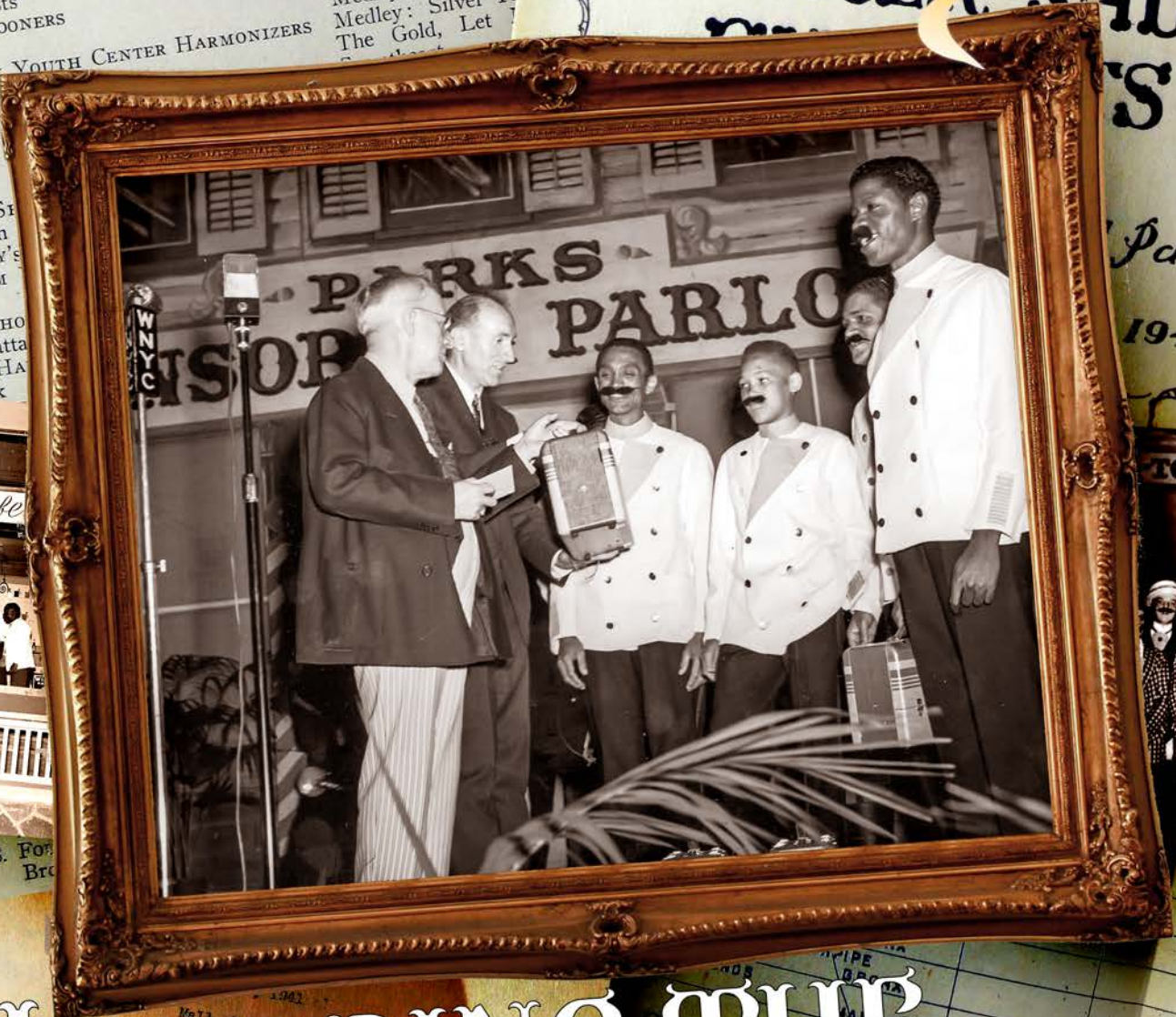


INSIDE: The Barbershop Bucket List • Get ready for Orlando 2018 • Rob Hopkins joins the Hall of Fame

November/December 2017

# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



## HONORING THE RED CAPS

As we recognize The Grand Central Red Caps and all who were excluded in our past, this regrettable episode in BHS history can catalyze our efforts toward an inclusive future

# New Publications

Many available in TTBB, SSAA, and SATB voicings

TTBB

## Isn't She Lovely

Words and Music by **Stevie Wonder**  
Arrangement by **Mike Menefee**  
Barbershop Harmony - Men's voices (TTBB)

Isn't She Lovely (TTBB) - Stock No. 210607  
Learning Tracks - Stock No. 210720

TTBB

## If I Loved You

Words by **Oscar Hammerstein II** Music by **Richard Rodgers**  
Arrangement by **Don Gray**  
Barbershop Harmony - Men's voices (TTBB)

If I Loved You (TTBB) - Stock No. 209098  
Learning Tracks - Stock No. 209099

Warm and Fuzzy (TTBB) - Stock No. 211127  
Learning Tracks - Stock No. 211130

## Warm and Fuzzy

Words and Music by **David E. Malloy and Don Cook**  
Arrangement by **Peter Benson**  
Barbershop Harmony - Men's voices (SSAA)

SSAA

SATB

SSAA

TTBB

## Happy Holiday/ The Holiday Season

Words and Music by **Irving Berlin** Words and Music by **Kay Thompson**  
Arrangement by **Adam Scott**  
Barbershop Harmony - Men's voices (TTBB)

Happy Holiday/The Holiday Season (SSAA) - Stock No. 212006  
Learning Tracks - Stock No. 212007

TTBB

## I Won't Send Roses

Words and Music by **Jerry Herman**  
Arrangement by **Theo Hicks**  
Barbershop Harmony - Men's voices (TTBB)

I Won't Send Roses (TTBB) - Stock No. 211455  
Learning Tracks - Stock No. 211456

SATB

TTBB

## White Christmas

Words and Music by **Irving Berlin**  
Arrangement by **Tom Gentry**  
Barbershop Harmony - Men's voices (TTBB)

White Christmas (SATB) - Stock No. 212038  
Learning Tracks - Stock No. 212039

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INSTAGRAM: @BARBERSHOPHARMONY38

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"Beginning of a yawn" is a precarious vocal instruction. Many chapters are gaining support with an auxiliary group. Celebrate *everything* during chapter meetings.

ANTONIO LOMBARDI, STEVE SCOTT

### 17 Rob Hopkins: Hall of Fame

The highest honors are bestowed upon a man who has been at the center of many of the Society's largest changes ... and a lot of great music.

### 18 The Grand Central Red Caps

When New York City's best quartet was barred from our 1941 contest because of their race, who knew the effects of that decision would still haunt us to this day? Learn the history of what happened.

MATTHEW BEALS

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24 Inclusion: A view from our 10-yard line

25 What is the end goal of inclusivity?

26 The 49 seconds that said it all



**A BARBERSHOP BUCKET LIST:** Many of us already have a list—venues we'd like to sing in, skills we'd like to acquire, contests we want to win. All are great goals, but some of the bucket list items that have a big payback aren't on very many of our lists. Matt Seivert—writing from Japan—would like to see us make a bigger deal out of some smaller things.

On the Cover  
The Grand Central Red Caps Quartet  
COVER BY EDDIE HOLT

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## You need a bucket list, and it needs to evolve

As it always does, this issue of *The Harmonizer* contains a lot of great articles on topics of interest to all of us. I discussed the **Grand Central Red Caps** in my past two columns, so I want to focus on activities that should be on any Barbershopper's bucket list—but not pertaining to the specific items in your bucket.

This issue's list was prepared by a younger but experienced Barbershopper, and he is aware that even his own list will change. Mine has certainly evolved since I joined the Society, and I hope your list does as well.



My life wouldn't have been the same if I had just checked off the items on my first bucket list and said "job done."

I joined the BHS back when dinosaurs ruled the Earth ... well, close, it was in 1970 while a student at Purdue University in Lafayette, Indiana. When I joined, my bucket list was pretty short. I wanted to know the names of all of the guys in the **Lafayette Chapter**, I really wanted to meet the **Gentlemen's Agreement** (it was 1970, remember), and I hoped that, someday, I'd be able to attend one of those International Conventions in a far-away city that college students could only wish to see.

I couldn't imagine being at an event at which all of the amazing quartets that I had only either heard about at chapter meetings and afterglows, or heard on vinyl records, would attend in person. I wanted to be able to get within a few hundred feet of them to not only hear but see them as they sang. That was a pretty ambitious goal, I thought.

A funny thing happened to my bucket list over the next few decades, though. First, the Lafayette, Indiana, Chapter featured the Gentlemen's Agreement on its annual show, so I met them up close and personal. (Shout out now to my friend, Drayton Justus!) Then I moved from college to a new city and state in the Johnny Appleseed District, made new friends in a new chapter, and even started singing in a quartet. Singing in a quartet wasn't even on my bucket list back in college, and here I was singing my part by myself and enjoying the terrific company of three other guys. I began serving on chapter committees, and my bucket list expanded to someday maybe being a chapter president. I also began waving hands in front of my chorus at times when the "real" director wasn't there or, more accurately, wasn't looking. That was fun, so I added directing to my bucket list.

Eventually I had the opportunity to direct a wonderful group of men in the **Greater Kanawha Valley Chapter** in Charleston, W.V., for close to eight years, attended Director's College, something that had never occurred to me to put on my bucket list, and even wound

up serving in several JAD offices, including President.

I left West Virginia for Indianapolis in 2011 and began singing with **Circle City Sound**. There, not only was I given the opportunity to serve in several administrative chapter offices, but that year in Kansas City, I was finally able to sing on the International stage. That was an incredible experience for a guy who started on the risers in a very small chapter and was a member of four other chapters in two additional Districts before getting to "the Big Dance" 41 years later.

### Join for the music, stay for the fellowship

We often hear members say that they joined for the music and stayed for the fellowship. I put myself firmly in that camp. Yes, I still love the music, but the biggest reason I go to chapter meeting every week is to be with my chapter family. We celebrate singing as well as we can sing, but it's more about caring deeply about each other as we hurtle through space on Planet Earth.

My relationship with the Barbershop Harmony Society and all of my brothers in harmony wouldn't be or have been the same if I had just checked off the items on my first bucket list, said "job done," and gone about my business. I encourage all of us to expand our individual bucket lists as we advance our relationships within the Society, and to take every opportunity we can to impact our lives and the lives of others and Make the Music that Makes a Difference.

*Skipp*

[Skipp.Kropp@steptoe-johnson.com](mailto:Skipp.Kropp@steptoe-johnson.com)

## THE HARMONIZER

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# Artists & singers: communities of communities

**T**he Barbershop Harmony Society brings men together in harmony and fellowship to enrich lives through singing. Everything we do is focused on making a *local* impact; those are the brass tacks of our model.

Since April 11, 1938, we've been encouraging, building and executing the value of bringing singers together to create barbershop harmony. It's nearly impossible to understand the kind of community volume impact that's been created over 79 years. The easiest (and most often talked-about) place we engage is in our chapter choruses. Some of those chapters have been around a very long time, and some have had a shorter life span ... but how many unique, beloved chapters make up that total? How many men around the world have sung barbershop at least once only because SPEBSQSA was founded?

In addition to the choruses, what is the global influence of all the quartets that formed in 79 years? Registered quartets are in the tens of thousands, and the informal quartets are surely more than 10 times that number. How many people have been swept away by the energy of our singers and been inspired to sing, not just with us



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?

but with other community groups?

## Our broader mission

Local singing communities, both our own and those not affiliated with us, are core to our mission. As an organization, the BHS serves as a global community to these many local communities of artists. Chapter to chapter, district to district, quartet to

quartet, as teachers and learners, we are knit together into a larger whole.

Throughout the Society, thousands of volunteer resources support the chapter experience both musically and administratively. With a deeper focus on the Society's Healthy Chapter Initiative, Harmony Hall has been more involved in the effort as well. (A special thank-you to our generous donors through Harmony Foundation International who have made that effort possible). You're already seeing direct, ready-to-use resources

online at [www.barbershop.org/healthychapters](http://www.barbershop.org/healthychapters), and the revived Share the Wealth feature in *The Harmonizer* puts it front and center. Our ongoing expansion of Harmony University resources online and in-person reflect the need for continued growth of musical leaders everywhere.

Could we do better providing value to each of our local communities of artists? You bet! The 2016 Annual Report (July/August 2017 issue of *The Harmonizer*) showed the breakdown of where your dues are applied. We want to hear from you so we can make sure we are prioritizing correctly. On the other hand, are you taking full advantage of all the conventions, education events, inter-chapter events, outreach, marketing and listening sessions (new!) being offered by your district, and Society leadership resources to help us (you) grow and thrive? That's where your dues are being spent.

