Iris Cokeroff, wife and coaching partner of our late coach/mentor Gene Cokeroff. Her love and support keeps us close to her and Gene. (We pray we made our Danny Boy proud!)

We were emotional wrecks all week, and by Saturday night were just glad it was over. We were blessed to share the stage with quartets we had idolized on the Livestream just four years ago, like **After Hours**, **Quorum**, **Main Street**, **Throwback** and many others. We will spend our year as silver medalist enjoying our brotherhood, continuing to explore musically, and connecting with people.

Music is transcendent, and we spend our time musically on connection. If we can't connect to the song, we will not sing it. It's time to get away from the stresses of competition and enjoy this journey. We love you Sunshine District. We love our brothers in Fuego, Rooftop Records, Throwback and Main Street who shared in representing our district this year. This ride we are on is a once-in-a-lifetime opportunity! (Unless you are Tony De Rosa or Joe Connelly!)

– Will Rodriguez, tenor

1. Mike McGee (Br), Myron Whittlesey (Bs), Tony DeRosa (L), Roger Ross (T)

Roger: rardhloe@gmail.com, 407-595-5359
mainstreetqt.com, facebook.com/MainStreetqt

2. Will Rodriguez (T), Daniel Cochran (L), Dan Walz (Bs), Matt Clancy (Br)

Matt: triplebaritone@yahoo.com, 607-661-2460
www.signaturequartet.com, facebook.com/SignatureQt

3. Tim Beutel (T), Drew Ochoa (L), Daniel Wessler (Bs), Bryan Ziegler (Br)

Dan: ahquartet@gmail.com, 309-253-9545
facebook.com/ahquartet

Main Street

What an unforgettable week Las Vegas was for the members of Main Street. Our time on stage was some of the best we have enjoyed together, and to be named your 2017 International Quartet Champion is astounding! Some have said, "An 'unexpected,' amazing honor!"

While every song was important through the week, we wanted to find the right way to say "goodbye." This was our final farewell to competing no matter the outcome, and finding the right way to say farewell was important. "Smile" said it all, but the set-up was everything. We commissioned Clay Hine, our resident fifth member, to help us. Did he ever! He created a masterpiece that summed up both all that Main Street is as well as all we have ever wanted to pass along to our audience. Essentially, our musical and emotional tribute to the audience for the joy they gave us over the last six years of competing. The greater impact of the song for us was the response from the audience afterwards. Unforgettable! Thank you to everyone for your outpouring of love and appreciation. We will continue to earn this!

Fun facts about the quartet:

- With the win, Main Street became one of the most decorated foursomes, with 41 combined medals: 8 gold, 6 silver, and 27 bronze. We are third oldest champ behind **Misfits** (1945) and **Four Harmonizers** (1943).
- Tony and Roger won on the 25th anniversary of their first gold medal win with **Keepsake** in 1992. Tony won his fourth gold and 15th medal overall. Roger won his second, is the oldest tenor champ ever at 58 and second oldest champion, and set the record for longest time between golds at 25 years.
- Mike and Myron joined the gold medal ranks for the first time, and Mike earned his 10th medal.

– Main Street quartet



3. After Hours (ILL)

After Hours

After Hours' journey has been long; since our first district contest in 2009, we've sifted through a lot of different approaches and ideas (not to mention members). Something we've known for a while is that a quartet needs a strong individual identity to make a splash, and a quartet identity is not necessarily something you choose. It finds you, and it comes through a lot of trial and error with regards to performance style, rehearsal strategies, and most of all, repertoire choices. This year, we feel like we got further than we ever have towards knowing who we are, what we do well, and how to highlight those things when we step onstage. We credit our arrangers for helping us create music that is "us" (Kevin Keller, Steve Tramack, Theo Hicks, Patrick McAlexander), and we credit our coaches this year that helped us take that music and turn it into genuine, unaffected performance (Eric Dalbey, Tim Waurick, Theo Hicks AGAIN, Mike Lietke).

– Dan Wessler, bass



4. Throwback (SUN)

Throwback

Thankful for another busy and FUN year together, lucky to have spent much of it with new coach and friend Scott Kitzmiller – so appreciative of his time and investments in us on our journey to create the highest art possible! Excited to bring four new arrangements to the stage in Vegas: two country classics arranged by Aaron Dale (“Burnin’ The Roadhouse Down” and “All My Ex’s Live In Texas”), a doo-wop favorite arranged by Patrick McAlexander (“Smoke Gets In Your Eyes”), and a Burt Bacharach original arranged by Steve Tramack (“A House Is Not A Home”). Fortunate to be looking at a full show schedule over the next 12 months, including a return to the contest stage in Orlando at the Sunshine Spring Convention!

Quorum

Quorum’s experience in Vegas was our best yet! We’re so thankful for the great arrangers that we’ve been able to work with thus far in Brent Graham, Patrick McAlexander, Anthony Bartholomew, David Wright, and Aaron Dale, as well as working with coaches like Jean Barford and Mark Hale. We brought two brand-new arrangements to the stage this year, and we will continue to find great songs to share. From being able to have several more members of our Quorum family at the convention and spending some much-needed time with them, to the audience ovations we could feel and hear from the stage, to singing right after Mike Rowe with Forefront in the finals, to receiving our medals from the legendary quartet, Keepsake, and to all of the humbling comments we received from our friends, families, and fans. We are forever grateful for the experience, and incredibly excited for the future!

– Puck Ross, tenor



5. Quorum (JAD)

Stockholm Syndrome

Since we started off in 2014 with a different lead, as sort of a fun project and to relieve our desires to compete again, the career of Stockholm Syndrome has taken many turns. The desires have differed, and the level of ambition has varied between singers and between years. Now, we have seemed to find a mutual happiness in really trying our best to get somewhere, and with everyone trying hard, and two of us cranking out arrangements for the group, we are going to keep trying hard, with the goal to eventually go all the way. Our coaches Brent Graham and Theresa Weatherbee have both been very kind, offering their help and being invaluable to the group’s preparations for the competition. We thank and praise them for their help!

– Simon Rylander, baritone



6. Stockholm Syndrome (SNOBS)

Category 4

With a new(-ish) quartet, we wanted to make sure we were able to quickly show folks who we are - namely, 4 guys who are more than happy to throw their fellow judges under the bus for a laugh. We decided that there was no better way to that than to put together a tune where Singing can make fun of Music (which was challenging), Music can make fun of Singing (which was fairly easy), and where Music and Singing can gang up on Performance (which is how we typically spend most of our rehearsals anyway).

Category 4 was thrilled to start this new foursome, had a blast on stage in Las Vegas, and is very excited about this journey and where it takes us. We also hope for many more years of judging...and helping everyone remember why Music is the best category ...

– Clay Hine, baritone



7. Category 4 (DIX)



The quadruplets of Vintage Mix Quartet sing outside the Marketplace

Our biggest Vegas audience is yet to come. CBS News correspondent Barry Petersen accepted an invite to create an interest piece regarding our convention. What he saw intrigued him so much that he more than doubled the length of his visit so he could interview dozens of Joe Barbershoppers and VIPs. He and his crew even sang an on-camera tag with Harmony U instructor Debra Lynn. An upcoming segment for *CBS Sunday Morning* is unscheduled as of press time. Watch for details.



Northwest Sound

4. Alex Rubin (Br), Michael Skutt (Bs), Sean Devine (L), Paul Saca (T)
 Alex: alex@throwbackquartet.com, 954-636-7372
 www.facebook.com/throwbackquartet

5. Nick Gordon (Br), Gary Lewis (Bs), Chris Vaughn (L), Jacob "Puck" Ross (T)
 Puck: quorumqt@gmail.com, 216-312-3626
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6. Simon Rylander (Br), Didier Linder (Bs) Jakob Stenberg (L), Rasmus Krigström (T)
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7. Kirk Young (Bs), Tim Brooks (L), Clay Hine (Br), Tim Reynolds (T)
 Tim Brooks: tim.j.brooks@gmail.com, (770) 329-7169
 www.category4quartet.com, facebook.com/category4qt



Sounds of Illinois



The HemiDemiSemiQuaver Four

Loudest quartets ... before singing a note. Let's get this out of the way: the CMYK colors used in printing cannot do these jackets justice. See all the convention photos in glorious RGB online and download them at bit.ly/BHSflickr (case sensitive).

The HemiDemiSemiQuaver Four and Forecast guaranteed themselves a write-up the moment their tailors swiped the quartet credit cards. This writer *heard* all the nuances of their singing but *watched* them perform close-up, through a telephoto lens. And while the quartets had no control over the stage lights, it's tough to exaggerate what happened when those powerful beams met the blinding albedo of those not-exactly-nuanced jackets.

Give these guys credit for ensuring they'd be remembered, and not just because the patterns on their jackets remained burned into our retinas for hours. A quartet does not plunk down its hard-earned dollars on four "Radioactive Paint Accident From 1985"-style jackets unless they want you to talk about them. Mission accomplished. But lest you think that they are getting this write-up based on their jackets alone, let us also praise the artistry of these two talented groups. One might say that their singing was as soothing to our ears as the Visine was to our eyes.

To these and any other quartets that plan to follow suit (pun intended): when wearing non-ophthomologist-approved outfits, please cross the stage *slowly* into the bright lights. We might need a little time to find our sunglasses.



Forecast



8. Artistic License (FWD)

Artistic License

We were really excited this year to share six songs with the audience that really felt like “us.” We spend hundreds of hours (get a life, huh?) poring through songs online to find songs that fit our voices and our identity. Some are classics (“A Nightingale Sang in Berkeley Square”), some are obscure (“Mister You’ve Gone and Got the Blues”) and some are unsung pearls (“My One and Only Love”). Our amazing arrangers (Tramack, Hine, Brockman, Nasto, Young, and our own Jason Dyer) outdid themselves this year. The new performance category allowed us to take chances and bring a bit more drama to the stage, like you’d see on Broadway. Cool stuff! In addition, when we heard there were going to be two extra mics on stage, we revisited all of our songs to figure out how to take advantage of the additional real estate. It’s really fun as performers to have an extra dimension (space) to play with for our audience.