I believe our priority should be local. However, we can't lose sight of the strength we can get when you bring in the community of communities—another way to metaphorically create an overtone. This is when you as a singer or volunteer leader (operational or musical) get to rub elbows with other peers throughout the organization. It's a critical and valuable step for all of us to get to know one another outside of our own four walls so we can inspire each other.

How often do you give yourself that opportunity to step inside the bigger barbershop bubble? When you do, and you engage with your barbershop global community, it's pretty powerful and should give you a sense of the broader community from which YOU belong...your Community of communities.

Everyone In Harmony! Cheers,

CEO@barbershop.org

## What's on Marty's daytimer?

- Dec. 11-15, All-Staff Mtg, Nashville
- Jan. 14 North Georgia Barber-shop Singers Installation, Cumming GA
- Jan. 16-20 Midwinter Convention, Costa Mesa, CA
- January 20 HFI Trustees Mtg, Costa Mesa, CA



## What's Marty reading?

- *Rookie SMARTS – Why Learning Beats Knowing in the New Game of Work*, Liz Wiseman



## What's Marty listening to?

- Indiana Harmony Brigade learning tracks



## Follow Marty

[bit.ly/martyfacebook](https://bit.ly/martyfacebook)  
[twitter.com/Marty\\_Monson](https://twitter.com/Marty_Monson)

# Kudos for convention issue and the VM

**T**his note is long overdue. Just finished reading the current issue of *The Harmonizer* and was admiring how well the stories flowed, your choice of topics and handling of departments you're obliged to print (hope they allow you to edit them) when I came upon the brief tribute to **Main Street** headlined "We've been down this road before." Your treatment of **Boston Common's** final competitive appearance was sweet. Thanks for having been a true friend of the quartet over the years.

TERRY CLARKE  
Bass, Boston Common (1980 champion)

*The Harmonizer* just arrived. I noted it had Lorin May's recap of the week in Vegas. DAMN. That means I won't get anything done 'till I read every word of his annual event review. And I am a slow reader. I had a big week-end planned. Scuttle that yard work!

I didn't read *The Harmonizer* much the first couple years I was in Barbershop. I didn't know the people, chapters, quartets, history, etc. But somewhere along the 3rd or 4th year, I read Lorin's account of a convention. It blew me away. It was the best book I had ever read! And now, 17 or so years later, the great books just keep coming. I anxiously wait each year for his thoroughness, his wit, his connections, his insight, and his ability to bring the whole thing to vibrant life. He writes with joy, heart, and tearsb...busually mine. (Geeze, how many people cry reading a magazine article?) If I had been at the convention, he brings me this wonderful review that includes things I saw or participated in myself. If I had not been there, he makes it almost better than had I been there. How does he do that?

JOHN BABBS  
Richfield, Minn.

Just had to say that after concluding my reading of the Sept./Oct. edition of your *great!* magazine. You are also a *great!* photographer. (I've been taking pics for more than 70 years, so I know what I'm talking about in that department.) Keep it up!

JIM JENSEN  
Arvada, Colo.

Being in a chorus that has two chiropractors and an optometrist, I'm guessing that in the entire BHS there are at least a few ophthalmologists, and I'm sure they've all had low hopes of ever seeing their profession mentioned in *The Harmonizer*. But then to see it misspelled! I'm sure that has to sting a little, even more with dilated pupils.

But kudos for working the word "albedo" into a non-scientific journal; a stargazer, perhaps? Not bad, especially for a 60-page issue. Sterling job, as usual.

PETE HYLAND  
Littleton, Colo.

Just a note of congratulations for another brilliant post-convention issue. I just finished poring over it; this may (no pun intended) have been your most creative and exhaustive effort yet! Your mini-essay on Joe and Tony ("How hHigh is the Sky") was a gem. Those in and out of the AIC surely will applaud your perspective and insight on these two unique superstars. Thanks for all you continue to do.

JIM BAGBY  
Bari, Rural Route 4 (1986 champion)

## Disaster relief, large and small

Kudos to **The Vocal Majority** for their benefit concert for Hurricane relief (Sept/Oct 2017 issue, page 56). It may be noted that smaller and more distant chapters took action as well. We at the **Hemet Harmonizers** are a small chapter in the Inland Empire of Riverside County, Calif. In the wake of the devastating hurricane and flood damage in the Houston area, the board moved to donate \$500 to the Houston Food Bank from chapter funds. It was an honor to do our small part in joining others and assisting in the aid of our fellow countrymen.

JIM ROBINSON  
Hemet, Calif.

## Promote North American barbershop products

I am regularly dismayed at looking at the number of items sold by our organization that are made in other countries, most from one particular country. I believe that we should try to modify that. We should buy, and place for sale, items that are made in the United States or Canada, and failing to find items from either one, from the several countries that have affiliate relationships with us. Only if we cannot find what we need in those countries should we look elsewhere.

Yes, I know that they may cost more, but I strongly believe that it's worth it.

ERNIE STRAUSS  
Poughkeepsie, N.Y.

*Response by Mark Morgan, Director of Marketplace and Retail Operations: Over the past few years, the Marketplace team has been intentional in purchasing products manufactured in the U.S. and Canada, and more specifically sourced in and around Nashville. While we prefer to support the North American and local economy, there are times when we must work with overseas vendors. We are focused on multiple factors, including price, quality, time, and confidence in the vendors we select. ■*





# ORLANDO

2018 INTERNATIONAL CONVENTION

July 1 – 8, 2018

**"Orlando is the No. 1  
family destination in  
the United States."**

VisitOrlando.com,  
Spring 2017

**Incredible  
City**

**Incredible  
Fun**

**Incredible  
Barbershop**

**Barbershop.org/Orlando**  
Registration now open.



# 2018 brings big convention schedule changes

While every International Convention features something new lately, the changes for 2018 could affect your typical pattern of flight and hotel reservations early in the convention week.

The Tuesday and Wednesday of the convention week had to change in order to resolve two issues: (1) to create enough time to host the first-ever Varsity Quartet Contest/Varsity Chorus Invitational and (2) to create a third quarterfinals session that better accommodates the high number of quartets qualifying for the Open Quartet Contest in recent years.

While Thursday-Saturday of the convention week will resemble prior years, the changes for 2018 will be:

- **Quarterfinals 1:** Tues., July 3, noon-4 p.m.
- **Quarterfinals 2:** Tues., July 3, 6-10 p.m.
- **Quarterfinals 3:** Wed., July 4, 10 a.m.-2:30 p.m.
- **Varsity Quartet Contest / Varsity Chorus Invitational:** Wed., July 4, 4-10 p.m.

**New Varsity event.** The Varsity Quartet Contest was formerly known as the Youth Barbershop Quartet Contest, and will only feature quartets aged 18-25.

(One quartet member age 19 or up tips the quartet into this category), the Varsity Chorus Invitational will be the new home for choruses aged 18-25 (same age rule), rather than Midwinter's Youth Chorus Festival. Only choruses aged 18 and under will continue to attend the Youth Chorus Festival beginning in 2019.

**Three quarterfinal rounds.** Rather than making qualification more difficult, the qualifying score remains at 76%, and the quarterfinals are spread into three shorter sessions spread across two days rather than two sessions on Wednesday. Both the schedule and qualifying score decisions are for 2018 only; any possible future changes will be communicated well in advance.

**NEXT GENERATION**  
**VARSITY QUARTET AND CHORUS COMPETITION**

The rich, high-energy sound of men's a cappella talent are now the focus of the Next Generation Barbershop Varsity Quartet Contest and Chorus Invitational.

Sing for thousands of fans at an international summer festival.

Be a part of a 300-voice massed chorus coached by master clinicians.

Scholarships for eligible singers offer a full week of shows, contests, and classes.

**Competition in Orlando July 2018**  
Choruses: Deadline Dec 1 to apply!  
Quartets: Deadline Feb 1 to qualify!

**Space is limited - apply now!**  
Demand for BHS youth chorus festivals has been strong, so apply early. Scholarships are available. Learn more at our website: [barbershop.org/nextgeneration](http://barbershop.org/nextgeneration)  
outreach@barbershop.org 1 800-876-SING

Men • Age 25 and under

**Start a quartet**  
Learn a secret!  
Since 1982, our international contests for young men have honored the world's best a cappella quartets.

**Easy video qualification**  
Sing two songs in front of any audience, upload to YouTube, and your entry is complete.  
Deadline Feb 1, 2018!

**Form a chorus**  
Make an awesome summer tradition!  
Whether an existing college-level ensemble or a brand new chorus, the Varsity Chorus Invitational offers you a chance to meet the worldwide barbershop harmony community. Compete against other choruses and combine with others to form a chorus. 300-voice massed choruses that will blow your minds. Apply by Dec 1, 2017!

**Want to see your local youth involved in the Next Generation Barbershop Festival and Contests? Trying to get something started in your school? Download Junior or Varsity posters, print and hang. Links are at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).**

TUESDAY NEW DAY & TIME!	WEDNESDAY NEW DAY & TIME!	THURSDAY	FRIDAY	SATURDAY
Quarterfinals Session 1	Quarterfinals Session 3	Quartet Semifinals	Chorus Session 1	World Harmony Showcase *requires separate ticket
Quarterfinals Session 2	Next Generation Varsity Quartets & Choruses	AIC Show *requires separate ticket	Chorus Session 2	Quartet Finals



**The Newfangled Four got together with four staff at BuzzFeed.com to teach them a barbershop song. The brave neophytes included nobody with barbershop experience and only one member with significant singing experience. After two hours of coaching from the 2017 International Finalists, they performed for their fellow co-workers—and anyone who found the performance on BuzzFeed. That was a lot of potential views on a millennial-skewed site that is approaching half a billion views per month. Find quick links to the performance and all websites referenced in this issue at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).**

## "Moving toward our Vision": discuss these five areas with your chapter/chorus/quartet



My travel has picked up considerably since we announced our new Strategic Vision statement, Everyone In Harmony. After four months of heavy listening and travel, I can tell you the new Vision is being embraced. Everyone is anxious to learn more about how they can help. Many thanks to all who have attended discussions at your fall conventions.

If you didn't get a chance to do so, I strongly encourage you to continue the conversation with your chapter, chorus or quartet. As a reminder, there are five big parts to the Strategic Vision:

- Finding new ways for everyone to participate in barbershop, going beyond our traditional understanding of "membership."
- Identifying new tools and service for our chapters and new ways of organizing singers.

- Doubling down on programs that create the greatest impact in the world, and sunseting those that don't.
- Maintaining local choices for all-male singing, while extending our capacity support women's and mixed barbershop as well.
- Becoming radically inclusive across all lines.

So, explore the possibilities! Attend a regional convention again (this winter or spring) and socialize these

ideas with your brothers in harmony. Share what your own chapter has talked about, good or bad. Listen to what others are saying. And don't forget to sing! This will ensure you don't walk away upset because you disagreed about something or had a difference of opinion. That's the "IN" of the new vision statement!

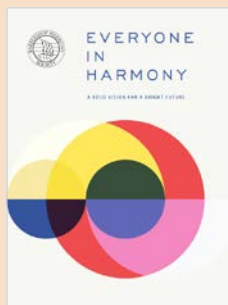
The most important part of the Vision is to embrace the wide range of ways to barbershop. Working in your community, find the parts of the experience—old ways and new ideas—that lift your hearts. Change where you see opportunity. Equally important, if you like how you barbershop today and you feel you're having a healthy experience

every week, month or year,

rejoice and keep celebrating! Maybe some of our brothers could learn more about the positive impact you're making and you can inspire them!

We don't need to be identical to be together. Barbershoppers are awesome, accepting people, and we all seek a world of Everyone in Harmony.

— Marty Monson, CEO



[www.barbershop.org/everyoneinharmony](http://www.barbershop.org/everyoneinharmony)



**BARBERSHOP ENJOYS A DAY ON BROADWAY.** Nearly 40 years after *The Buffalo Bills* made barbershop history in the stage premiere of *The Music Man*, a new show featuring a quartet had a scheduled one-day run on Broadway. *The Apple Boys: A New Barbershop Quartet Musical* enjoyed its two sold-out performances on Nov. 8, 2017 at Ars Nova, a Midtown theater known for presenting new work. Featuring an original score, the story is set at the turn of the 20th Century in Coney Island, where a strongman, a hotdog vendor, a roller coaster operator and an apple delivery man discover the magic of barbershop harmony. View YouTube pre-performance highlights at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).

## Three new cities for coming International Conventions

Many of us would attend our International Conventions no matter where they were scheduled, but we know everyone will love our upcoming events in Cleveland (2021) Charlotte (2022) and Louisville (2023). The cities rose to the top in a rigorous selection process that weighed the suitability of the venues, walkability, nearby city attractions, community engagement opportunities, accessibility, and cost to participants and to the BHS.

This will be our first time in Charlotte, a booming, vibrant metropolitan area. Louisville has changed immensely since hosting our 2004 event, with new walkable performance venues and a much more vibrant downtown. Cleveland last hosted a BHS International Convention in 1946, and is eager to show off its revitalized city core. Click on introductory videos to all three cities at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).



### CONVENTIONS 2018

ORLANDO  
July 1-8

2019  
SALT LAKE CITY  
June 30-July 7

2020  
LOS ANGELES  
June 28-July 5

2021  
CLEVELAND  
June 27-July 4

2022  
CHARLOTTE  
July 3-10

2023  
LOUISVILLE  
July 2-9

### HARMONY UNIVERSITY

NASHVILLE  
July 21-29, 2018  
July 22-29, 2019

### MIDWINTER

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



## Ask a Customer Service Rep

**Q: I'm trying to place an order at [shop.barbershop.org](http://shop.barbershop.org), but a pop-up keeps telling me that my membership isn't validated. I know my membership is current, so what is going on?**



**A:** The message is not about whether your membership is current, but to remind you to validate your member number on [shop.barbershop.org](http://shop.barbershop.org) so that you receive your 25% member discount. Our system remembers that you have entered your member/Associate number for past orders; however, because you can only receive the discount when your membership is current, you must validate your member number each time you place an order. On the payment screen, you'll see a box to enter the number and a green "Validate" button. Once you've validated, the member discount will be applied to your purchase and you can enter your credit card number. Then it's time to enjoy some barbershop music and merchandise!

— Rich Smith, [CustomerService@barbershop.org](mailto:CustomerService@barbershop.org)

## Marketplace Member Spotlight: Randy Johnston

Randy Johnston discovered barbershop in 2007, and has since sung in three choruses and five quartets. He is currently with **Land of the Sky Chorus** in Asheville, N.C. His most recent quartet, **Sh-Boom**, has participated in Harmony University's Quartet College for the past two years and plans to be there again in 2018.

In the summer of 2016, Randy wanted a holder that specifically fit his Tombo pitch pipe. Finding none online, he asked his friend, leathersmith Stan Strika, to create one. Soon realizing there was a market for the holders, Randy and Stan refined many iterations until they had two versions—one open for

quick access, and another with a flap and closure for added security—tooled from quality brown and black leather.



At HU 2017, they sold extremely well at the Marketplace. We now proudly carry these high-quality, hand-tooled, sturdy leather pitch pipe holders with the BHS logo at [shop.barbershop.org](http://shop.barbershop.org)—just in time for the holidays.

Randy and Stan, thank you for your ingenuity, tenacity, and desire to share this great product with the broader barbershop community.

For a custom holder with initials, chorus, or quartet logo, contact Randy directly at [www.Mark7Music.com](http://www.Mark7Music.com). ■

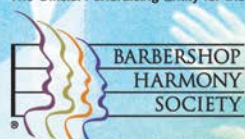
# SINGING CHANGES LIVES

The demand to participate in Barbershop Harmony Society's singing programs for all ages is great, yet some do not have the means to join us. Through your generous support, we can provide the funding needed to enrich more lives today while ensuring longevity for this cherished art form.

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# Promote chapter diversity more intentionally

Strengthen your chapter by developing habits that will draw a bigger slice of your community

When I started teaching band in the mid-1980s, I made an effort to encourage my students to play the instrument they were drawn to, not one based on gender stereotypes. If they were drawn to any particular instrument, I nodded and signed them up! With consistent encouragement, the students started to drop the notion that any instrument was destined for a particular gender. Boys started to choose the instruments they wanted to play rather than the ones they might have thought they were expected to play, including flute and oboe. Girls started to select other instruments, including low brass and percussion.

My boy flute players were great and quickly fit in with the mostly-girls section. My tuba-playing girls were the envy of the school, and proudly blasted out bass lines in pep band. My deaf percussionist was one of the best players I had! Once these young people were encouraged and welcomed in the section where they naturally fit, the sections improved with the mix of new energy and passion. The band got better, and we had a much richer experience. It took a little extra effort up front, but it was worth it!

## A bigger welcome mat may lead to a bigger chorus

I joined my first barbershop chorus in mid-1980s as well. It looked like most chapters, filled with kind, older, white men of similar backgrounds and experiences. Twenty years later, I took a directing job just outside of Seattle, at a chapter that met near the Microsoft and Amazon campuses. These huge tech companies recruited people from all over the world, bringing a diverse workforce to that area. Soon, some of the men who worked at these companies were visiting our chapter during our annual “learn to sing” event. Our chorus leaders and members made a commitment toward creating an overtly welcoming and inclusive environment, and our chorus began to grow in size, diversity, age, and culture.

This mix of new people altered our path in a very positive way. The chorus got better, and we had a much richer experience. It took a little extra effort up front, but it was worth it!

## An intentionally welcoming environment

Karen Mihalyi, founding director of the **Syracuse Community Choir**, has a vision for the choir to create an “inclusive community.” She comments, “This

does not mean that there was no prejudice ... but at least people met up with each other.” She adds, “To create community today is difficult—so many forces work against it—but people are hungry for community.”

Karen teaches that diversity can grow in your choir when you:

- **Intentionally invite a diversity of people to join.**

Are we overtly encouraging new people to sing with us? Are we as friendly to potential singers who do not look like us? Do we reach out to different ethnic, age, and socioeconomic groups? Do we perform where people who don’t look like us can be found?

- **Create a welcoming environment** where people feel comfortable, listened to, and know that their presence is valued. Are we using best practices of choral groups of today? Do we have leaders who yell, curse, do groups have subtle hazing? Do you demean singers who are not prepared?

- **Sing a wide range of music that gives voice to people’s issues.**

Is your music appealing and understood by your community? Are you singing music that connects with your community? Do you sing mostly sacred, patriotic, or music with text that make people uncomfortable?

- **Make the choir accessible in a wide variety of ways.**

Can your members in wheelchairs get into your rehearsal space? Do you offer music tracks for non readers, online, in print or if needed in Braille? Do you help singers with transportation to rehearsals or events?

## Prepare for a wider variety of singers

Just like my band kids learning that anyone can play any instrument they want, we need to reach out to new communities and show them that they have a place on our risers and in our quartets. If we truly want to keep the whole world singing, it is time to intentionally reach out to people who are different than us.

Along with that comes the responsibility to prepare for this influx of new people, which may include difficult conversations about music choices, chorus culture, or other legacy practices that may not fit in with the inclusive future your group envisions. Your chorus will grow, and you will have a much richer experience. It takes a little extra effort up front, but it’s worth it! ■



**Donny Rose**  
Director of  
Harmony  
University  
drose@  
barbershop.org



## Share your best insights here, every issue

**T**ake ownership of your singing passion. You do not have to be a chapter or district leader to have to share ideas that can impact everyone. You can enrich the lives of countless Barbershoppers with your inspirational thoughts. Let's use this dedicated section to share ideas for others. You can join in the contribution by emailing [chapters@barbershop.org](mailto:chapters@barbershop.org) with your thoughts and ideas.

**CELEBRATE, CELEBRATE, CELEBRATE!** Announcements are boring and they usually happen either at the end of rehearsal when everyone wants to just go home. In order to get folks excited about announcements, I start every single announcements session with a round of "celebrations." Celebrations are just one-line things that people want to celebrate that are happening in their lives (e.g. "I just got a new job!", "I got promoted!", "I got a new car!", "We had an awesome rehearsal!") Not only does this give people something to look forward to during announcements, it really gets to the spirit of camaraderie that makes barbershop special. Every week, no matter what, I get to hear about what's happening in my friends' lives and get to celebrate with them for just a moment. This obviously works best with a middle-size chapter, but can be used with a smaller or larger chapter as well.

– Douglas Peterson, past chapter president, Concord, Mass.

**We are not a barbershop octet Society, but you should use them frequently!** Every man who has aspired to sing in a quartet knows the frustrations of trying to get three other guys together for some serious singing. For that bashful member who hesitates to sing in a foursome, we suggest using the octet idea. After a selected quartet has sung a song, they ask one man from their own voice part to join them in the same song as part of an octet. This enables new members, timid older members and those who did not have the opportunity to sing in quartets, to get into the act. Participation by every member adds up to a successful chapter. By adding one quartet to the octet you can come up with a mini-chorus. This small chorus can be featured on your show or could be used on some of your smaller engagements.

– The Harmonizer, July/August 1979

**How about that guest!** He's the future of our Society. If we treat him right, our future will be bright. The minute a stranger walks in the door, does each member of your chapter, as a committee of one, introduce himself and do all possible to MAKE HIM FEEL AT HOME? Do you instruct your editor to place him on the mailing list for your chapter bulletin? Does your secretary [e]mail him an invitation to every meeting for several weeks?

Does a member living near him offer to pick him up on meeting nights? Does your librarian see to it that he has music and is seated between two good singing members who can help him? Does your chorus director explain to him the difference between chorus warm-up and regular rehearsal? Is he encouraged to participate in octets to enable him to get his "singing legs?" A long stride forward will have been taken in your chapter when your programs are aimed at "selling" the new prospective member!

– The Harmonizer, July/August 1963



**Beginning of a yawn? Precarious instruction.** We have all heard it and perhaps have even said it ourselves: sing with a feeling of a yawn (or beginning of a yawn). This is a singing technique that doesn't work as well for some as for others. It is effective because it usually elicits a very specific result: the singer's larynx descends. When the larynx descends, the vocal tone usually becomes fuller or warmer, a trait we encourage in our style of singing. The risk of the "yawn" instruction is that it usually invites root-of-tongue tension. You can verify this by lightly depressing the muscle immediately above your voice box while yawning and you will feel a muscle contract (tension). Invite the singer instead to think of a pleasant or lovely thought while inhaling; the larynx descends without the tongue tension.

– Steve Scott, BHS Music Educator

**You can be the most important member in your chapter.**

All you have to do is make up your mind that between now and the end of the year you will bring five new members into your chapter. Old-member retention and new-member solicitation is probably the most important job of the individual member, and it must be carried on almost exclusively at the chapter and individual level.

– The Harmonizer, July/August 1979



**Many chapters gaining support with an auxiliary group.** Some of our greatest supporters are our spouses, significant others and loved ones. Has your chapter considered having an auxiliary group dedicated to just that: to be of support to your chapter? I've witnessed at minimum, an opportunity for our family and loved-ones to engage with what I do and have a ton of fun doing it! On top of that, they can assist in facilitating informal support activities for the chapter. Reach out for more info. ■

– Antonio Lombardi, BHS Chapter & Leadership Education

## Swipes 'n' Swaps

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

**The Spirit of the Commonwealth**, Mammoth Cave Chapter, is searching for a new director. Joel Guyer, the current director, will be stepping down after Dec. 2017! Contact: Brian Schuck, [brianschuck5@gmail.com](mailto:brianschuck5@gmail.com), 270-427-7197; Dick Timmerman, [timmerman@bellsouth.net](mailto:timmerman@bellsouth.net), 270 647-1611.

**Davis Vacaville West Valley Chorus**, Vacaville, Calif. We are a small, older chorus searching for a frontline director to revitalize and stimulate growth in our chapter. We offer a modest stipend and will pay candidate to attend Harmony University each year, as required. Contact Steve Rollins, [rollie5286@yahoo.com](mailto:rollie5286@yahoo.com), 707-724-8575.

**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](mailto:Webmaster3@gmail.com). Visit [www.capefearchordsmen.com](http://www.capefearchordsmen.com).