– Rich Brunner, lead

The Newfangled Four

After the debut of our silly side back in Nashville, we decided to delve a little deeper into our collective warped mind. “Bananaphone” came to us as a suggestion from Kohl Kitzmiller, who ended up (willingly) arranging it, and “Supercal” was the best/worst song on a list of ideas provided to us by Anthony Bartholomew. After putting off rehearsals of each song until late June and getting over the possibility of getting disqualified, we crammed a visual plan with our coach Will Harris just absurd enough to mask our underprepared singing. We were able to work with our two main coaches during the week to mild success, and once we received the famed golden mystery box, we knew we were in business. The result was what it would look and sound like to have four men in their mid-twenties act like five-year-olds and unabashedly embarrass themselves in front of thousands of people. And we can’t wait to do it again!

– Ryan Wisniewski, baritone



9. The Newfangled Four (FWD)



10. ‘Round Midnight (MAD)

‘Round Midnight

After taking a year off, we set a goal to make the Top 10. But as a long-distance quartet, we knew that in order to achieve this ambitious goal, we would need to devote more time not only to rehearsing but to rehearsing the right way. After an inspirational coaching session with Rik Johnson at MAD Top Gun School, coupled with some sage advice from my colleagues at the Curtis Institute of Music, we realized that we needed to make significant changes to how we rehearse in order to make the most effective use of our limited time together.

When they called our name to sing first in the Finals, we jumped out of chairs and screamed so loud you could hear it down the Strip. That reaction was a combination of relief after several years of just missing it and satisfaction from having put in the hard work to achieve our goal. It was an honor and a thrill to perform two brand new charts by our own Wayne Grimmer in front of thousands of fans on Saturday night.

– Larry Bomback, tenor

Rooftop Records

From the street corner to the hotel rooftop, barbershop has always meant singing modern, popular songs. Since our first rehearsal, we’ve wanted to help preserve that tradition. We take songs from the karaoke stage to the barbershop stage, keeping an authentic approach from the original style.

In Vegas, we sang Bruno Mars, Michael Bubl , B.B. King, and Elton John. For next year, we’re adding songs by John Legend, Alicia Keys, and Tori Kelly. Our bass, Jackson, arranges most of our songs, and we love to feature our unique solo voices.

We have two music educators, an American Idol finalist, a Georgia Karaoke Champ, five college medals, a passion for innovative arrangements, a love for introducing barbershop to a new generation, a killer show package, and several openings for shows this year.

– Rooftop Records Quartet



11. Rooftop Records (SUN)



A big crowd learns "Resonance Matching" with Scott Kitzmiller and The Newfangled Four



Toronto Northern Lights



Harmony U-Vegas. One of the biggest International Convention perks was the chance to attend any of the 60+ sessions offered over the course of four days.



CEO Marty Monson fields a comment about the Society's new Strategic Vision



Members of the Wildcat Harmonizers teach how to run a successful youth barbershop program

8. Todd Kidder (T), Richard Brunner (L), Jason Dyer (Bs), Gabe Caretto (Br)
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 www.artisticlicensequartet.com, facebook.com/artisticlicensequartet

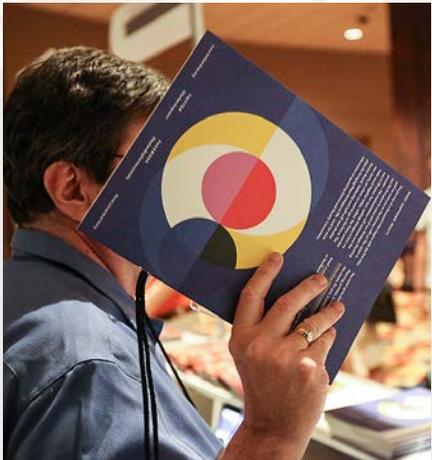
9. Joey Buss (T), Jackson Niebrugge (L), Jake Tickner (Bs), Ryan Wisniewski (Br)
 Ryan: tnquartet@gmail.com, (702) 767-1321
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10. Larry Bomback (T), T.J. Carollo (Br), Jeffrey Glemboski (Bs), Wayne Grimmer (L)
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 roundmidnightquartet.com, facebook.com/roundmidnightquartet

11. Chase Guyton (T), Dustin Guyton (L), Jackson Pinder (Bs), Jamie Breedon (Br)
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 rooftoprecordsquartet.com, facebook.com/rooftoprecordsquartet



"Queen Maker" Jean Barford conducts a Coaching Under Glass HU session with 2017 Sweet Adelines Queens of Harmony Frenzy



Best trend that hasn't happened yet. Let's hope Sean Devine's song-selection genius becomes just as imitated with **Throwback** as it is with his other quartet, 2008 champ **OC Times**. Judging by audience reaction to "Bumin' the Roadhouse Down," "All my Ex's Live in Texas," and "Two of a Kind, Working On a Full House," country music may be barbershop's most criminally under-utilized music genre. Here's hoping more groups get a hankering to check out the catalogs of country chart-toppers.



Fraternity of four ... and of one. Consider this: because chorus champions sit out two contest cycles, we essentially have three "current" champions at any given time. Of the current three, Justin Miller directs two of them. Only three other men have directed two different chorus champs: Lou Laurel (**Border Chorders/Phoenicians**), Greg Lyne (**West Towns Chorus/Masters of Harmony**), and Jim Miller (**Louisville Thoroughbreds/Southern Gateway Chorus**). In Vegas, Justin (**Masters of Harmony/Westminster Chorus**) became the first director to helm two champions concurrently.



The Music judges and Singing judges of Category 4 agree on only two things: (1) that they're both better than the Performance Category, and (2) that they all need lot of coaching from the Performance Category.

Expanded sound ... literally. Quartets were told far in advance that some extra mics would allow them to move around the stage much more than usual, and several groups took full advantage of the creativity it afforded. Especially big props to **Artistic License, Category 4, 'Shop-timus Prime,** and **Yonge Guns**. This innovation deserves "categorical" thanks to Barry Towner, the Performance Category Specialist; and Tim Brooks, lead of Category 4. As the amazing, long-time voluntary audio producer for every international contest, Tim pulled off the same excellent sound at triple the width.



12. Flipside (EVG)

Flipside

You circle the date on your calendar and then prepare for it all year. As a competing quartet, International is the peak of the year. As the time approaches, practices get more frequent. Performance, artistry, and unity take over where notes and phrasing leave off. Then, just two weeks before the day, our baritone, Tim, had a mild stroke. (He's doing fine now and on his way to a full recovery)! What to do: Scratch, or find a replacement?

After talking with the Society and getting their approval (A Big Thank You!) we decided to ask one of our coaches to step in. He had 8 days to learn our songs, on a part he hasn't sung before! Luckily our coach is Travis Tabares! He stepped in, learned the words and notes and on Wednesday he stepped on stage as a member of Flipside! Travis didn't need to learn Artistry as it oozes from him in everything he does. Thank you to Travis, and the BHS, for allowing us to be part of International and share our music with our barbershop family and friends!

– Kevin Stinson, bass



13. The Core (JAD)



14. Yonge Guns (ONT)

Yonge Guns

Yonge Guns started out as an experiment between three high school friends ... and Chris. Since beginning our venture into barbershop, we have longed to do one thing: deliver honest performances. This year we decided that for the three weeks a year that we compete, there are many more where we do not. We decided that if we were going to be honest, we would do it through every word, every note, and every sound that we created. We decided that a contest set is just a really short show set, so why treat it any differently? What we ended up with was probably the most fun that we've had on stage to date; a performance with the spectacle of a contest, but the pressure of a street corner rehearsal. Any rise in contest ranks that we may have experienced is purely a reflection of the work we put into being ourselves and we thank every single person who has helped us along.

– Greg Mallett, lead



15. Route 1 (MAD)



16. Gimme Four (MAD)

12. Mike McCormic (T), Paul Carter (L), Kevin Stinson (Bs), Travis Tabares (Br)
 Paul: Flipsidetet@gmail.com, 503-423-7849
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13. Stephen Denino (Bs), Michael Hull (Br), Joshua Van Gorder (L), Michael Nesler (T)
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 614-582-0430
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14. Chris Tanaka-Mann (T), Reuven Grajner (Bs), Greg Mallett (L), Jonah Lazar (Br)
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 yongegunsquartet.com, facebook.com/yongegunsqtet

15. Brandon Brooks (Br), Brian Schreiner (T), Scott Disney (L), Thomas Moyer (Bs)
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16. Paul Franek (T), David Ammirata (L), Will Downey (Bs), Joe Servidio, Jr (Br)
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 www.gimmefourquartet.com
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17. Clutch (SWD)



18. Pratt Street Power (MAD)



19. Reckless (BABS)



20. Late Shift (CAR)



21. BoomTown (CSD)



22. Blindside (BHA)



23. Frank The Dog (MAD)

17. Steven Keener (Br), Marcus Kang (Bs), Scott Hale (L), Charlie Lotspeich (T)

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www.dutchquartet.com, Facebook.com/dutchquartet

18. Ben Hawker (Br), Ed Schubel (L), Darren Schmidt (Bs), Vince Sandroni (T)

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19. Andy Foster (T), Duncan Whynates (L), Andy Funnell (Bs), Dale Kynaston (Br)

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20. Tim Martin (T), Andrew Myer (L), Bob Kendall (Br), Adam Winans (Bs)

Andrew: andrew.myer@gmail.com, 765-532-1552
www.facebook.com/LateShiftQuartet

21. Zane Sutton (T), Caleb Fouse (L), Shaun Whisler (Bs), Aaron Walker (Br)

Shaun: boomtownquartet@gmail.com, 785-550-6274
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22. Trent Lewis (T), Gareth Clarke (L), Tim Green (Bs), Michael Webber (Br)

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23. Timothy Knapp (T), Stephen Kirsch (Bs), Thomas Halley (L), Brian Lindvall (Br)

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Central Standard



Barbershop's busiest man.

Our theory is that there are identical triplets out there who share a common calendar and all answer to "Tony De Rosa." It would explain how the **Main Street** lead successfully obliterated the "keep it low-key" approach that most championship contenders take during contest week. In addition to rehearsing and performing with Main Street, Tony also rehearsed with and directed the **Tampa Herald's of Harmony** AND directed the **AIC Chorus** AND prepped for and delivered multiple performances as bari of 25th Anniversary champion **Keepsake**. He also coached top quartets and choruses that competed in Vegas, including silver medalist **Signature** and chorus champ **Masters of Harmony**.