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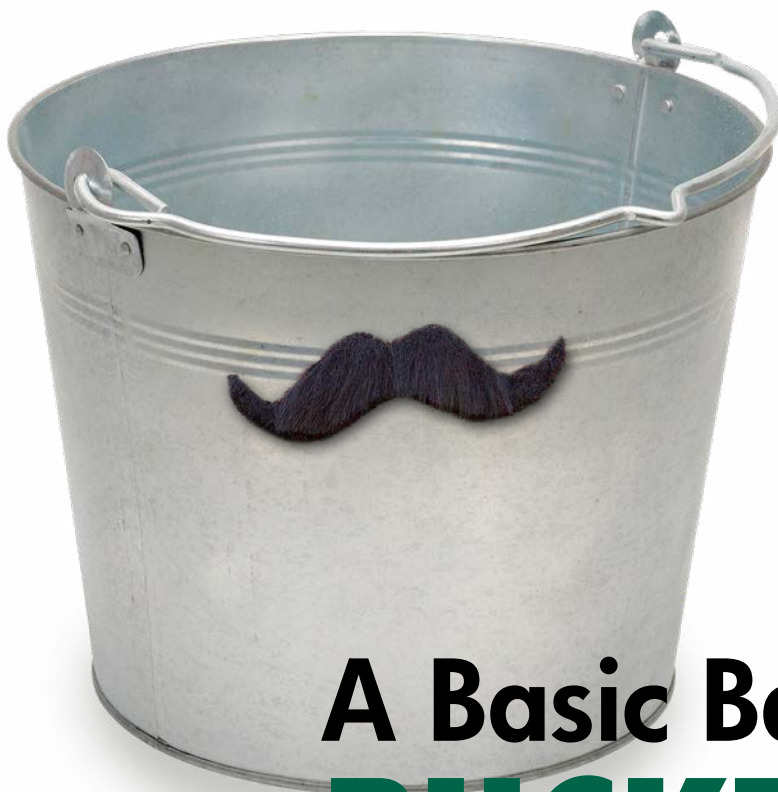


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RENÉE AND HENRY SEGERSTROM CONCERT HALL



To get the most out of your barbershop experience, it helps to have goals. Some of the items that can have the biggest payoff might fly under our collective radar.

Matt Seivert says these 40 items should be on everyone's list. What would you add to this list or to your own?

# A Basic Barbershop BUCKET LIST

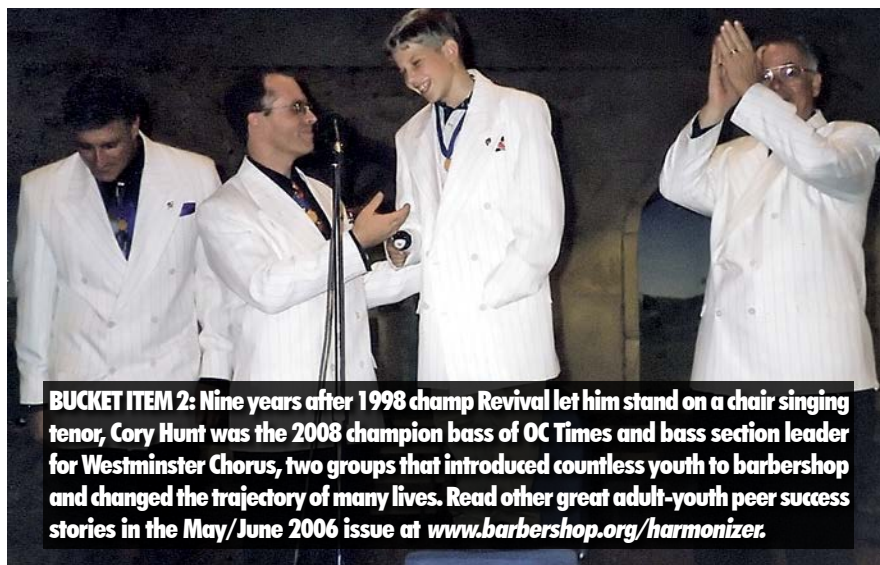
Many people tout a "bucket list" of activities they will pursue sometime during their lifetime. Because my love of barbershop has offered me many opportunities, I felt like sharing the "Barbershop Bucket List" with you. While at first glance some may appear superfluous, they are all separate, landmark events or deeds that will enrich the life of anyone who participates in our wonderful hobby-cum-lifestyle.

*Edited for brevity's sake.*

**1. Donate something to Harmony Foundation.** I'll let the Foundation staff enlist your kindness for their programs, but for all I advocate simply giving a gift, even if only a one-time gift. You can make a larger impact with Ambassadors of Song or President's Council (which includes some perks), but giving is what keeps the BHS moving forward and bringing new singers and audiences

to the barbershop style. This philanthropic gift will change lives, even if you don't personally see the results right away.

**2. "Sponsor" a young Barbershopper and/or provide a good model to someone.** When someone goes out of his or her way to care about a young person and encourage



**BUCKET ITEM 2:** Nine years after 1998 champ Revival let him stand on a chair singing tenor, Cory Hunt was the 2008 champion bass of OC Times and bass section leader for Westminster Chorus, two groups that introduced countless youth to barbershop and changed the trajectory of many lives. Read other great adult-youth peer success stories in the May/June 2006 issue at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).

**Matt Seivert**  
mseivert@  
hastings.edu

## We need great sing- ers and great leaders, and they frequent- ly aren't the same people.

them, that can change the course of their very lives. (Ask Mike Rowe about Freddie King's impact!) I wouldn't be where I am without the support of Barbershoppers who helped me grow both as a singer and as a person, and I can't thank them enough.

You don't need to fund a full-ride scholarship—just show them how to contribute to the ensemble and give them some support every so often; take them under your wing and care for them a little. Young kids in particular lead busy, ever-changing lives, so if they miss a rehearsal, show your concern, care about them. You set the tone, and they can pay it forward as a mentor to another.

**3. Encourage all to get better at singing or join the barbershop family.** If we volunteer our time and spend our money for this passion of ours, we might as well perform to the best of our abilities. Strive to make this a reality for yourself, your section, the other sections, and the guests. Lead those outside the organization to understand the wonders of the art form. Most importantly remember that anybody can become a good Barbershopper. We need great singers and great leaders, and they frequently aren't the same people. But everybody deserves to get better on a weekly basis.

**4. Purchase something from the Marketplace.** Watch how often you'll get to talk about barbershop when the inevitable questions arise because of your shirt, pin, or water bottle etc.. Wearing your passion on your sleeve or on your car will start conversations that may get you new audience members, new guests, or new singers because you shared something that is obviously important to you. Personally, I adore the Marketplace neckties, and they always get compliments.

**5. Represent the Society positively.** Sometimes, the label of "Barbershopper" can be even more visible than your political, religious, or other affiliation. All of our actions, both inside and outside the barbershop umbrella, reflect on the Society. Represent all of us in the way you respect Barbershoppers and non-Barbershoppers, online and in person, whether you have a single pick-up quartet to your name or an AIC membership.

**6. Collect a Man of Note.** However, there's no reason

to stop at one! There are waaaay too many potential Barbershoppers out there that we don't know about, but you might know them. Few things are as rewarding as singing with a friend who has come to share your love of this art form. Some will stay for life,

others will not, but try your best to have one recruit into this big family of ours.

**7. Support a district-level international competitor.** By this, I mean buy their stinkin' album. It may not be the greatest recording ever made, but it's always a labor of love, and an even bigger time commitment and leap of faith than the

contest. Especially if they are your friends.

**8. Chorus-supported groups ... go listen!** If the chorus puts its time and capital to put a group in front of the chorus, be there when they perform. Especially if they are young kids from an area school or novice quartetters. This isn't about whether you personally like their song choices or their singing—this performance may mean far more to them than to you. Support them with loud clapping in solidarity with your chorus.

This is crucial if the group is

a school choir, because they need to see the faces of those who are providing financial or other support.

**9. Find your favorite videos and recommend them to all your friends.** This can be a chorus video, a quartet video



**BUCKET ITEM 9: Millions already love to watch great barbershop ... if someone helps them find it. Share your favorite performances online so more videos can go viral.**



**BUCKET ITEM 4: You'll not only look great in the latest BHS gear, but you'll find yourself having a lot more conversations about your passion for singing ... bringing you to BUCKET ITEM 5.**

or even a video of a quality group affiliated with barbershop. Finding them takes time but they are quick suggestions to someone with time to spare on YouTube or some other video site. Especially in this era, the power of Internet is incredible; and our next member may come from your recommendation, or someone they pass it to.

**10. Be an audience member for a barbershop broadcast.** If you follow barbershop online, you know that Barbershoppers devote considerable effort to producing or appearing in podcasts. Like radio, and television, ratings matter. If you know how to use Google, you won't have a hard time finding a podcast that is worth your time to download and listen to in the car or while working in the yard. Everyone wins!

**11. Hear an A-level quartet live.** Recording technology may be advanced, but there is little that compares with being in the house as they rip a great chord! As entertaining as B-level quartets can be, do what you can to hear the top-level quartets in person. The cherry on the top is when you ask them to sing with you at the afterglow.



**BUCKET ITEM 13: The most innovative quartets you'll ever hear might have retired long before you were born—and like the Easternaires, without gold. Likewise, some of the best “stand and sing” and “lock and ring” quartets might be younger than some of your shoes.**

**12. Visit another chapter's show and socialize.** Talk with the members after the show, introduce yourself and build a friendship, particularly if it's in the same district or region. Don't be afraid to sing a tag with the headliner—they'll enjoy it too! It's rewarding to just enjoy a show from the audience every once in a while, and the afterglow will likely be just as fun as it is after your own shows.

**13. Expand your barbershop library with greats from every era.** If you don't own songs from the great quartets of every decade, you are denying yourself some of the finest vocal recordings of all times. The old greats' charts have aged extremely well, and charts from the newer greats are backwards-compatible! Personally, I think it's fun to hear the evolution of barbershop. Get on iTunes or Google Play and broaden your horizons!

## Quick hits

Here are a few things that you “should” do:

**14. Sing in a chorus at contest**



**BUCKET ITEM 27: It takes some planning, but many Barbershoppers count inter-chapter meetings and activities among their most memorable BHS experiences. Download the May/June 2014 issue at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer).**

**15. Sing in a quartet at contest**  
**16. Go through evaluation process**  
**17. Coaching session with your ensemble**

**18. Sing on an annual show AND a non-show singout** (Singing Valentines, caroling, etc.)

**19. Learn some choreography for an uptune**

**20. Sing a tag AND Barberpole Cat with a pickup quartet/group**

**21. Learn a tag that you can teach** (even if it's just “Sleepy Time”)

**22. Learn some Barberpole Cats, preferably a lot.**

**23. Learn some Barberpole Cats on multiple parts!**

**24. Practice your craft with great materials outside rehearsal**

**25. Sing with a headliner at an afterglow**

**26. Volunteer for a committee in the Chorus or to the Board of Directors**

**27. Attend a joint meeting with another chapter.** Obviously, this will take some planning. When I started out, I remember when a small chorus visited for a fantastic night of fellowship with new faces and old songs. I and others remember it as one of our favorite chapter meetings ever. Repertoire could take planning, but remember, Barberpole Cats exist for a reason.

**28. Attempt woodshedding until you succeed.** Until you succeed. Pretty much all the older barbershop arrangements were created by ear; and while anybody can woodshed badly, successful woodshedding can be very rewarding. You don't need to certify for AHSOW (Ancient Harmonious Society of Woodshedders) before you have a run where the singers are grinning silly with the chords you discovered. Sing a harmony part at least once. Keep trying new things.

## Destinations

Your budget may determine how quickly you can get to the following, but you owe it to yourself to experience all of the below at least once.

**29. Visit a chapter when you travel.** This is one of the big perks of organized barbershop: almost anywhere you go you can find like-minded group of people doing the same thing that you love to do every week. So go listen in, sing a few with them, introduce yourself. The barbershop family welcomes its own no matter where you come from, and the experience is memorable when it's a great group of singers.

**30. Attend a district convention.** Obviously, the numbers

of attendees and the mix of skill levels won't be the same as our International conventions, but the energy and fun at our district conventions makes can still put a huge smile on your face for a weekend. For quartetters, this is their shot to shine, and you'll discover many talented Barbershoppers who have earned great fame at both the district and international level. Of course, it's the non-contest offerings that make district conventions so important. Visiting the Marketplace, seeing the AHSOW room in action, mingling to sing tags with singers of all skill levels, genders, and ages. Prove that barbershop audiences are the best in the world by being a part of one at the District contest(s).

**31. District Prelims/Divisional Contest.** Some districts have the funding to do multiple conventions per year, and a Spring qualifying contest features higher level groups looking to earn a spot that the upcoming International Convention, including some prior international qualifiers and often several past district champion and medalist quartets. Add to that another excuse to get with your closest District buds and spend a weekend in a (likely) different locale. [For those that only have one convention a year, congratulations, you have even more reason to attend the one!]

**32. Attend district/region/area/affiliate conventions other than your own.** Again, remember the inclusiveness of the greatest family/audience in the world, and use this as a chance to make new friends, male or female. Gender lines are blurring in tag circles more than ever. You can still find a pocket of Barbershoppers who want to sing tags, regardless of gender or gender identity. Why not take in what makes those different? You might even get some great ideas for your own gatherings, and our affiliates have a particularly high reputation for putting on great events.

**33. Regional (area) convention.** This is slightly different from the previous, in that I'm recommending that men attend a regional event hosted by female Barbershoppers from your own geographic area. The women's organizations have long been worth watching, particularly if you



**BUCKET ITEM 32: If you think you've seen it all, an overseas or women's barbershop convention will show you how big and diverse the barbershop world really is—and how much non-BHS barbershoppers bring to the table.**

bring your female family, friends, or significant other. Perhaps they will be inspired to share your passion for four-part harmony. If not, you'll still enjoy your time among Barbershoppers that are every bit as talented and involved as their male counterparts.

**34. COTS/Leadership Academy/Top Gun/HEP School.** Your district has some training for everyone! Learn craft, learn roles—or better, do both! I like them equally for improving at the District organization level.

**35. Board Meeting.** I know, who doesn't love meet-



Author Matt Seivert has been crossing off a personal bucket list item ("work overseas") in Japan since August, 2015. With the nearest barbershop chapter nearly 400 miles away, Matt is itching to resume his barbershop bucket list whenever he decides to return to the states. Currently in his mid-20s, during his 10 years as a Society member Matt has sung in many quartets, belonged to three chapters, earned four international chorus medals, served several years on chapter boards, four years as an assistant director, and has attended multiple Harmony U and Leadership Academies. There's a reasonable chance you've already sung a tag with him. One personal bucket item is to compete in the Seniors Quartet Contest, but that's a long way off!

## You know almost nothing about your chapter or district until you've attended some board meetings.

ings? Except you know almost nothing about your chapter or district until you've attended some board meetings. At minimum, you'll appreciate all the behind-the-scenes work by your leaders, and maybe you'll be inspired to make a difference yourself. You may discover that a singer of average talent is actually your chapter MVP because of his efforts in leadership and administration. Even if you don't have a vote, drop in and perhaps offer input at an appropriate time. You don't always need a leadership position to be a leader.

### **36. Visit Harmony Hall!**

**37. Women's International Convention.** Spending time with either women's organization will be worth your time. Harmony, Inc. uses the same judging system as the BHS, so you may understand their contests better. Different system, but Sweet Adelines give equal weight to quartets and choruses with two rounds each. Tons of glamour and glitz with great choreography and ridiculously high overtones, a decent swath of male directors, it's the visual package on enhancement, plus ideas you haven't seen before in part because they are determined by the eyes and considerations of women.

## The Big Events

*The previous 37 have not been ordered by priority, but I have listed these three in ascending order of recommendation.*

**38. Midwinter Convention.** With events highlighting both youth and seniors, it's concentrated barbershop at its finest (in warm-winter climes!), plus some of barbershop's best shows. And with a more relaxed schedule, it's International Lite in the best way.

**39. Harmony University.** This is the pinnacle of barbershop education, with memorable classes taught by the who's who in barbershop, and it constantly evolves. A strong emphasis on casual singing throughout the week. So many options for singers, directors, youth, leaders, and Joe Barbershoppers to grow in their craft and enthusiasm. The best part is Harmony U, like "shop talk" about our

hobby, is becoming year-round, at conventions, through webinars and video offerings.

**40. International Convention.** There's no substitute for attending in person, but the livestream will let you see what

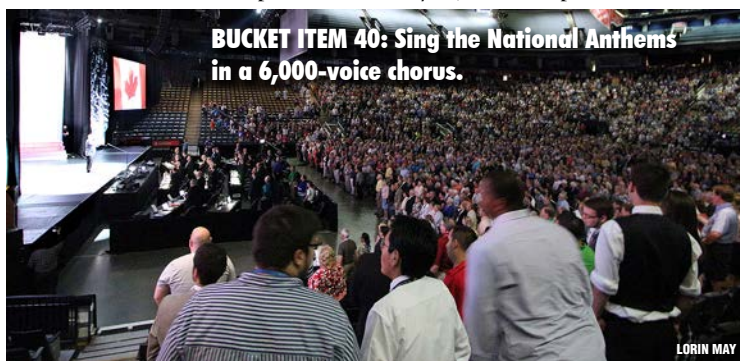
happens on stage. The best part happens offstage, including a full Harmony Marketplace, the AHSOW Room always open, HU classes, Association of International Champions Show, World Harmony Showcase, CD release parties, exhibiting booths, tag singing till all hours of the morning, usually a destination location, all the fellowship you want for a solid week with the greatest audience in the world, the largest family you'll ever be a part of, and the hobby that you must enjoy if you're reading



**BUCKET ITEM 39: "Life-changing" would be one of the most used adjectives after a week of full barbershop immersion at Harmony U.**

all this. You make new friends, find some old ones, sing till you're hoarse, stay up until you can't help crashing, spend a ton of money on accessories and CDs and music and companionship throughout this adventure of a week that swims by too fast. Simply the ultimate barbershop environment. Three champions are crowned during the week, competitors travel from all corners of the globe to convene and associate with other great people. Do yourself a favor and start saving for your next one!

SO, that's the "Barbershop Bucket List." How many have you done? Did I miss anything? I'm certain this list is far from complete. My personal list includes winning each of the five contests at District level (got a while to wait for Seniors though!). Maybe you want to write a barbershop song, or arrange a pop tune into four-part close harmony? Go for it! Perhaps your interest lies in applying to the judging program and earning that certification? Great! Your dream is to conduct **The Vocal Majority**? Better start practicing, bud! ■



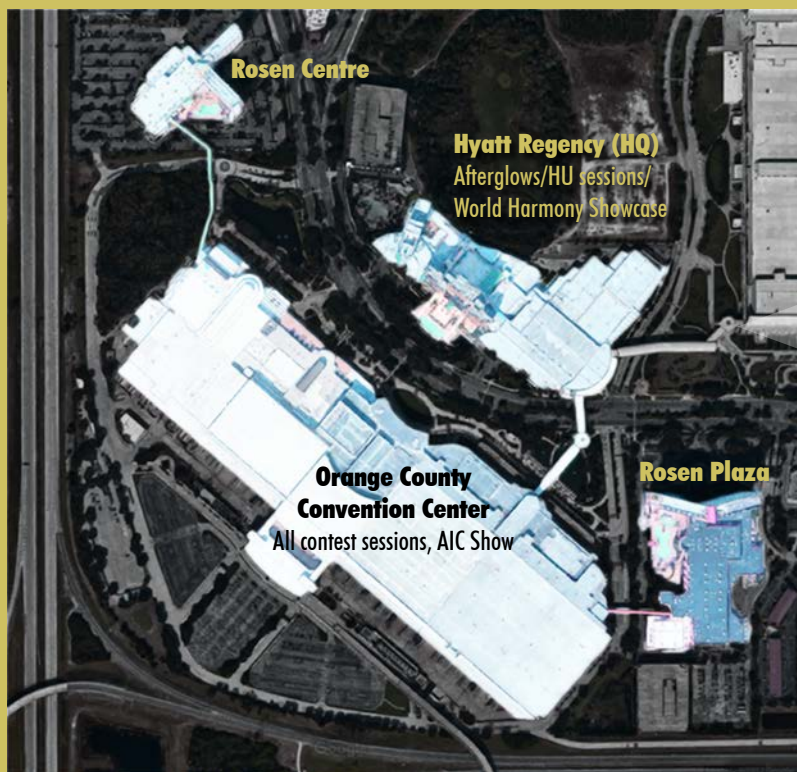
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Quarterfinals Session 1	Quarterfinals Session 3	Quartet Semifinals	Chorus Session 1	<b>World Harmony Showcase</b> <small>*requires separate ticket</small>
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# Rob Hopkins inducted into BHS Hall of Fame

In his 42 years of membership in the Barbershop Harmony Society, Rob Hopkins has touched the lives of most of our members. His influence has been felt in judging, arranging, coaching, quartet and chorus performance, and administration—from chapter level to Society President.

Experienced as an Arrangement Judge and Category Specialist, Chairman of Judges, and then Chairman of the Contest and Judging Committee and Music Judge, Rob led efforts to revise the judging program and establish new judging categories of Music, Singing, Presentation, and Contest Administrator. These changes made a considerable impact on the musical excellence of the organization and initiated a wonderfully creative blossoming of contest performances.

Rob's doctorate in music theory and history and popular arrangements (220 so far) have made him a highly sought-after coach to work with quartets and choruses, many of whom have gone on to achieve high standing at International competitions. He is a two-time Seneca Land District quartet champion and has appeared as a director

six times on the International chorus stage. In addition, he has often served as a faculty member and coach at many education schools around the Society.

Rob was elected to the Society Board of Directors in 1995 and again in 2001, then to the positions of Executive Vice President in 2002 and Society President in 2004-2005. With his guidance, the Society Board undertook weighty decisions including changes to our name and image, changes in staffing and the transition of multiple CEOs, and the relocation of Society headquarters to Nashville. Moreover, he introduced and established the policy governance model that directs the professional staff to operate within the policies established by the Society Board, thereby profoundly changing the nature of the work of the Society Board and our professional staff.

Rob has served on many committees for the Society, including the Management Study Team, the Nominating Committee, and the Future 2001 Committee, all of which have had a significant impact on the direction of the organization. ■



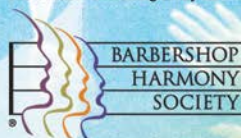
## SINGING CHANGES LIVES

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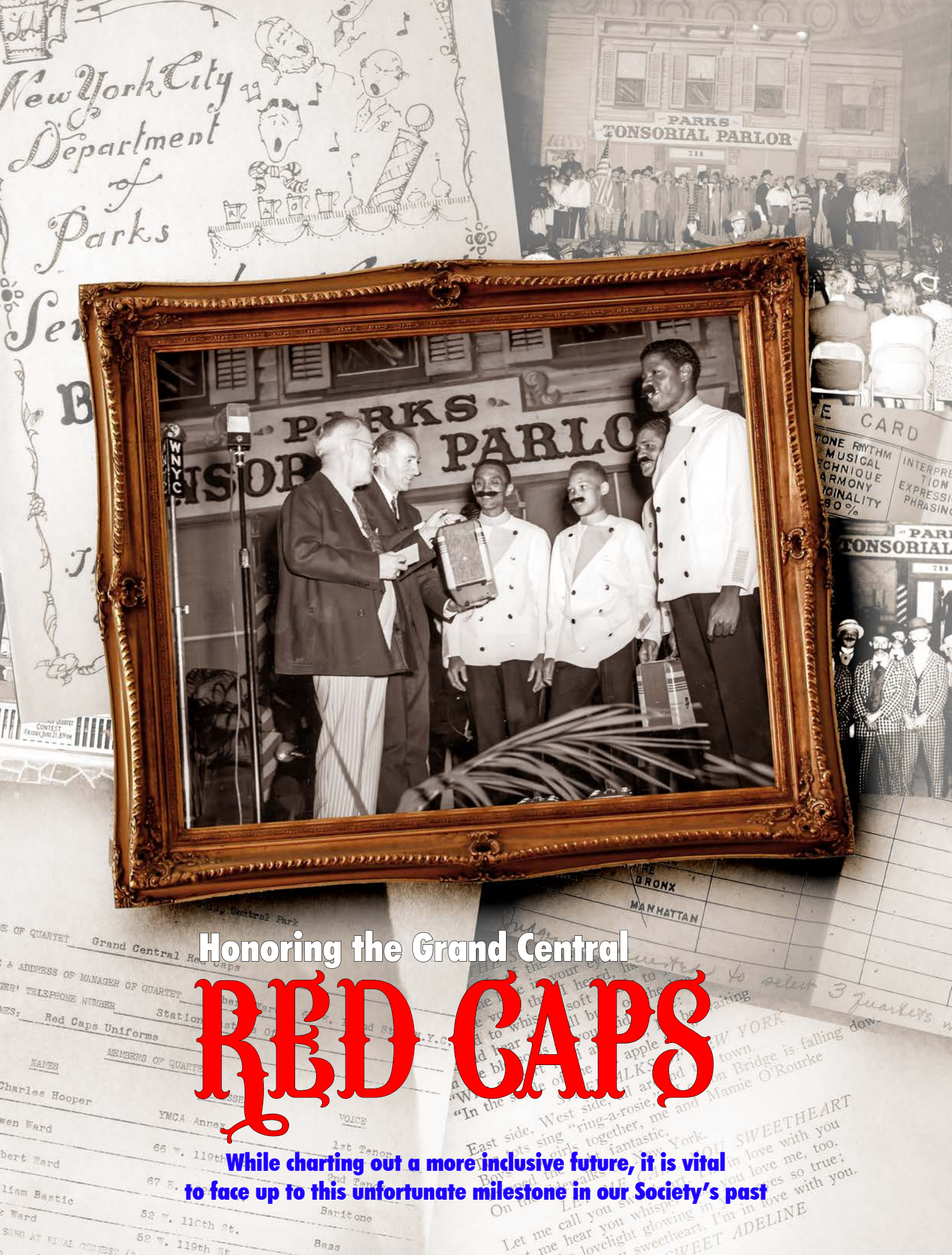
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Honoring the Grand Central

# RED CAPS

While charting out a more inclusive future, it is vital to face up to this unfortunate milestone in our Society's past

### A note on language

This inquiry into our history is presented using direct and indirect quotations from contemporaneous accounts, correspondence, etc. For historical accuracy, we have not altered the language and usages of the era, although some terms might today be considered outmoded or sometimes insensitive.