It's probably just as busy at home for Tony (or "Tonies," if our hunch is correct), a full-time professional musician who maintains a busy coaching schedule while also directing and performing with Walt Disney World vocal groups, directing a top Sweet Adelines chorus, and directing and performing with professional a cappella group **Voctave**.





Quorum

Just what the doctor ordered. There are mic tests, and then there's when **Quorum** or **Stockholm Syndrome** test a microphone to the point that you hope the mic survives the tag. Every time they step on stage, you shake your head in disbelief at the combination of beauty and sonic power. Special kudos to their world-class leads. While Chris Vaughn and Jakob Stenberg are not trained medical professionals, you might consider checking their show schedule should you ever be diagnosed with a kidney stone. A couple of A-flat posts sung in the direction of your lower back should do the trick.



Stockholm Syndrome



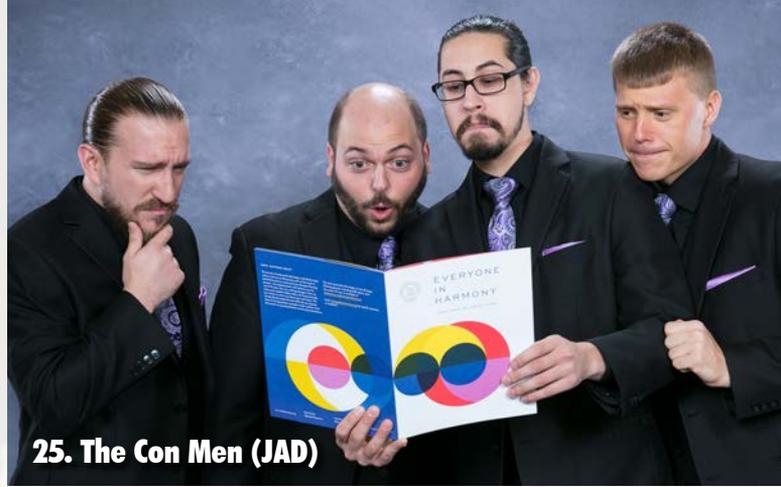
Best (and possibly their last) mic test. As **Rooftop Records** arrived on stage as mic testers for the quartet finals, the left side of the quartet looked a bit different, yet quite familiar. "Excuse me, sirs," bari Jamie Breedon said to the interlopers, "But we're used to singing with the younger Guyton brothers." "Well, you just got yourselves an upgrade," was the reply from Chad and Brandon Guyton, lead and bari of 2002 champ **Four Voices**. Their "kidnapped" brothers eventually found their way to the stage, but the prelude was only funny because the younger Guytons are clearly chips off the same block—there's no talent gap, to put it mildly. The highly original Rooftop Records looks poised to make a deep run in years to come.



Masters of Harmony



24. Midnight Croon (LOL)



25. The Con Men (JAD)



26. Harmonium (CSD)



27. Kordal Kombat (LOL)



28. Finest Hour (BABS)



29. Zero Hour (NSC)



30. Vintage Stock (CSD)

24. Josh Umhoefer (Br), Tim Zielke (L), Jake Umhoefer (Bs), Cody Whitlock (T)

Jake: midnightcroon@gmail.com, 262-719-0163
www.midnightcroon.com, facebook.com/MidnightCroon

25. David Strasser (T), Matthew Hopper (L), Brent Suver (Bs), Russell Watterson (Br)

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26. Michael Troyer (Br), Mark Fortino (L), Brian Bellof (Bs), Micah Jeppesen (T)

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27. Mark Halverstadt (T), Scott Veenhuis (L), Ben Israelson (Bs), Adam Helgeson (Br)

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28. Phil Cuthbert (Bs), Nick Williams (Br), Eddie Williams (L), James Williams (T)

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[Facebook.com/FinestHourQuartet](https://facebook.com/FinestHourQuartet)

29. Larry Lane (L), Ben Mills (T), Scot Gregg (Bs), Mark Rodda (Br)

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www.zerohourquartet.com, facebook.com/Zero-Hour-Quartet-418038184918544

30. Dan Rasmussen (Br), Sam Dollins (L), Reed Pattee (Bs), Andrew Rembecki (T)

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30. The Crew (JAD)



32. Fleet Street (CSD)



33. Boardwalk (DIX)



34. CHORD SMASH! (LOL)



35. Frontier (PIO)



35. 4.0 (EVG)

30. Paul Gilman (Br), Patrick Michel (L), Jared Wolf (Bs), Noah Campbell (T)
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32. Matt Suellentrop (T), Eeyan Richardson (Bs), Michael Bass (Br), Aaron Zart (L)
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33. Brad Hine (T), Mark Schlinkert (L), Marty Monson (CEO), Jared Carlson (Bs), David Calland (Br)
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34. Sam Sather (T), Erik Eliason (L), Scott Perau (Bs), James Estes (Br)
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35. Chris Cordle (T), Brandon Smith (Br), Cody Harrell (Bs), Aaron Pollard (L)
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35. Ted Chamberlain (T), Gavin Jensen (L), Ira Allen (Br), Tyson Jensen (Bs)
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4.0quartet.com, facebook.com/40quartet

37. Kevin Meyer (T), Tyler Wigginton (Bs), Seth Fetzer (L), Wes Short (Br)
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37. Maelstrom (RMD)



38. Up All Night (MAD)



39. Dream Machine (SNOBS)



40. Fuego (SUN)



40. Test Drive (ONT)



42. Drive (NED)



43. Showpiece (SWD)



44. Forecast (MAD)

38. John Ward (T), Dan Rowland (Bs), Cecil Brown (L), Joseph Hunter (Br)
 Joe: jhunna1@aol.com, 516-939-298
 Bigapplechorus.org, www.facebook.com/upallnightquartet

39. Torsten Buddee Roos (L), Emmanuel Roll (T), Oscar Sjöberg (Br), David Wijkman (Bs)
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40. Eddie Mejia (T), Albert Rico (L), Kevin Mendez (Br), Amos Velez (Bs)
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40. Mike McKim (T), Kevin Harris (L), Jean Sauve (Bs), Lee Sperry (Br)
 info@testdrivequartet.ca, 647-505-7609
 www.testdrivequartet.ca, facebook.com/testdriveq

42. Dan Allison (Br), Ray Johnson (Bs), Joey Constantine (L), Josh Beswick (T)
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 www.driveacappella.com, facebook.com/driveacappella

43. Phillip Zeagler (T), Daniel Zeagler (L), Chip Davis, (Bs), Geoff Kannenberg (Br)
 Daniel: danielzeagler330@yahoo.com, 318-381-2621
 www.ShowpieceQuartet.com, facebook.com/showpieceqet

44. Travis Murray (Br), Mike Fitch (T), Kevin Jones (Bs), Tyler Radley (L)
 Mike: MikeFitch@triad.rr.com, 336-462-8044
 www.ForecastQuartet.com, facebook.com/ForecastQuartet



45. Southern Company (SWD)



46. The Committee (ILL)



47. 'Shoptimus Prime (ONT)



48. The Hemidemisequaver 4 (PIO)



49. The Collective (CAR)



50. Speakeasy (JAD)



51. Lockout (BHA)

45. John Sifuentes (T), Micah Baker (Bs), Nick Ruiz (Br), Trevor Crawford (L)
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46. Matt Carlen (L), Mike Lietke (T), Brett Mulford (Bs), Kevin McClelland (Br)
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47. Michael La Scala (T), Michael Black (L), Tom Miffin (Bs), Joel La Scala (Br)
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48. Don Slamka (Br), Doug Morgan (Bs), David Bjork (L), Dave Ellis (T)
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49. Kipp Buckner (T), Adam Wheeley (Bs), Todd Buckner (Br), Derek Guyer (L)
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50. Matt Cook (T), Keith Parker, Jr (L), Terry Keith (Bs), Kerry Conrad (Br)
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51. Ash Schofield (L), Alex Morris (T), Ali Jamison (Bs), Stefan Pugliese (Br)
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52. Hanfris (SABS)



53. Upper Deck (PIO)



54. The Pine (RMD)



55. Cold Snap (SLD)

52. Jordi Forcadell i Mas (T), Juan Bertrand Castrodeza (L), Adrià Sivilla Ebrí (Bs), Gener Salicrú i Soler (Br)
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 www.thehanfrisquartet.com, facebook.com/thehanfrisquartet

53. Mark Wilson (T), Jamie Carey (L), James Masalskis (Bs), William Stutts, Jr (Br)
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54. Johnny Bugarin, Jr (Br), George Mammarella (Bs), John Treash (L), Keith Waldheim (T)
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55. Chris Raffa (T), Michael Holmes (L), Vinnie Girardi (Bs), John Morris (Br)
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Wildcat Harmonizers



Brothers in Arms

BRIAN LYNCH

Best performances everyone in Vegas saw (except us). Local television stations gave Barbershoppers a lot of air time the week we were in Vegas. Big kudos to **Brothers in Arms** and **Vintage Mix Quartet** for their performances on the rooftop of a television station, as well as additional performances by British quartet **PZAZZ**, Spanish quartet **Hanfris** and for the young members of the **Wildcat Harmonizers**.



Hanfris Quartet, from Spain



1. Masters of Harmony (FWD) • Santa Fe Springs, CA • Justin Miller

Masters of Harmony

We are honored to have performed well enough in Las Vegas to win the gold. We have so much respect and love for our brothers in harmony who sang on the competition stage that Friday. This was truly a humbling experience. We are committed to represent the BHS as champions to the best of our abilities.

We think the biggest factor for our success in 2017 was to finally understand who the Masters of Harmony are in this new era of barbershop. After transitioning to a new musical director in 2012, this enlightenment took time, soul-searching, trial and error, and growing pains.

We performed and scored well in 2014 in a very stiff competition and earned a silver medal. This was not a negative for the chorus, but the result

did not align with our past experiences. We went back to work to compete in 2016 and again faced tough competition. We repeated the same formula that worked for us so many times in the past, yet we ended up even farther away from our goal. We finally got the message; the Masters of Harmony must change. Our goal for 2017 was to evolve into what barbershop is today, and even go so far as to be on the cutting edge. The same style of music, presentation, and techniques that worked for us in the past were no longer applicable.