On September 10, 1935, in New York City, two giant shaving mugs flanked the entrance to Central Park. A crowd of 15,000 streamed between the mugs towards an incredible sight on the bandshell stage: four men donning fake handlebar mustaches and plaid suits as they crooned the sweet chords of “Meet Me Tonight in Dreamland.” Behind them loomed a set depicting an old barber shop from the 1890s. Three barber chairs lined the wall beneath oil paintings of boxers. Two enormous barber poles flanked the stage with their red stripes swirling upwards towards the words that titled the scene: “PARKS TONSORIAL PARLOR.” No one knew it that night, but in a few short years, another quartet would sing on that stage and ignite one of the most regrettable moments in our Society’s history.

Robert Moses, Parks Commissioner of New York City, known famously (also infamously) as the “master builder” of bridges, highways and parks, was the organizer of that evening’s first-ever “Amateur Ballads Contest for Barber Shop Quartets.” When he first announced the contest, the *New York Times* proclaimed it a “Clarion Call to Male Quartets to Vie in a Revival of Ballads of the 90s.” Men from all walks of life—police-men, waiters, milkmen—emerged to form quartets and compete in borough contests with the hope of making it to the Central Park Finals. The event was so successful that it became an annual New York tradition.

It was only a few years later, across the Mississippi River, that O.C. Cash and Rupert Hall founded SPEBSQSA in Tulsa, Okla. In the summer of 1939, Hall sent Moses an honorary certificate in the mail, welcoming him as a member to the Society, “in view of your successful efforts in entertaining the people of New York with your Barber Shop Quartet Shows.” The two struck up a pen-pal friendship, and when Moses heard they were looking for a city to host the second National SPEBSQSA Competition, he offered

the New York World’s Fair. When Hall and Cash accepted, they boarded trains for New York, along with dozens of quartets from across the country. The contest was an enormous success, and it left Moses and Cash looking forward to the next year’s contest in St. Louis.

The following summer in Central Park, **The Grand Central Red Caps** were pronounced the 1941 New York Champs. The crowd “roared in approval” as the quartet stepped forward to accept their prize suitcases. As a group of reporters gathered around them, the singers expressed their honor at being chosen to represent New York at the upcoming National SPEBSQSA Contest. A *Herald Tribune* reporter overheard them saying, in reference to their profession [at least two members] as bellhops at Grand Central Station that “it would feel good to go into a railroad station to take a train out of it.”

### “Such a procedure would be embarrassing”

When the New York Parks Department notified SPEBSQSA of their entry to the finals, there was a problem the Society had never faced: The Grand Central Red Caps were black. O.C. Cash immediately sent a telegram to Moses:

RELATIVE COLORED QUARTETS COMPETING ST LOUIS STOP BOARD OF DIRECTORS DECIDED SOME TIME AGO SUCH PROCEDURE WOULD BE EMBARRASSING AND RULED IT OUT NONE HAVE COMPETED IN SECTIONAL CONTEST IN SOUTH AND WEST. BEST REGARDS, O.C. CASH

The response sent a shockwave through the Parks Department. Probably suspecting the discomfort his telegram would cause, Cash took to his typewriter to explain himself. He mailed his letter the very same day:



Author Matthew Beals began his extensive historical research on barbershop and the New York City Parks contests years ago, when he was a member of the The Big Apple Chorus and Voices of Gotham chorus. A writer and filmmaker, this article is excerpted and expanded from his broader unpublished piece, “The Harmony They Had.” He extends thanks and credit to the New York Public Library, New York Parks Department, New York Municipal Archives, Dr. Jim Henry’s dissertation “The Origins of Barbershop Harmony,” and Gage Averill’s book “Four Parts, No Waiting.” — BealsOnWheels@gmail.com



While he was in St. Louis enjoying the 1941 convention, O.C. Cash was being savaged in U.S. newspapers.

SOCIETY for the PR  
ENCOURAGEMENT  
QUARTET SINGIN  
ST. LOUIS, MO.



"Last year [1940] the Board came to the conclusion that to keep down any embarrassment we ought not to permit Colored people to participate ... Many of our members and chapters are in the South, where the race question is rather a touchy subject."

*The question of allowing Colored singers to compete with others in the contests, has been discussed a number of times at our meeting and last year the Board came*

*to the conclusion that to keep down any embarrassment we ought not to permit Colored people to participate ... I hope this rule will not seriously embarrass you, as any other sort of arrangement would seriously embarrass us. Many of our members and chapters are in the South, where the race question is rather a touchy subject.*

*Neither Dr. Rathert nor I are narrow about such matters, but I know from discussing the matter with Doc and the St. Louis brothers, that they do not want to get involved in a question of this kind.*

When Robert Moses saw Cash's letter, he grew furious. Moses took to his typewriter and crafted a response to Cash. It began "Dear Mr. Cash." Gone were the days of addressing each other "Brother."

When Moses mailed his letter, it arrived to an empty office in Tulsa. Cash was already in St. Louis, preparing for the big contest. With no immediate response from Cash, Moses grew impatient and did something very bold. It was, in fact, a classic Moses move he reserved only for those he disliked. He went to the press.

On July 3, the opening day of the St. Louis Contest, the *The New York Times* ran an article whose headline blared "NEGRO SINGERS OUT, SMITH, MOSES QUIT." Countless other publications large and small carried similar stories. Moses had distributed copies of Cash's telegram and letter to all the reporters. They published every word. The bit about Cash wanting to "keep down any embarrassment" (so much for that), and the part about the Society's "rule" of not permitting colored quartets. It was all there in black and white for all to read.

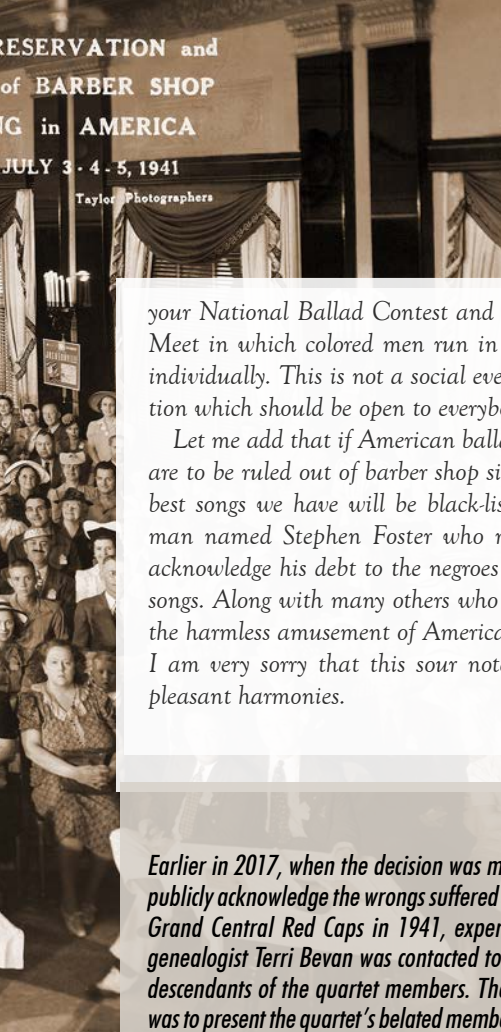
Moses had also given reporters copies of his letter to Cash—the letter that was still sitting in a sealed envelope in Tulsa. *The New York Times* published Moses' letter, which was responding to the "rule" of Cash's Society:

*If we had known this before we should immediately have dropped out of the national organization, a step which we are now compelled to take.*

*It is difficult for me to see any difference between*

RESERVATION and  
of BARBER SHOP  
G in AMERICA  
JULY 3 - 4 - 5, 1941

Taylor Photographers



your National Ballad Contest and a National Track Meet in which colored men run in relays or compete individually. This is not a social event, but a competition which should be open to everybody.

Let me add that if American ballads of negro origin are to be ruled out of barber shop singing, most of the best songs we have will be black-listed. There was a man named Stephen Foster who never hesitated to acknowledge his debt to the negroes for the best of his songs. Along with many others who found pleasure in the harmless amusement of American ballad contests, I am very sorry that this sour note has marred our pleasant harmonies.

Earlier in 2017, when the decision was made to publicly acknowledge the wrongs suffered by The Grand Central Red Caps in 1941, experienced genealogist Terri Bevan was contacted to locate descendants of the quartet members. The hope was to present the quartet's belated memberships to their children or grandchildren at the Saturday Night Spectacular in Las Vegas. While the men did have children, no obituaries were uncovered and their descendants could not be identified; however, some information about the quartet was uncovered. The below is based on an interview with Terri and additional materials she provided.

The Grand Central Red Caps were New York City's best barbershop quartet in 1941, with the winning configuration consisting of brothers Owen and Robert Ward; their nephew, Jack Ward; and William Bostick. While most of the quartet members appear to have worked day jobs as railroad porters, the Red Caps were a well-established quartet with an accompanist and prominent performances noted in New York City newspapers. The three Wards came from a tight-knit, college-educated family that had been professional singers in Cincinnati before moving to New York City to sing for NBC Radio. The Red Caps likely would have fared extremely well at the 1941 SPEBSQSA Convention had they been allowed to compete.

Owen and Robert had been half of **The Four Southern Singers** along with their brother, James, and his wife, Annie Laurie. The quartet had been one of the most successful acts in the Midwest, performing up to 19 times a week on WLW radio in Cincinnati.

The boys had grown up in Northern Kentucky

## Who were The Grand Central Red Caps?

as sons of a traveling minister, and had been performing almost as long as they had been talking. Little is known about Bostick, although it can be assumed that he was also a railroad porter. In the 1940 census, Owen was listed as a radio singer and Robert was listed as a porter, having once managed the Southern Singers. Both brothers were college educated. Two newspaper clippings stated that Robert had once been a dentist, but other evidence does not confirm this.

A regular quartet member apparently fell ill, and his replacement for the Central Park contest was Jack Ward, the 15-year-old nephew of Owen and Robert, and son of fellow Southern Singers James and Annie Laurie. Jack likely knew his part from watching the quartet practice in his parents' home. He was also an accomplished singer in his own right, having performed on the silver screen at age 12 as "Jackie Ward," in addition to other performances around the city.

Shortly after being told they had been barred from competing in St. Louis, quartet members told reporters that they were disappointed but not discouraged. They planned to continue as singers in the New York City area, but it is not clear how long the Red Caps continued. The U.S. entered World War II in December of that year, and Owen soon after enlisted in the military. Very little is known about the men after this point.

The professional singers of the Grand Central

# Former Governor, Commissioner Quit Choral Posts In Blast At Jim Crow

The article went on to also include the resignation of Al Smith, the former Governor of New York. Soon enough, Cash would hear of the resignation of New York City Mayor LaGuardia as well.

Letters began to stream into Moses' office, praising him for the stand he had taken, calling him "an inspiration." The Paterson Interracial Commission sent him a note to "express our appreciation of the withdrawal by New York City from the National Society of Quartet Singing."

## O.C. Cash responds

Meanwhile, Cash was enjoying himself at the St. Louis Contest, immersed in the sounds of four-part

NEW YORK—Because the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America refused to allow the Grand Central Terminal Red Caps to compete in the country-wide finals at St. Louis, which began last Thursday, New York City Park Commissioner Robert Moses and former Gov. Alfred E. Smith resigned as vice presidents. Like the stand Mrs. Franklin D. Roosevelt took in the case of the daughters of American Revolution, when they refused to allow Miss Warren Anderson to sing in their constitution hall in Washington, by resigning from that historic organization, both Commissioner Moses and former Governor Smith were adamant in their condemnation of the society's exclusion of the city's quartet winners.

The reporter was informed at the offices of the park commissioner that the position first came to the attention of the local officials by a telegram, followed by a letter, from O. C. Cash of Tulsa, Okla., president of the association, to James F. Mulholland, director of recreation of the department of parks.

His message was dated June 27, the day following the New York City contest on Central Park Mall, with the Grand Central Red Caps, entering the nation's largest barbershop contest. The Harlem quartet, which had second place in the New York contest, was eliminated by even judges.

In a communication to O. C. Cash, for Preservation and Encouragement of Barber Shop Quartet Singing in America, the director as follows:

Letter today from man (who is president of the St. Louis contest) to the effect that the Grand Central Red Caps and other men of color.