We decided to perform music that fit both our new image and that inspired our musical director, Justin Miller. Then we moved to a new vocal coach, Tony De Rosa, who made an extremely positive impact on our singing. We also challenged our perennial choreographer, Erin Howden, to come

up with new and fresh performance ideas—something the chorus had never done before; more dramatic and a little more Broadway. We put a lot of rehearsal time into making sure our performance aligned with the parameters of the new Performance category.

The focus on becoming a new version of the Masters of Harmony was embraced fully by each performer. To a man, we felt if we embodied the training, became the characters the music called for, sang up to our potential and put our very best effort on stage in Las Vegas, we would be happy and consider the journey successful regardless of our placement. As it turns out, we did accomplish these goals and we were rewarded with the win.

- Joe D'Amore, MOH Music Committee



2. Vocal Majority (SWD) • Dallas Metro, TX • Greg Clancy

Vocal Majority

A week of pure brotherhood. The first gathering of the Vocal Majority in Vegas was a call to join the **Masters of Harmony**, as they were inducting **Nightlife** into the MoH Hall of Fame on Wednesday. We wanted to be there for Patty Baker and the Nightlife and MoH families. I had traveled to Jeff Baker's Celebration of Life two weeks prior, and I could sense what a major loss this was for this great chorus. Now, we were celebrating an amazing quartet and a life well-lived.

The VM and MoH rehearsal rooms were adjoining, and as the week wore on, it was amazing to hear the men next door sing, laugh and sing more. It was apparent that it would take a special performance to compete with these guys!

The fact that VM was seeded first with the highest-ever district-level scores did not make us

the least bit complacent. We worked hard and had a lot of fun prepping for the "Vegas run." We got deeper than ever before at adding pure authentic joy and love in our performance. My take-away was that, while the VM mission is to touch lives, that doesn't cover what an audience expects out of this chorus in the context of a contest setting. People want the whole ride, from the depths to the climaxes ... the VM roller-coaster ride. We will learn from that, moving forward.

However, this was the Masters' week. And what a performance! They were totally on fire. You could sense the unbridled joy from each man on stage. We were all moved by the set and knew that this was a close contest. And the right chorus won.

After the announcement, we had a short debrief in our room. The guys were disappointed, but they were in a good place. We heard the noise building next door and wanted to

congratulate MoH in person, as they had done for us three years before. We walked in, and the chants of "VM, VM" and "MoH, MoH" blended into "V-M-O-H." How amazing!

Justin and I got to address each chorus, sharing lots of love and friendship. Then, we all gathered on the MoH risers to sing my dad's arrangement, directed by Justin, of "You'll Never Walk Alone." How perfect.

For VM, brotherhood was just getting underway. Saturday night, proudly wearing our silver medals, we got to stand on the same risers as the Ambassadors of Harmony and put on a performance called "Together, We Sing." The music of these 300 men reflected the inclusion, tolerance and love we all share in this amazing hobby. The men of AoH are so dear to VM. We even shared an afterglow with them on Saturday as we sang together, late into the night.

- Greg Clancy, director



3. Central Standard (CSD) • Metro Kansas City, MO • Rob Mance

Central Standard

Sometimes we have to pinch ourselves to make sure it's all real. This is the third year in a row we've finished as a medalist chorus, which still seems incomprehensible to the handful of men who started this chapter 10 years ago. Was there disappointment that we didn't win? Let us put it this way: Seeing your name on the scoresheet behind two of the Society greats in the VM and MoH, you take a deep breath and marvel at the idea that

you're even playing in the same league. This year's contest was slightly bittersweet because we will not compete in Orlando, but we are thrilled to headline the 2018 BABS convention in England instead. Additionally, we are honored to perform at the Southwestern ACDA convention in Oklahoma City in 2018—especially since 11 of our 67 members are music educators. We look forward to matching up against the best of the best again in 2019 and beyond!

Both of our song premieres, "Proud of Your Boy" (David Wright) and "Don't Rain On My Parade" (Patrick McAlexander) have special meaning to our group. It was all thanks to the hard work of director Rob Mance, assistant directors Andrew Rembecki and Dan Rasmussen, and coaches Gary Plaag, Marty Lovick, Sean Devine, Jeff Kready, David Wright, Carlos Barillo and Mark Hale.

--Jeff Wolff, 2017 Board President



4. Toronto Northern Lights (ONT) • Toronto, ON • Steve Armstrong & Jordan Travis

Toronto Northern Lights

This was a big year for the Northern Lights, Toronto, and Canada! 2017 marks the 150th anniversary of Canada's confederation, the 20th anniversary of TNL's formation, and most importantly to Canadian Barbershoppers, the 40th anniversary of the first gold medal for the Scarborough Dukes of Harmony. It also marked the final International performance for Steve Armstrong as director of TNL, before a passing of the baton to Associate Director Jordan Travis. So when Steve and David McEachern started planning, it was obvious that this would be the perfect year to do the "Dukes Tribute" concept that Performance Judge and friend Mike Louque had been pitching to them.

The first challenge was the music, and for both songs the idea was to honour the Dukes' material from their gold medal years, but to spin off in new directions. In prior conversations, David Wright had suggested reworking Ed Waesche's "Smile Medley" from 1980, so David created Smile Medley II, folding 1977's "Keep Your Sunny Side Up" into the mix. Meanwhile, Steve went to work revamping the 1977 ballad "Who'll Dry Your Tears." Much was retained from Dennis Driscoll's original arrangement, in-

cluding the simple and elegant tag, and Steve's update was an instant hit with the chorus.

Then David McEachern and Pat Brown went to work studying videos of the Dukes, to design choreography that included many of their signature moves. TNL isn't known for their precision choreography, and with hat routines and tearaways, this set was nothing but! Every man stepped up to the plate, knowing that honouring those great choruses of the past meant living up to the Dukes' impeccable standards.

Finally, none of this would have been as effective without including the trademark green look of the Dukes. Long time TNLer (and former Dukes gold medallist) Bruce Marchant discovered a storage space at the Dukes rehearsal hall that contained a treasure trove of green vests and ties, and Bruce's apparel business provided the rest. He also purchased and painted those iconic bowler hats and created the larger-than-life posters of himself and the other two original Dukes who were featured in the performance.

Recreating the spirit and style of a bygone era of barbershop was a risk, but as TNL gave their final tune-up performance at home in front of Ray Danley, Ron Whiteside and many other

1970's Dukes, we discovered how big the emotional payoff could be. TNL took that sentiment to the stage in Vegas, and were thrilled that the audience was with us all the way!

-- Steve Armstrong, John Mallet





5. Parkside Harmony (MAD) • Hershey, PA • Jay Butterfield & Sean Devine

Parkside Harmony:

Personal Preparation. Much of our ensemble success is a product of the individual preparation that happens between rehearsals. We enjoy ongoing recording requirements to provide real time feedback to each member, giving the Music Team a constant pulse of the chorus.



Each member submits a track, and gets a track in return. We also provide educational opportunities and development tracking (continuing education) for each member to improve their own singing and performance levels. A healthy presence of coaches continues to challenge and inspire us.

Vision. Performance drives the Music and Singing. Finding vehicles that unlock that potential is key. The emotional message of our music is shared through each performer, while not restricting them with too many 'planned' moves. We seek to connect on a

personal level with each audience member.

Selfless Culture. The team strives to be servant-leaders. There are no accolades, no awards, just the satisfaction that every member is pulling his weight and contributing to the artistic product. Our leadership is focused on being open and willing to change and adapt as the need of the ensemble achieves deeper levels of performance. There is also an expectation of having no expectations. We say, "forget everything you expect this to be ... because this is like nothing any of us has done before."

– Parkside Harmony Music Team



6. Sound of the Rockies (RMD) • Denver Mile High, CO • Mark Hale



7. Great Northern Union (LOL) • Hilltop, MN • Doug Carnes



8. Kentucky Vocal Union (CAR) • Elizabethtown, KY • Aaron Dale



9. Fog City Singers (FWD) • Barbary Coast, CA • Chris Lewis

Fog City Singers

Our mission is to create a close fraternity of musicians; to apply diverse, world-class resources to the barbershop style; and to revolutionize how barbershop music is performed and appreciated. We believe any success we have in contest, including our surprising 9th-place finish, is the result of our work in support of our mission.

Creating and cultivating our fraternity involves contending with other San Francisco-based groups vying for talented singers' time, so an excellent musical experience is neces-

sary to thrive. A thorough audition ensures that our members are surrounded by musical peers, and seasonal scheduling keeps singers (and audiences!) engaged with around 25 new songs per year.

We've augmented our internal team with world-class resources, including top BHS coaches, directors of local groups like Chanticleer and Musae, and Stanford University faculty. These diverse experiences continue to play a key part in our musical and fraternal successes.

Revolutionizing how barbershop is per-

formed and appreciated is a tall order, so we were excited when we learned there would be hand-held mics available in Vegas. We jumped at the opportunity to try something new by featuring soloists on an empty stage.

We're excited to be part of a great barbershop revival in The City By The Bay, and look forward to injecting a bit of San Francisco into the international barbershop scene, as well.

— *Jamie Bedford, Julian Kusnadi, Mike Louque*



10. Voices of Gotham (MAD) • Hell's Kitchen, NY • Bill Stauffer



11. Saltaires (RMD) • Wasatch Front, UT • John Sasine

Saltaires

Two years ago, the Saltaires were on the brink of hanging up the pitch pipe. After two decades of Top-20 finishes at International, fatigue had set in, and the energy and excitement for the process (and certainly the product) seemed to have been lost. A chorus that once had put 60-80 men on the risers had dwindled to just 19 singers at the 2015 RMD Contest. That small ensemble missed qualifying for the 2016 international contest by one point, and the letdown sparked a resurgence in the chorus

and a resolve to do things differently.

Assistant Director Kenny Wisner proposed to shorten the commitment to the chorus from what can seem a lifetime to just a nine-month "season," similar to the approach of many other area choral organizations. The Saltaire season starts the first week in January and ends after the Fall RMD Contest. This leaves almost three months for the men to rest and rejuvenate for the next season. During this time, each member is re-auditioned by the music committee to make sure he is clear on the high vocal standards of

the chorus, and is re-interviewed by President Jerry Lynch to see if he is still willing to help shoulder the other responsibilities of chapter operations. Such singers are RAW - Ready, Able, and Willing. This year in Vegas, we returned with 41 members to the contest stage!

Among those RAW singers are six current and former members of the Mormon Tabernacle Choir, including John Sasine, director of the Saltaires and lead of 1996 champ **Nightlife**.

— *John Sasine, director*



11. Heralds of Harmony (SUN) • Tampa, FL • Tony De Rosa



13. Southern Gateway Chorus (JAD) • Western Hills (Cincinnati), OH • Jeff Legters



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



15. The Alliance (JAD) • Greater Central Ohio • David Calland



16. SmorgasChorus (CSD) • South Central Kansas, KS • Matthew Webber



Anybody (?) can do it. One of the great uptune performances in contest history was **Toronto Northern Lights'** silver-medal winning "Alabama Bound" in 2002, a frenetic David Wright chart that other top groups had passed on because it was too challenging. We don't remember hearing it again until Vegas, where the **Great Lakes Chorus** somehow made the arrangement seem accessible to us mere mortals who breathe more than once per song. You know how every judge and coach discourages even very competent groups from trying championship-level arrangements, saying only high-level groups can make them sound good? Remind them that sometimes, even a humble A-level perennial district champ/24th best chorus in the world can handle some tough songs, too!



Storm Front



Crossroads



Forefront



Instant Classic

Asking for a teensy little tweak. Big props to the Association of International Champions for yet another exhilarating show that reminds us what the word "champion" really means. But even the best shows can benefit from feedback, so here you go: we'd be happy if the AIC Show were a bit longer. Say, maybe a day longer.

In terms of scheduling, perhaps this suggestion is a little bit impractical. (Okay—it's a lot bit impractical.) But we've got to find some way to get more than 2-3 songs per convention out of groups like **Vocal Spectrum** (2006) or **Crossroads** (2009). Trust us, nobody's looking at their watch while **Masterpiece** (2013), **Instant Classic** (2015), or **Forefront** (2016) are on. Maybe we could just add another half day to the convention so that we could spend all of Thursday listening to full show sets from all our idols. We could have watched a whole session of **Keepsake** (1992), but why not do that next year when **The Gas House Gang** (1993) gets its 25th Anniversary honors?

Humor us on this. And speaking of "humor," the show can still finish on time as long as the schedule gives **Storm Front** (2010) a couple of hours to finish their two songs.



Masterpiece



Vocal Spectrum



Keepsake



Sound of the Rockies

READ PHOTOGRAPHY



Great Northern Union

READ PHOTOGRAPHY

Too Darn Hot. As they have for many years, the **Sound of the Rockies** and **Great Northern Union** delivered refined, medal-worthy performances. Any year but 2017, we wouldn't have had to qualify them as medal-worthy. Historically, their respective 90-something scoring averages should have easily placed them in bronze and even silver territory. But the deepest international chorus field of all time (an unprecedented 26 A-level choruses in 2017) illustrates a basic fact: *Singers can't play defense.* The only group you have the power to beat is last year's version of you. Compared to 2016, SoR moved up in quality and in score, while GNU keeps singing like the elite chorus they've been for decades. Watch their performances on YouTube: they're something special, especially when you put away the score sheet.



Always just one of the guys. Mike Rowe spent a few days with us in Vegas, mostly under the radar because he wanted to enjoy the convention primarily as a Joe Barbershopper. The TV host, narrator, online personality, and blue collar job booster tagged late into the evenings. He finally went public on Saturday, first putting on a Harmony U session and then accepting his Honorary Membership in the BHS later that evening.

Mike is a lot more famous than he was the last time he sang on a barbershop contest stage, 35 years ago as a teenager quartetter competing with **Chorus of the Chesapeake**. And now he's got enough clout to stand in at bass for no less than 2016 champ Brian O'Dell of **Forefront**. (And as a past Baltimore Opera bass, Mike showed off some serious pipes.) Mike had so much fun that he released a special podcast to his millions of Facebook followers wherein he talked about the convention re-released his story about how music educator/Hall of Fame Barbershopper/off-the-charts character Freddie King changed the course of Mike's life through barbershop harmony. Listen at bit.ly/rowefredking.



Far more than cute. Here's proof that even young kids can excel at four-part harmony. Youth quartet mic tester **Elementary Mix** featured a second grader on lead, third graders on bari and tenor, and an eighth grader on bass. They're already solid—can you imagine what they'll sound like by, say, high school? All are also members of the **Wildcat Harmonizers**, who were featured in the 2016 Youth Chorus Festival and the 2016 Saturday Night Spectacular.

Sound of Illinois

Las Vegas was our 10th straight international representing Illinois, all under Terry Ludwig, now in his 16th year as our director. Impressive on two counts: we include any man who wants to sing, and our leader is virtually voiceless.

Terry has spasmodic dysphonia, meaning the vocal chords receive bad info from the brain, causing his voice to sound like a bad phone connection. A month before Las Vegas, he found a surgeon who's corrected the condition with a 90 percent success rate. So

he's headed to L.A. in October.

To help with expenses, a group of friends arranged a benefit concert in Bloomington (without asking Terry). In a matter of days, **After Hours** Tenor Tim Beutel (our assistant director) lined up five Illinois choruses (**Bloomington, Northbrook, West Towns, and Sweet Adelines Vermillion Valley Show Chorus** and Springfield's **Sound Celebration**) and seven quartets, including After Hours (third-place international medalists). The Voices For Terry concert Aug. 27 was free, with a free will offering. Facebook spread



For more than 34 years, Shaun Ennis of Calgary, Alb., has worn his passion for barbershop harmony on his sleeve, including (and especially) when he doesn't have any sleeves.

the word quickly, offering a contribution site for those who couldn't come: <https://www.gofundme.com/voices-for-terry>. The site is still open. That concert alone raised more than \$18,000.

We'll keep everyone informed of the proceeds and Terry's procedure through our Sound of Illinois Chorus Facebook page. Many thanks to those who responded. Another amazing testament to the love shared among so many Barbershoppers.

— Jim Stahly, Chorus Historian



17. Northwest Sound (EVG) • Bellevue, WA • Ken Potter

Northwest Sound

After a week bemoaning our accursed fate at drawing the lead-off spot in the chorus contest, we came to appreciate that almost every competitor has endured this at some point, so there were ample opportunities to connect to the audience over this shared experience by making it the central theme of our package. Lyricists Dan Keating and Ira Allen thought that "The Impossible Dream," with its aspirational message of never giving up despite all odds,

seemed ripe for parody, and our director Ken Potter created our fabulous new arrangement. Chorus member and rising star arranger Matt Astle brilliantly added a snippet of Edvard Grieg's "Morning" from the Peer Gynt Suite to communicate our on-stage awakening.

The aha moment for our second song came in a music team meeting when we joked, "After our opening song, we should just declare ourselves champs then sing our swan song." We all laughed uproariously but

didn't really take the ridiculous idea seriously. Happily, we soon did. Matt composed an original introduction inspired by David Wright then arranged parodies of "We Are the Champions," "For Once in My Life" and "My Way" to express our joyous, if short-lived, ride. Chorus member Rob Mitchell designed most of our staging/choreography, while George Nowik, another member, choreographed the fun samba dance.

— Dan Keating



18. Atlanta Vocal Project (DIX) • Atlanta Metro, GA • Clay Hine



19. Voices Incorporated (EVG) • Pacific Northwest, WA • Travis Tabares



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



21. Midwest Vocal Express (LOL) • Greendale, WI • Josh Umhoefer



22. Pacific Coast Harmony (FWD) • La Jolla, CA • Royce Ferguson



23. Circle City Sound (CAR) • Greater Indianapolis, IN • Theo Hicks

Circle City Sound

We began planning for our "Hero" set 18 months ago, and it all came from two main ideas... the first being our fascination with superheroes and their extraordinary powers, and that true heroes are found in everyday people going about their everyday lives. So, we decided to merge the two ideas together ... We decided to use the vehicle of a father and son to bring the two themes together.

Joe and Joey are father and son in real life, and the first choice for the "father and son" pairing. We worked with Patrick McAlexander

to construct the medley, which would utilize superhero theme songs and parodies, and Kyle Kitzmiller arranged the ballad, Mariah Carey's "Hero," which contained the theme of the entire package in the line "Then you'll finally see the truth - that a hero lies in you." We had a lot of fun putting all the props, costumes, and storyline together, but it was our joy to share our strong belief that the hero lies in the everyday people.

Funny story: we actually ran into quite a bit of copyright clearance issues trying to clear the theme songs for the medley, but Patrick found some clever ways around most of them by paro-

dying other well-known songs, like "Kryptonite" for Superman, and "Piano Man" for Spider-man, etc.



24. Great Lakes Chorus (PIO) • Grand Rapids, MI • Jamie Carey



25. Coffontown Chorus (BABS) • Bolton, England • Neil Firth



26. Voices of California (FWD) • California Delta, CA • Gabe Caretto & Ron Black

Voices of California

We were eager to do a set that would make the audience laugh and also touch them, modeled after the Veggie Garden set Toronto did a few years back. We settled on a subtle, understated ... err ... slightly ... Okay, extremely over-the-top set based on the Knights of the Round Table. Because what screams “heartfelt” more than men with armor, swords and sweat? From those little seeds (and parody writer Rich Brunner’s mind) sprang a huge arrangement of what felt like 92 songs, which we fondly named “The Epic Knights Medley.” After stitching it all together,

our Director Gabe Caretto felt it needed a little more splash to kick it off. We reached out to our friend (and ace arranger) James Morgan, to see if he could add “oomph” to the front. We ended up with an MGM timpani-inspired fanfare that launched into a slightly bastardized version of an irreverent tune from *Spamalot*. Dancing AND Singing! A particular highlight of the set was the slow-motion joust set to *Charots of Fire*. All of this was put together by our amazing Visual Performance Director, Amberlee Prosser. For the second song, we chose Clay Hine’s absolutely gorgeous arrangement of “If

Ever I Would Leave You”, as an homage to the musical *Camelot*.

– Rich Brunner



27. Vocal Revolution (NED) • Concord, MA • Daniel Costello



28. Carolina Vocal Express (NSC) • Rocky Mount, NC • Dale Comer



29. Sound Connection (BHA) • Gold Coast, Australia • Andrew Howson



30. Upstate Harmonizers (SLD) • Mohawk Valley, NY • Dr. Rob Hopkins



The Newfangled Four



'Round Midnight



Reckless

Mic testers no more (we hope).