—Lorin May

Red Caps likely had the talent to reach the upper echelons of the 1941 competition, if not win it outright. They included men of education and professional achievement who were well connected in New York City. That was all set aside simply because they were not white. One can only speculate how their lives could have been changed—and the trajectory of the BHS could have been enriched—had we opened our doors in 1941 to The Grand Central Red Caps and other men of color.

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**VOLUME 2:  
THE THIRTIES (1931-1939)**  
Grand Central Red Cap Quartet  
Four Southern Singers  
Mississippi Mud Mashers  
Five Jinks  
Norfolk Jazz Quartet  
Oleanders

Two members of the Grand Central Red Caps belonged to the Four Southern Singers professional quartet (above); a third Red Cap was their nephew, and son of the other two Southern Singers.

Hear the Red Caps at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer)

named Stephen Foster who never hesitated to acknowledge his debt to the Negroes for the best of his songs. Along with many others who found pleasure in harmless amusement of American ballad contests, I am sorry that this sour note has marred our pleasant harmonies.

The argument between Cash and Moses was bigger than the both of them. It spoke to their differing interpretations of the old America they were each reviving and “preserving” in their contests.

harmony. When he got word of what was being printed about him in the papers, he was dumbfounded. When he arrived back in Tulsa, he found the letter Moses had sent him—the one he could have read by picking up a copy of *The New York Times*.

Cash went on to pick apart each paragraph of Moses’ letter, boiling it down to a lack of understanding on Moses’ part of the rules and nature of his Society. Cash disagreed with the analogy of his contest being compared to a National track meet, open to all. Cash flatly told him “our convention and contest is a social event. Our Society is a fraternal

organization, incorporated as such. You know, of course, that other fraternal organizations—Shriners, Masons, Elks and Eagles—have colored auxiliaries or similar organizations and that their conventions, ritual and drill team competitions are kept entirely separate ... I have heard no objections to any of these arrangements.”

If Moses’ Chapter was in good standing with the Society, having paid all its dues, Cash told him the Manhattan Chapter Secretary would have received notice that “Contestants must be bona fide members of the organization, and must sing barber shop harmony (not Negro spirituals). The two colored quartet winners in

### Commentary: How race relations in 1941 might provide (unflattering) context for the Red Caps’ exclusion

How did a master of public relations like O.C. Cash come to oversee the Society’s biggest PR disaster? Anyone’s opinion—including the opinions that follow—should be grounded in the context of race relations in 1941, months before the U.S. was compelled to enter World War II. (Canadians were already fighting the war and were not yet affiliated with SPEBSQSA.) This was a period in which the U.S. consensus to defend white allies in Europe was still weak—and the mood to defend racial minorities within U.S. borders was even weaker.

In 1941, racial attitudes among individual whites could be varied and fluid, but the U.S. was still effectively under a race-based caste system in all but name. Its enforcement ranged from passive denial of opportunities, to segregation, to Jim Crow laws, to lynchings.

Few whites strenuously questioned the racial status quo, and few blacks could safely do so openly. Not until after black soldiers returned from fighting tyranny abroad did a critical mass of blacks feel emboldened to fight racial tyranny at home.

At the same time, long-standing dogmas about race were increasingly in conflict with casual observation. Even if few whites had meaningful relationships outside their race, anybody with a radio or a theater ticket could find minority musicians, dancers, and others who equaled or exceeded their white coun-

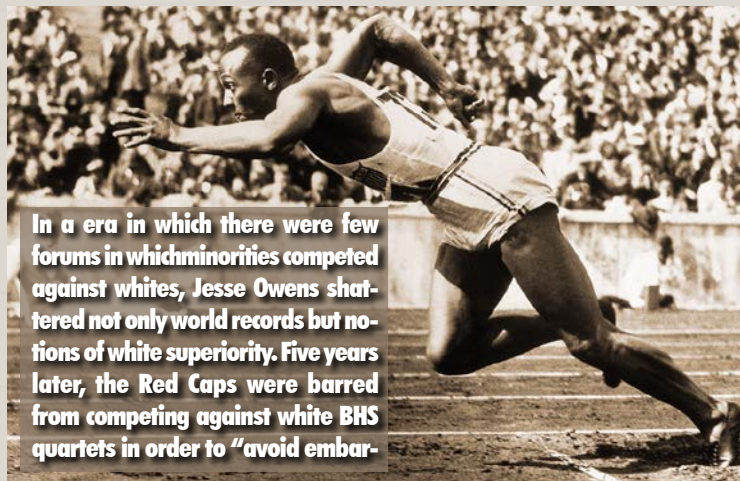
terparts in talent and in class. Only five years earlier, black U.S. track Olympian Jesse Owens had famously embarrassed Adolf Hitler and all who believed in white superiority. Many whites may have sensed that the assumptions behind their racial privileges were eroding. To whatever segment of Barbershoppers who shared that fear, the notion of an excellent black

of the white majority ahead of extending basic dignities to members of racial minorities. Jesse Owens often said he received less respect from the U.S. President than from the German dictator.

As O.C. Cash defended the still-fresh Board policies of exclusion, he wrote and reasoned like the public relations natural that he was. His highly-visible PR role may have biased his thinking toward supporting whatever path he believed would cause the least uproar. But if his motive was to avoid a PR disaster in St. Louis, in hindsight it is clear that O.C. Cash did not have his eye on the right city or on the right disaster.

It’s also clear in hindsight that the biggest disaster was that the Society founder helped kick the can down the road when it came to addressing the morality of racial exclusion in the BHS. The Society Board did not officially resolve this question for another 20 years, and then only after racial attitudes had tipped in the direction of the civil rights movement. By then, black singers had moved on from barbershop harmony, and the only people visibly singing the art form were white. A minority man or woman might love the music, but how could they conceive that barbershop was for them when nobody who looked like them was singing it? The damage had already been done, and that legacy continues to this day.

—Lorin May



**In a era in which there were few forums in which minorities competed against whites, Jesse Owens shattered not only world records but notions of white superiority. Five years later, the Red Caps were barred from competing against white BHS quartets in order to “avoid embar-**

quartet mingling among them as equals, not to mention contending for a championship, was unthinkable.

In his private life, O.C. Cash sometimes spoke and acted like a racial progressive, at least by contemporary standards. Why did he then defend the Board decision to exclude the Red Caps and all non-white singers? It would appear that the growth of their fledgling Society took top priority, and any question that could court internal controversy would be set aside. Unfortunately, it was typical of the era for powerful people to place the sensitivities

# Al Smith Walks Out Again - On Intolerance

NEW YORK—Public officials here, who have usually

your contest would have been barred from competition on these two grounds anyway."

While Cash was always clear that the Red Caps' race was the central issue, his two non race-related grounds for disqualification were also unsatisfying. Contrary to news reports, the Red Caps did not sing spirituals in the contest but instead performed two straight-up barbershop pieces: a "Railroad Medley" and "Mandy Lee." Additionally, on the brochures mailed by the World's Fair for the previous year's finals, it said affiliation with the Society was only "recommended" to compete, not required. Apparently the rules had been changed.

## O.C. Cash, Robert Moses, and race: the more that you know, the blurrier the lines

The argument between Cash and Moses was bigger than the both of them. It spoke to their differing interpretations of the old America they were each reviving and "preserving" in their contests. It seemed as though, until that day in July of 1941, no one had asked the most basic question of all: What exactly is barbershop harmony? The answer for everyone involved a wistful, utopian vision of old America. But the interpretations branched apart when that utopia had to be described in crisp detail. To the New Yorkers, with their streets a melting pot of ethnicities, it had a much closer association of blacks with barbershop singing. In Cash's mind, however, as a boy from the wheat fields of Oklahoma, his image of a barbershop quartet was a white experience. Somewhere along the way, the term "barbershop quartet" had been passed around, adapted and made to fit in with different ideals.

On the surface of this incident, it would seem easy to call O.C. Cash a racist and end the argument at that. However, it isn't that simple. For one, at the very contest they were arguing over, on the same evening that The Grand Central Red Caps performed, a popular black group called The Southernaires appeared as guest performers. As they took to the stage, they were introduced as members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. And it was true.

Back in 1939, before The Southernaires had become famous, O.C. Cash's chapter hosted them in Tulsa. Cash and his buddies were such fans of the group that they inducted them as "honorary" members of SPEBSQSA, even though the Society was limited to white men. Cash even went so far as to book them at a local music hall in town. To make the show happen, he had to make a special appeal to the hall, as it didn't normally allow "colored" acts. In a *Detroit Tribune* article of the same year, it listed as fans of The Southernaires, "every loyal member and sympathizer of the Barbershop Quartet Singing Society of America [sic], who could no more resist the soft, close harmony of the four Negro singers than a swing addict could close his ears to Benny Goodman's clarinet."

Cash's disallowance of The Grand Central Red Caps had nothing to do with racism, he argued. It had everything to do with his desire to keep the fraternal spirit and camaraderie of SPEBSQSA alive. "If we should permit colored quartets to compete in the contests, it would be extremely difficult and embarrassing to separate them, their wives and families, in the social affairs and functions ... [With] the fact that wives and daughters of the members participate in these gatherings, I know you will agree that the colored race itself would feel out of place at these meetings."

While the above could be fairly interpreted as a diplomatic excuse, a charitable reading would grant that Cash was also expressing a sincere personal concern. He had seen The Southernaires treated poorly because of their race, and in that case had used his influence to intervene on their behalf. In the case of the Red Caps, the Society founder wrote as if he were entirely powerless to affect policy. While he may have had genuine concern for the way the quartet would be treated, his actions suggest that he was more concerned with keeping the peace among his all-white patrons.

While Moses was receiving his letters of praise, there were at least

two supportive letters that black writers sent to Cash. One letter from a black lawyer in Boston read, "The Negro race does not want to be patronized or defended by any



**The Southernaires and O.C. Cash were mutual admirers. Before the group was more famous, Cash had helped book them and had used his influence to help them perform in a whites-only venue. He continued to promote the group, and his Tulsa Chapter had made them honorary members of SPEBSQSA. When called upon to resign that honorary membership in the wake of the Red Caps decision, the now-famous group instead sent Cash a letter of support.**

- continued on page 25

# Inclusion: A view from our 10-yard line

Some principles underlying "Everyone in Harmony"

*The BHS Strategic Vision—Everyone in Harmony—received a lot of buzz when first announced in June of 2017, almost all positive. Leaders recognize that we are only in the very beginning stages of determining how to realize this vision, but following are a few guiding principles as they are presently understood. Learn more at [www.barbershop.org/everyoneinharmony](http://www.barbershop.org/everyoneinharmony), including the online FAQ.*

**Inclusion is about realizing our goal to "Keep the Whole World Singing."** Everyone in Harmony is about no other agenda than finally, intentionally living up to the BHS motto we have professed almost since the beginning. From 1938 until the early 1960s, only white men were welcome. Decades after opening our doors to men of all races, today's BHS is only slightly less homogenous. Today, we declare the vision that all people, regardless of generation, gender, race, ethnicity, religion, sexual orientation, socioeconomic status, ability, or cultural identity should have the same access to the life-changing power of singing found in the BHS. This marks the beginning of a long-term, active effort to draw from all segments of our respective communities.

**We must learn from those who don't currently sing with us.** Inclusion means giving a serious voice to those who are not currently under the barbershop umbrella. While BHS members who belong to various minority communities may have particular insights, no one person can speak for an entire community. The under-represented segments of various constituencies may have a lot to say about why they aren't currently singing among us, and what might change that. Future prescriptions that come of our inclusion efforts may come from or be vetted by the very constituencies that do not currently feel included among us.



**"Inclusion" does not equal "diversity."** Inclusion is about how you act. It's about recognizing and respecting the differences and similarities of all individuals and valuing all as part of the BHS community. We can choose to engage in fully inclusive behaviors, but we can only hope that those actions will lead to diversity.

**It's about us walking through others' doors.** Most chapters already welcome nearly anyone who walks through their doors, and most also wish their numbers included a more representative cross-section of their communities. Inclusiveness means we don't wait for people to walk in—it's about actively going out among constituencies within our communities that are not currently well-represented among us.

**No demographic can assume that its viewpoint is the default.** While the men singing next to you might be far more diverse than assumed once you get to know them, it's fair to say that a significant percentage of past and present BHS members have self-identified as straight/white/Christian/male. Today, only 22% of U.S. adults and about 27% of Canadians include themselves in all four of those demographic categories. (The worldwide percentage is closer to 3%!) This means that a large majority of our current and potential audiences, allies, and singers

likely have perspectives that differ—sometimes strongly differ—from what could mistakenly be assumed as "default" perspectives regarding song choices or other elements of BHS culture. To be truly welcoming, we must actively seek out feedback from community members with perspectives that may differ from the majority composition of our chapters. Then we must adjust to ensure our gatherings and our performances are places where all can feel included.