Since their 2009 debut, the men of **'Round Midnight** have been the coolest cats on stage. After four consecutive 12th-place finishes, they finally sang two songs on a Saturday night as 11th-place mic testers during the 2015 finals. After skipping 2016, this year they finally made it into the top 10. **The Newfangled Four** used their 2016 finals mic test to show the world that they are one of our most entertaining quartets, and were even funnier in Vegas on their way to the finals. And **Reckless** became the first-ever British semifinalist quartet after earning 21st-place semifinals mic tester duties in both 2015 and 2016. #yestheycan

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1. Flightline

Flightline

After being six points away from winning the YBQC last year, we knew we wanted to come back even stronger. However, our baritone, Cody, told us his plan to step down to focus on school, leaving us a man short. Luckily, our friend John Sifuentes suggested Marcus Kang from Texas as a replacement. We sent a lot of messages back and forth and sang together for the first time at Midwinter. He fit in instantly, and our local quartet suddenly became long-distance.

It was Kyle and Marcus' last year of eligibility, so to make the most of it we set up a lot of sessions with our coaches (Will Harris, Sam Papa-george, and Royce Ferguson) and worked our butts off for 6 months crafting our set. All our hard work paid off and we finally achieved the goal we set for ourselves five years ago. We are so honored to be your 2017 YBQC Champions and look forward to sharing our love of barbershop.

– Kyle Williamson, bass

Ohana Means Family

The four of us met and became good friends through years of hanging out at International, HU, Midwinter, etc., and in the fall of 2015, we decided to give singing together a shot. When we started, we were living in three different states, and since then that number has turned to four, so we get together for a weekend every month or two for rehearsal, ping pong, beer, and lots of board games.

Our name is a quote from the Disney movie *Lilo & Stitch*, and it represents how important our quartet family is to us. That includes our families, girlfriends, friends, coaches, hosts for rehearsal weekends (shout-out to the Hines and the Penningtons!), and everyone we've had the opportunity to sing for.

Unfortunately this was our last year competing together, as Robby aged out and some of us have regular quartets in the works already. However, we had a blast throughout the journey, and we will always be "Ohana"!

– Patrick McAlexander, tenor



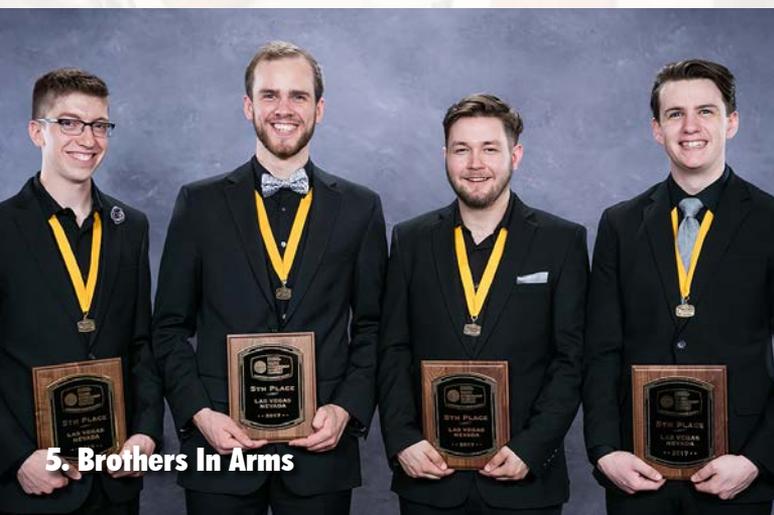
2. Ohana Means Family



3. Blindside



4. Eclectones



5. Brothers In Arms

1. Marcus Kang (Br), Kyle Williamson (Bs), Daniel Huitt (L), Oscar Sotelo (T)

Kyle: flightlinequartet@gmail.com; facebook.com/flightlinequartet

2. Kevin Mendez (Br), Ryan Modrall (L), Robby Black (Bs), Patrick McAlexander (T)

Nashville, TN; Houston, TX; Madison, WI; Miami, FL
Patrick: pmacarrangements1@gmail.com
facebook.com/OMFQuartet

3. Trent Lewis (T), Gareth Clarke (L), Michael Webber (Br), Timothy Green (Bs)

Trent: trentlewisau@gmail.com

4. Mario Yniguez (Br), Garrett Stilwell (T), R.j. Esquivias (L), Brady Larson (Bs)

Mesa Community College, Arizona State University
Mario: marioyniguez@gmail.com
facebook.com/eclectones

5. Kevin Juliana (T), James Isley (L), Jordan DuBois (Bs), Michael Duca (Br)

Central Penn College, Messiah College, Millersville University, Stockton University
James: brothersinarmsquartet@gmail.com
Brothersinarmsquartet.com, facebook.com/BrothersInArmsQuartet

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6. Frontier



7. On Point



8. The Reunion



9. Sound Hypothesis



10. Tradition



11. Millennial Falcons



12. Greenlight

6. **Chris Cordle (T), Cody Harrell (Bs), Aaron Pollard (L), Brandon Smith (Br)**
Schoolcraft College, Eastern Michigan University, Michigan State University
Aaron: aaronpollard2315@yahoo.com

7. **Timothy Keatley (Br), Daniel Pesante (L), Gavin Andrews (T), Alexander Burney (Bs)**
Florida State College at Jacksonville
onpointquartet@gmail.com, facebook.com/onpointfw

8. **Nick Ruiz (T), Travis Roy (Bs), Francesco Logozzo (L), Rodrigo Alvarez (Br)**
Texas Christian University, Boston University, Brandeis University
Francesco: gklogozzo@gmail.com

9. **Arun O'Sullivan (Br), Alex Moore (Bs), Conrad Godfrey (L), Ehsaan Shivarani (T)**
London, UK, hello@soundhypothesis.com,

facebook.com/soundhypothesis

10. **Doug Beach (Br), Cory Britson (L), Tyler Horton (Bs), Lance Fisher (T)**
Messiah College, Temple University, Towson University, Salisbury University
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facebook.com/traditionqtet

11. **Will Baughman (Br), David Breen (Bs), Kevin Clark (L), Zac Coleman (T)**
Bowling Green State University
Will: wbarrangements@gmail.com

12. **William Rogers (Br), Christopher Cutler (Bs), Sebastian Massa (L), Louis Jack Ades (T)**
University of Hartford, UMass at Amherst, Tufts University, Fordham University
Sebastian: sebastian.massa2@gmail.com
facebook.com/GreenlightQtet



12. California Kid



14. Minor Details



15. The Tune Squad



16. Singularity



16. Western Harmonics



18. Spontaneous Chordbustin'



19. Gateway

12. Caleb Hayes (Bs), Kyle Snook (Br), Stephen Goldman (L), Dalton Hughes (T)
Belmont University; Kyle: kyletsnook@gmail.com

14. Jeffrey Ariens (T), Tyler VanDyke (L), Jonathan Fortino (Br), Kevin Currier (Bs)
Jeffrey: jeffrey.ariens@gmail.com
facebook.com/MinorDetailsQuartet

15. Eric Schmidt (Br), Dean Moore, II (Bs), Tyler Dohar (L), Jonathan Lang (T)
Youngstown State University, Bowling Green State University, University of Illinois- Urbana-Champaign
Dean: tunesquadquartet@gmail.com

16. Stuart Gagnon (T), Matthew Hart (L), Nathaniel Hart (Bs), Stephen Gagnon (Br)
Utah State University, Brigham Young University (Idaho), Borah High School, Brigham Young University
Stuart: stuart.smile16@gmail.com

facebook.com/SingularityQuartet

16. Dallas Halvorson (T), Rhett Roberts (Bs), Kevin Palmer (L), Chris McCuddy (Br)
Rocklin High School, California State University (Sacramento), California State University (Chico), California Delta, Frank Thorne Chapters: Far Western District
Chris: barberchopin96@gmail.com

18. Garrett Reese (T), Taylor Gierhan (L), Luke Bender (Bs), Derek Richard (Br)
Pius X High School
Derek: derekr@neb.rr.com

19. Brandon Rauch (T), Noah Salama (L), Dan Krackhardt (Bs), Josh Gongaware (Br)
University of Pittsburgh School of Public Health, Ithaca College
Brandon: rauchbrand@gmail.com
facebook.com/gatewayquartet



20. The Aggienizers



21. Polaris



22. Rebels of Rhythm



23. Bass-ically

20. Kevin Krawczynski (T), Aaron Daniel (L), Corey Bowers (Bs), Alan Putnam (Br)
Texas A&M University
Alan: alan_putnam@att.net; www.singincadets.com, facebook.com/singincadets/

21. Max Madlambayan (Bs), Ryan McCord (L), Patrick Parker (Br), Alex McCord (T)
Coppell High School, New Tech High School
Charlie Lotspeich: Clotspeich@coppellisd.com

22. Sidney Cubbon (Br), Truman Littler (Bs), Nick Dobson (L), Tyler Hare (T)
Oil City High School
Steve Luxbacher: sluxbacher@mail.ocasd.org

23. Jaden DeFields (T), Ram Valkalanka (L), Justin Galloway (Bs), Kolton Burgess (Br)
Bloomington High School
Jaden: jdefields@gmail.com



Main Street

Disaster averted. On Saturday afternoon, a major fresh-water pipe burst in Planet Hollywood, threatening to close our performance venue and ruin the biggest evening in barbershop. With most elevators and escalators closed, Planet Hollywood guests could find neither an open elevator or a stairwell not filled with water. Our livestream and video crews scrambled to protect equipment in the Axis Theater from water that was cascading from ceilings and down stairwells. Workers began setting up chairs in a Bally's ballroom for a contingency quartet contest venue. Meanwhile, thousands of Barbershoppers crowded outside the Axis Theater entrance awaiting news and, like only we can do, started an impromptu MegaSing almost by reflex. Due to heroics on many levels, the show went on without another hitch, somehow less than an hour late.



In a whole new league. Of the six **After Hours** songs, which was the best? The weakest? (Answers: All of them/none of them.) Already a long-time audience favorite and multi-year finalist, somehow After Hours made a huge leap in every dimension of performance. By the time they finished their first song, "Butter Outta Cream" (also the contest's best toe-tapper), the buzz rapidly changed from "I hope they medal" to "How soon will they win?"



Lightning strikes twice. We had advertised that the 2017 chorus contest could top the 2014 contest (also in Vegas) as the most epic ever. This time, the **Masters of Harmony** topped the **Vocal Majority** instead of vice-versa, but which year was best? Depends on who you ask. Statistics lovers may point out that the 2017 contest saw higher scores and even more super-elite choruses. Others may point out that

2014 had more singers, more elaborate sets, and A LOT more zombies. (In contrast to 2014, **Kentucky Vocal Union** instead brought back from the grave authentic 1970s polyester garb for the best—and possibly only—disco set in contest history.) Those who are partial to the year that brought us zombies, pirates, and snowball fights have to duke this one out with the very satisfied fans of a 2017 contest that was "Too Damn Hot."



How high is the sky? It's fitting that on the 25th Anniversary of their championship as bari and lead of **Keepsake**, Tony De Rosa and Joe Connelly stand together again at the pinnacle of competitive quartetting—the only two men to win four international gold medals, two of which they earned together.

Both are the sons of famous Barbershoppers, and in the 1980s they were both widely considered to be prodigies. By the time Tony finished grade school, he was already getting serious buzz as a Sunshine District quartet competitor; Joe was not far removed from high school when he was already a top lead who was knocking at the door of an eventual gold medal with **Interstate Rivals** (1987).

Back then, the sky seemed to be the limit for the two. Few could have imagined how high. (Only a handful of men had previously won even two gold medals.) But it turned out that the only thing bigger than Tony and Joe's talent is their work ethic and competitive drive. In retrospect, it was only natural that two

such kindred spirits would find each other and break records together.

In their 1992 championship, 19-year-old Tony became the youngest-ever gold medalist, and Joe won his second championship at only age 27. Eight years later, with **Keepsake** retired but still one of the Society's most popular quartets, Tony and Joe again won with **PLATINUM**, posting a scoring average that continues to be the record for our modern contest system. Tony, who many consider the best baritone of all time, switched to singing lead and won a championship with **Max Q** (2007). He debuted with **Main Street** in 2011, again at lead, the year Joe won his fourth gold as lead of **Old School**.

In Vegas, Tony notched an achievement that may never be equaled: he has now won a championship in his teens, 20s, 30s, and 40s. How high is the sky for Tony? Should **Main Street** ever hang up the tap shoes, only a fool would bet against Tony adding another gold medal in his 50s.





We've been down this road before.

1980 champ **Boston Common** famously spent a lot of years winning with contest audiences, but walked off the stage six times with bronze hardware, plus one silver medal. The Common made no secret that they thought the judges were being very stingy with the scores, and that the judging system wasn't delivering due credit to their unconventional brand of excellence.

After years of finishing lower than expected, they decided to compete one last time and then quit the contest system for good, no matter the result. They didn't announce their intention, but prepared a special last song to serve as a Valentine to all their audiences—and as an exclamation point to the quartet's competitive career.

Later that night, the quartet members were surprised to *not* hear themselves announced as bronze or silver medalists. Perhaps they had prepared themselves for an evening of accepting condolences for "what might have been" before continuing their show career as one of the best quartets ever, contests scores be damned. Instead, they finished the night with all the judges finally on the same page, gold medals around their necks, and a legacy never to be forgotten.

Replace "Boston Common" in the above paragraphs with "**Main Street**," subtract the silver medal, and you have 2017's story as well.

Is it possible that the brand-new Performance Category was better calibrated than the retired Presentation Category to reward Main Street's unique brand of amazing? If so, it would be hard to prove based on the 2017 scores. Watch the performances again and forget what the judges may or may not have done differently. Forget Tony's funny but partly-serious on-stage thank-you to 2016 silver medalist **Lemon Squeezy** for sitting out this year. The only group responsible for making Main Street our 2017 champion was Main Street. They had long been behaving and performing like champs, and now their place in barbershop history is assured forever. ■





MIDWINTER
 ORANGE COUNTY, CA 2018
 BARBERSHOP HARMONY SOCIETY
 Jan 16-21, 2018



Get to know Costa Mesa at Midwinter 2018

Most people outside of Southern California have never heard of the city of Costa Mesa, but we're betting you'll never forget this upscale slice of Orange County that's hosting our Midwinter Convention.

Join us for our more laid-back convention, where Youth and Seniors headline two big events that will be only a four-minute walk between the headquarters hotel and the breathtaking Seger-



strom Concert Hall. Watch for details on the Youth and Seniors Chorus Festival, as well as the International Seniors Quartet Contest.

While you'll have plenty of time for tagging and sight-seeing, you'll definitely want to make time for two big shows on Thursday and Saturday Night. How big? In addition to all the A-list performers already announced,

there are some other big surprises to come! ■

Thursday Evening Show • Youth and Seniors Chorus Festival • Harmony University International Seniors Quartet Contest • Saturday Night Show

Register and book hotels at www.barbershop.org/orangecounty



Famed quartetter/war hero sings at his own wake

Johnny Wearing, 92, received the worst kind of news this summer—that he would not win his latest battle with liver cancer. Trying to deal with the reality that he had months or possibly only weeks to live, he spoke with fellow Barbershopper Matt Seely. Matt pointed out to the 62-year Society member—all 62 with the **Grosse Pointe, Mich., Chapter**—that this bad news also afforded Johnny an opportunity few people get: The chance to say goodbye to all his family and friends.

Three weeks later, using funds that would have normally gone to a funeral luncheon, Johnny instead hosted a wake with more than 100 friends, including dozens of Barbershoppers. A Pioneer District Hall of Fame tenor of about 40 quartets, Johnny was a cheese salesman until only a few years ago, who got up at 4:30 a.m. every day to visit area supermarkets. In his youth he was WWII hero who served 35 missions as a B-17 tail gunner. Many children of his crew mates were also in attendance.



KIMBERLY MITCHELL, DETROIT FREE PRESS



The *Detroit Free Press* sent a reporter and photographer to cover this unusual event, where Johnny sang, celebrated and shared stories with friends. He spent the afternoon saying thank-you and goodbye to dozens of friends. His final song that included all the guys? “That Old Quartet of Mine.”

Read the *Detroit Free Press* article and see more pictures at bit.ly/jwearingwake.



GOLFING FOR A GREAT CAUSE. Minnesota’s Elk River Golf Club hosted 104 golfers (mostly barbershop singers and fans) for the tenth annual Barbershop Harmony Open on August 7. This year the Open was a key event for the Harmony Foundation Jim Richards Challenge, an idea hatched by Harmony Foundation Regional Director Jim Clark, lead of 2010 champ Storm Front.

Appearing at the open was 1985 LOL District champ HarmonyWorks, which sponsored the first HarmonyWorks Open, that went on to raise tens of thousands of dollars for the Make-A-Wish Foundation. In 2008, the event changed leadership and became the Barbershop Harmony Open, sponsored by The Friday Lunch Bunch That Meets On Thursday (TFLBTMOT). This year saw nearly \$12,000 raised for the Jim Richards Challenge and Harmony Foundation.



On short notice, The Vocal Majority used its considerable marketing resources and strong reputation in the Dallas area to draw a large audience of fans and other concerned Texans.

Vocal Majority quickly organizes benefit concert that raises \$42K for Hurricane Harvey relief

When Hurricane Harvey hit the Texas Coast in late August, the men of the Vocal Majority went into action. We knew we wanted to assist in some way, to assist the families in the South Texas region who were so negatively impacted by the storm. A benefit concert seemed to be the best way to help.

“Touching lives is the primary mission of the VM,” said Greg Clancy, Musical Director. “Our constant objective is to comfort people with our music. This horrific circumstance translated into an opportunity to help others in a very tangible way.”

The concert came together quickly. After considering several venue op-

tions, we decided to partner with White’s Chapel United Methodist Church in Southlake, Texas. White’s Chapel is a mega-church in the DFW area with a vibrant music program and staff of very caring people. Within 10 days of Harvey’s landfall, the performance was on, as we sang to a full-house of nearly 1,500 people in the White’s Chapel Sanctuary.

No admission was charged, but donations came in the form of a love offering, as the VM sang “How Great Thou Art.” \$35,000 in cash was contributed, while an additional \$7,000 came in through online donations during the live-stream of the event.

The Vocal Majority gave away CDs to help encourage donations.

The concert was a dream come true for VM’s Executive Musical Director, Jim Clancy. He and his wife, Judy, are members of White’s Chapel, as are VM members Rich Cunningham and Gary Hennerberg. Hennerberg sings in the WC Choir and helped coordinate the efforts of both groups.

Talks are already in the works for a future concert combining both the Vocal Majority and White’s Chapel music programs that will benefit another cause.

– Gary Hennerberg,
VM Director of Marketing

Certified Leadership Facilitators are trained and making a difference, chapter by chapter

As part of the Healthy Chapter Initiative, the Society’s Certified Leadership Facilitators are strengthening chapters and districts through leadership training and communication. To learn how they can strengthen your chapter, go to bit.ly/hcifacilitators. 18 of the 20 appear here: L-R, from top: Bob Cox, Antonio Lombardi, John Donehower, Judd Orff; Trenton Ferro, Craig Johnson, Bev Greene, Steve Kirch, Karl Chapple; Wendell Glass, Christian Hunter, Ric Keaster, Charlie Metzger; Terry Reynolds, Greg Caetano, Rob Macdonald, Steve Wyszomierski, Steve Denino. Not in photo: Scott Baylor, Alan Lamson.





With Renee:
Ron Hayden,
Lou Ponte, Gene
Hammerle, Dave
Buchner

SERENADING A LEGEND YIELDS A HAPPY SURPRISE. Members of the Teaneck, N.J., Blue Chip Chorus serenaded Renee Craig and her husband in a local nursing home for her birthday on May 18. Both male and female Barbershoppers regard Renee as one of the art form's all-time greats, from being lead of 1957 Sweet Adelines champ the Cracker Jills, to several director championships with womens choruses, to directing mens choruses. She was also an elite coach and prolific creator of popular men's and women's arrangements. Today, Renee is essentially non-verbal, but smiled when she heard the four-part harmony and even started to sing a bit herself! Everyone, including the staff, were surprised at her reaction.

— Lou Ponte, Director, Teaneck Blue Chip Chorus



Using barbershop to encourage science careers

A key to encouraging STEM (science, technology, engineering, and math) participation by high school students is to immerse students in the arts as well, combining the disciplines wherever possible. Lytning quartet, all members of the Rogue Valley Harmonizers performed for the Jackson County, Ore., Chamber of Commerce Leadership Class, a presentation that included seven or eight songs and mini-lectures on marvels of technology as related to barbershop and music.

I told them how music kept me sane during my 30-year technology career, and how technology supports the arts. My phone has a metronome, a pitch recognition app, a pitchpipe, tagging apps, and a four-part recording mixer. A non piano player in our chorus uses a computer to provide piano music to local high school choral directors.

Using "My Wild Irish Rose," the quartet gave a demo of four-part chord singing and music theory. We closed the hour with the plea to encourage artists take STEM classes and also encourage engineers to be involved more in music. Singers and instrumentalists are scientifically proven to be more likely to succeed in life! ■

— Mark Larsen, Rogue Valley (Oregon) Harmonizers & Lytning Quartet

CHAPTER ETERNAL

Members reported as deceased between July 1 and Sept. 1, 2017. Email updates to customerservice@barbershop.org.

Central States

William Bevans
St Louis No. 1, MO
St. Charles, MO
Alan Claassen
Beatrice, NE
Bob Nance
Cedar Rapids, IA

Illinois

Richard Saidat
Kishwaukee Valley, IL

Johnny Applesseed

David Cottrill
Greater Kanawha Valley, WV
Kenneth Stevens
Huntington Tri-State, WV
Greater Kanawha Valley, WV
Jim Trout
Columbus, OH



Bob Nance
62-year member

Dixie

Howard Ricker, Jr.
Frank Thorne

Evergreen

Paul Anderson
Spruce Grove, AB
Patrick Barden
Twin Falls, ID*
Randy Barksdale
Twin Falls, ID*
Wesley Beeson
Twin Falls, ID*
Jim Brown
Twin Falls, ID*
R. Campeau
Twin Falls, ID*
Roy Davenport
Twin Falls, ID*
Douglas Ernst
Missoula, MT
J Stanley Fillmore
Twin Falls, ID*
Gordon Harris
Twin Falls, ID*
Russell Howell
Twin Falls, ID*
Robert Mahony
Seattle, WA
Roger Marsh
Twin Falls, ID*
Dennis McCracken
Twin Falls, ID*
William Rappleye
Twin Falls, ID*
Lester Reinke
Twin Falls, ID*
Howard Ronk
Twin Falls, ID*
Morris Sattgast
Twin Falls, ID*
John Van Yperen
Twin Falls, ID*

Far Western

Dean Hunt
Las Vegas, NV
Robert Caraway
Frank Thorne

Ontario

Ronald Fallis
Frank Thorne
Colin Jones
Newmarket, ON

Rocky Mountain

Gary Cable
Albuquerque, NM
David Corley
Colorado Springs / Pikes Peak, CO
Herbert Howe
Albuquerque, NM

Seneca Land

Michael Barris
New Bethlehem, PA
Edward Best
New Bethlehem, PA
Stanley Crawford
New Bethlehem, PA
Edward Fiscus
New Bethlehem, PA
Maurice George
New Bethlehem, PA
Frank Hess
New Bethlehem, PA
Paul Jones
New Bethlehem, PA
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New Bethlehem, PA

Southwestern

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Town North Plano, TX
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Sunshine

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Winter Park, FL
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Frank Thorne
Carl Mickle
Cape Coral, FL
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Kenneth Taylor
Naples/Fort Myers, FL

* Single report included many years of unreported deaths.

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Winnipeg, MB
Thomas Robinson
Greater Grand Forks, ND

Mid-Atlantic

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Cherry Hill, NJ
State College, PA
John Carpenter
Bryn Mawr, PA
David Cottrill
Queen Anne's County, DE
Salisbury, MD
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Wilkes Barre, PA
Roswell Evans
Red Bank Area, NJ
Rahway Valley, NJ
Howard Ricker, Jr.
Harford County, MD
Charles Hunt
Frank Thorne
Gerry O'Halloran
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Edward Wood
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Mission: The Barbershop Harmony Society brings men together in harmony and fellowship to enrich lives through singing.

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



Pete Rupay, plus a bonus for Thanksgiving

Pete Rupay is a member of, and a superb arranger for, the fabulous **Vocal Majority**. Maybe your chorus or quartet has discovered one or more of his creations. This tag is adapted from the ending of one of his arrangements. Some years ago, he gave permission to use alternate lyrics: "It's my song, come and sing my song."

You'll enjoy ringing the chords of this powerful tag. Also, Thanksgiving is just around the corner (especially if you are Canadian), so I added a bonus song. You might enjoy singing a "blessing" with your family and friends around the dinner table. It's a "free and easy" song for all barbershop singers. ■

IT'S MY SONG

It's my song, ————— my song. —————

It's my song. —————

It's my song, ————— my song. —————

It's my song. Come and sing — my song. —————

Adapted from a tag by Pete Rupay Used by Permission

LORD, WE THANK THEE (BLESSING)

for male voices

Words and Music by JOE LILES

Arrangement by JOE LILES

Tenor Lead

1 2 3 4

Lord, we thank Thee for Thy bless - ing, what has been and what will be.

Bari Bass

5 6 7 8 9 10

rit.

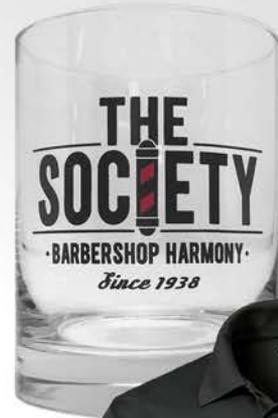
Lift our hearts to thine own be - ing, fill our lives — with — har - mo - ny. A - men.

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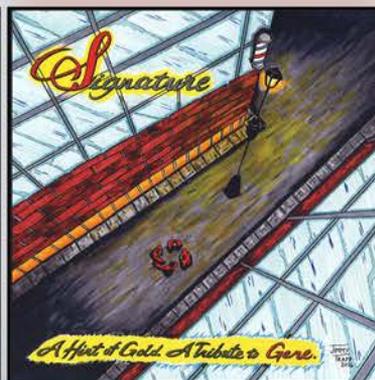
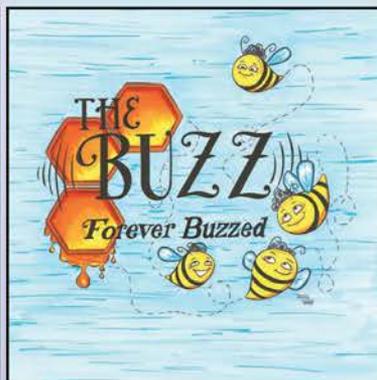


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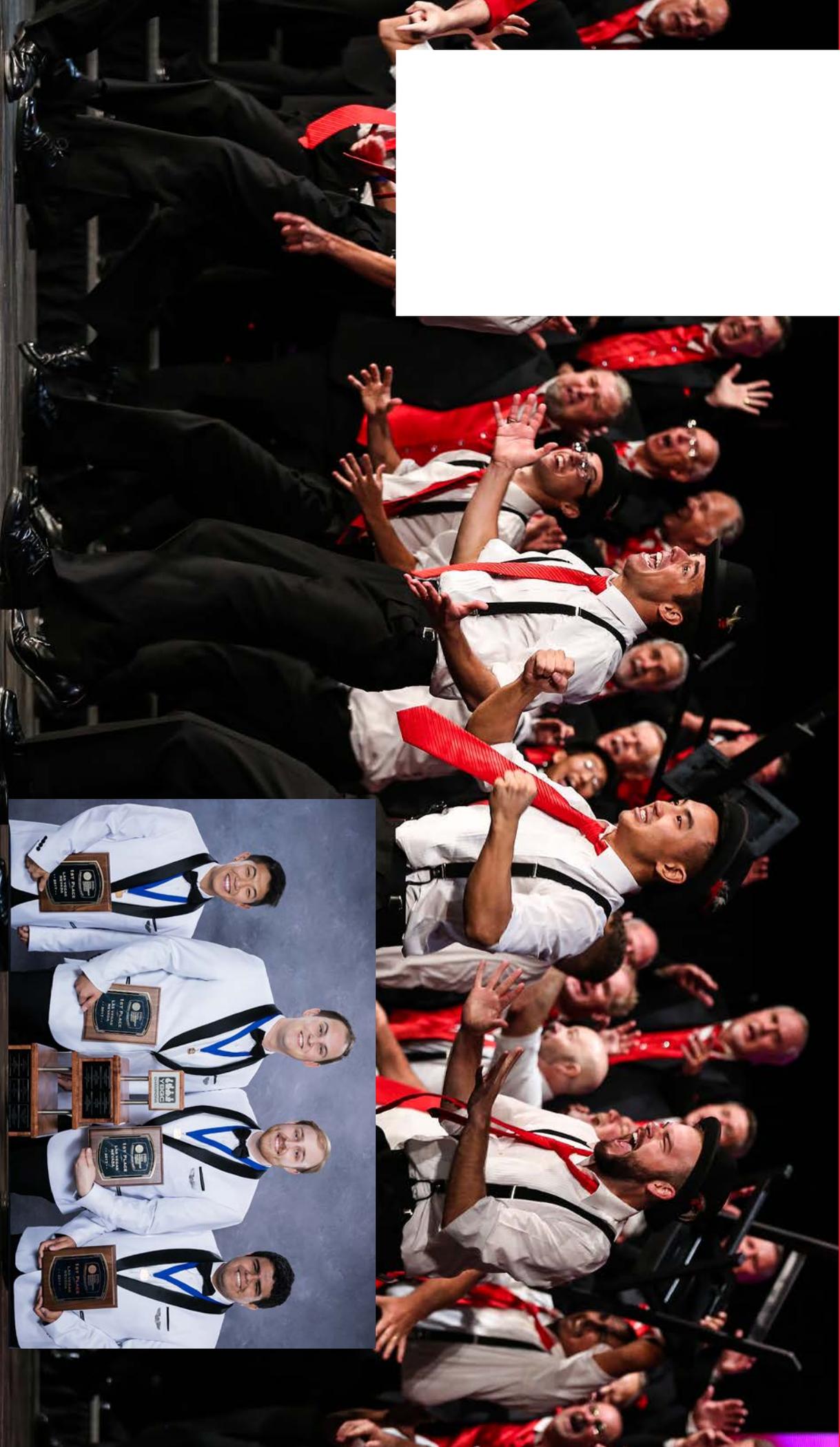
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