**This is not a program or a campaign.** Programs and campaigns have a shelf life. "Everyone in Harmony" is a serious long-term commitment to inclusiveness in all we do, and a commitment to apply the considerable necessary resources. This is far from the first time BHS committees and leaders have addressed issues of inclusion; however, unlike many past efforts, we're putting far more resources into ensuring that our efforts at inclusion continue to grow until they become part of our cultural DNA.

**Some of our current strengths will make inclusion easier.** BHS members have long stated that all differences seem to fade away when we blow the pitch pipe and start to sing—the "Ice Cream" scene from *The Music Man* is almost spot on. Our younger members are also already leading the way in diversity and inclusion. Working together, we can begin to ensure that a truly representative cross-section of our communities has the chance to experience that same harmony.

**We will continue to enjoy what we love about our barbershop experience.** As elements of the Strategic Vision evolve into formal plans, the intent is to maintain all the elements that current members love about the BHS experience. Future efforts will add to

rather than subtract from available options. The object is to ensure that everyone who wants to harmonize or to support our mission will have desirable options for engaging with us and the barbershop art form.

**In football terms, we're currently at our own 10-yard line.** Words are easy. Effective action takes time. This is an ambitious endeavor that will take significant effort over many years. Plans must be grounded in understanding the challenges and opportunities we face. Many goals will likely take decades to realize.

**You can begin in your community right now.** The path forward is being forged by the Society Board of Directors and headquarters staff, advised by an Inclusion Operational Project Team (see sidebar, page 24) and others. You need not await their direction. With thoughtful effort and effective listening skills, you can identify segments of your community that may not have meaningful connections with our communities of Barbershoppers. Don't wait to begin building relationships with diverse members of your community and to collaborate on shows, outreach, and service within your community. Share both your successes and your lessons learned to help all of us move forward in our respective communities.

—Lorin May

## The Norman Rockwell image was the prevalent assumption.

Few knew that all the early barbershop singers were black.

group who by their pretended interest, continually remind us that there is even a question of our inferiority ... We want our separate lodges, churches, and organizations so that our advancement will be ours alone." The Southernaires, who had been inundated with letters demanding they resign their "honorary" membership, sent a letter of support and loyalty to Cash.

### Black barbershop origins erased

It seems possible that neither Cash nor The Southernaires grasped the irony of excluding blacks from a barbershop quartet society. In 1941, the Norman Rockwell image of four white men singing in a barbershop was the prevalent assumption. Few knew that all the early barbershop singers were black or that their connection to barbershops was tenuous. Unfortunately, some influential early BHS leaders knew these facts but did not share their knowledge with the masses, effectively helping to "white-wash" barbershop's origins.

In a written 1946 exchange, two of the Society's most respected historians (today, both are members of the BHS Hall of Fame) *privately* acknowledged that barbershop music originated with African-American singers. Celebrated musicologist Deac Martin publicly at-

tributed barbershop's origins to European singers but privately wrote, "In my opinion, the American Negro is the very fountain head of barbershop harmony singing." Joe Stern agreed, and contrary to his published positions wrote, "There is considerable evidence that Barbershop harmony in America sprang from Negro groups singing during slavery days ... [they sang] the old original Barbershop harmony. ... As far as the seventh chord is concerned, I believe the Negroes must have invented it ..."

It wasn't until the 1990s that the African-American origins of barbershop were conclusively established, largely thanks to the exhaustive research of jazz historian Lynn Abbott. [See Dr. Jim Henry's "The Historical Roots of Barbershop Harmony," *The Harmonizer*, July/

## The Inclusion Operational Project Team: What is the end goal of inclusivity?

*The Inclusion Operational Project Team is a diverse group of Society members who have a passion for infusing true inclusion into the Society. They were key advocates for the Society's posthumous recognition of the Red Caps. Other team members are Charles Carothers, John Fuller, Kevin Mendez, and Will Rodriguez.*



**Brian O'Dell:** Have you ever had an interest in something, but felt like you were on the outside looking in? If only it looked a little more inviting, you might walk through that door ... And then sometimes, being on the inside, you might wonder "this is so great, why isn't anyone walking through the door?"

Perception. The way things look and the way things are can be two greatly different things, but with some focus on methods of inclusion, we can bring the two closer together, effectively taking the door off its hinges. It's exciting to embark upon a journey of INCLUSION and uniting our communities, one voice at a time. Being in the Inclusion OPT has been very rewarding thus far, and only promises to be that much more in the future. Gold medal moments to be sure. Let all of us be inviting, so that everyone feels welcome, in harmony.



**Matthew Swann:** As a start, a common definition of "diversity" and "inclusion" is needed. Diversity means all the ways we differ. Some of these differences

we are born with and cannot change. Anything that makes us unique is part of this definition of diversity. Inclusion involves bringing together and harnessing these diverse forces and resources, in a way that is beneficial. Inclusion puts the concept and practice of diversity into action by creating an environment of involvement, respect, and connection, where the richness of ideas, backgrounds, and perspectives are harnessed to create tangible value. Organizations need both diversity and inclusion to be successful.



**Mike Neff:** To be inclusive means to provide a space that is open and welcoming to all, regardless of age, religion, race, sexual orientation, or ability. As Barbershoppers, do we provide an inclusive environment in chapter meetings, chorus rehearsals, contests, shows and events? What does that look like, and how can we do it? Do we understand what actions or behaviors might be perceived as exclusive? And if we don't, why is it important that we should? Those are just a few examples of topics the Inclusion OPT will continue to

explore and clarify. Since the Society's founding in 1938, we've seen great change—in our economies, families, communities, technology, communication and of course, music. The one constant in our lives is change. As the Barbershop Harmony Society continues to grow and evolve, I'm very excited to be part of the road ahead and look forward to singing with "Everyone in Harmony."



**Kendall Williams:** The end game is to have this not be a concern, that is to say, that when a potential member walks into a chapter meeting, our first thought is about

what section they need to stand in to get the best experience from this art. Because in the end, that is what bonds us, the ringing of chords, the performing of the uptune dance number using all your energy or ending that ballad in a pool of tears because to you it was all too real.

Until then, we all judge each other based upon our first impressions, and this includes race, sexual orientation, height, weight, etc. We need to educate ourselves on how to be inclusive and welcoming, understand how our words and actions can affect others so that you understand why a potential member reacts to you the way they do. This is a start to the process.

August 2001, pages 13-17. See also David Wright's "The African-American Roots of Barbershop Harmony (and why it matters)," Jan./Feb. 2015 issue, pages 10-15.] In gratitude for his impact on barbershop history, Mr. Abbott was made an honorary member of the Barbershop Harmony Society in 2015.

### **Moving forward from 1941's "embarrassment"**

It is true irony that the desire to avoid embarrassment led to what remains the Society's most shameful episode. Ironical that the man fondly remembered for bringing so many men together was the point man for an unfortunate milestone that underscored the exclusion of so many others. The damage inflicted by this decision continues to this day.

As we look at the Barbershop Harmony Society today, we can hope that a story like that of The Grand Central Red Caps could never happen again. At this past International Convention in Las Vegas, the Society honored the Red Caps with posthumous memberships, and as of Dec. 14, 2017, plaques devoted to each quartet member will reside in Harmony Hall. When Marty Monson spoke of making our Society "radically inclusive," the crowd of thousands thundered in applause, causing him to halt his speech and take in the moment.

The symbolism of that moment was an important break from the past. It is the hope of the Society that those waves of applause will continue to ring loud and clear to all races of men, encouraging them to join us in harmony. ■



### **The 49 seconds that said it all**

*An extended ovation spoke volumes about the Society's mood for a "radically inclusive" transformation*

During the Saturday Night Spectacular on July 8, 2017, the delivery of the carefully-scripted words was straightforward. But the Vegas audience's reaction exceeded high hopes—and it left our CEO and Society President speechless.

A video presentation on The Grand Central Red Caps being denied entry into the 1941 International Contest had just completed. Society CEO Marty Monson and President Skipp Kropp entered the stage to discuss the need to address this injustice that for 76 years had stood uncorrected. The incident "does not reflect who we are today," said Marty, "and certainly not who we wish to become."

"If today we proclaim our vision is to become Everyone in Harmony," he continued, "one more big step must occur. And it needs to be a step of action and not words."

Then Marty delivered the words that inspired 49 seconds of spontaneous applause: "First and foremost, we must unequivocally turn away

from any cultural vestiges of exclusion. We must become radically inclusive and diverse across cultural, ethnic, racial, gender, sexual-orientation, socioeconomic, and generational lines. We hereby declare our commitment to this transformation."

The applause began before the last sentence was finished, and built loudly until it included the on-stage performers as well. It was clearly an even more enthusiastic reception than Skipp and Marty had hoped, and they were visibly moved.

This ovation was years in coming. Early on in the development of the Strategic Vision, it became clear that the BHS could no longer behave nor appear as an "exclusive" organization. We had to become actively—even radically—inclusive of everyone. Logic dictated it, and extensive member

polling and feedback confirmed a strong need and appetite for this direction.

It was Skipp and Marty's responsibility to begin this transformation, and an early but critical step was to lay out this Vision to the membership.



The Grand Central Red Caps presentation was chosen to help provide context. Barbershoppers had to be thoroughly onboard with the "why" of inclusion if we were to ever overcome the inertia of past habits. Count the crowd reaction in Vegas as a great beginning.

That 49 seconds of applause was hopefully a good omen—and a good beginning. And we'll need that enthusiasm to sustain us all in the years and even decades of work required to turn great words into great actions.

—Lorin May



## Turks discover barbershop, and it's spreading

**B**arbershop's presence in Turkey began in 2012 when Erdinç Hasılciogulları, then with Istanbul-based mixed ensemble **Rezonans**, saw a performance online. He listened obsessively to barbershop and dreamed of forming a quartet. He found his bass when fellow Rezonans Enis Turhan rumbled a B below low C during breakfast, and they quickly found tenor Ozan Çavuşoğlu; but they didn't find bari Kaan Bayır for another year.

Rezonans director Burak Onur Erdem later introduced the nameless quartet to Chuck Hunter, a foreign service officer and 40-year Barbershopper, the new U.S. consul general in Istanbul. Chuck had the group sing at his lecture on barbershop later that month, and for the next 18 months, the five met regularly.

Now named **Barbershop Istanbul**, the quartet didn't know-how Turkish listeners would react to this new genre, but their first concert in 2015 received an enthusiastic reception from about 200 people. The reception has been the same at every performance since.

The quartet's future was uncertain after Chuck returned to the states in August of 2016 and Ozan took a new job in Germany. But then Onur Zorluysal proved an ideal replacement tenor. Chuck rejoined the **Alexandria Harmonizers** and asked director and BHS staff member Joe Cerruti how to get the world's first Turkish quartet to Harmony University in 2017.

With help of Harmony U director Donny Rose and support from the World Harmony Council, all five quartet members spent a blissful week at Belmont University in the quartet track, making many new friends, learning and teaching English and Turkish tags (including one to a Turkish song Kaan arranged), and earning multiple standing ovations on the Friday Night Show. Enis and Ozan were also two of the most active Harmony Brigaders.



**The quartet/quintet made a lot of friends and admirers at the 2017 Harmony University. Above, with Chuck Hunter (center); below, at a gig in Istanbul.**



coaching from Barbershop Istanbul. The quartet hopes there will be a Turkish affiliate organization in the future, and Ozan plans to connect with BinG! to get his barbershop fix while living in Germany. Tin Pan Alley may not have produced many songs about that part of the world, but Turkey's enthusiastic pioneers are writing a new chapter in how we "Keep the Whole World Singing." Contact the group at [barbershopistanbulofficial@gmail.com](mailto:barbershopistanbulofficial@gmail.com).

– Chuck Hunter, [harmonyfiend@hotmail.com](mailto:harmonyfiend@hotmail.com)

Since returning, Kaan has been active in online tag groups and in introducing others to barbershop. At an Oct. 7 gathering, the quintet hosted 10 male and five female top-flight choral singers. Kaan recalled, "The joy on their faces after finishing every tag reminded me of our days at HU. That's when I realized we were on the right track." Three hours turned out not to be enough for some, so the diehards went out afterwards for Turkey's first-ever afterglow. The plan is to hold tag nights every six weeks or so going forward. A Turkish-language Facebook group for barbershop had 45 members at last count. Erdinç, has since moved, but will not let the four-hour drive break up the quartet he founded.

Thanks to the tag night, Turkey now boasts a second quartet (from Boğaziçi University) that is receiving



**A STRONG ENDORSEMENT.** Within a few days after Deke Sharon's book, *"The Heart of Vocal Harmony"* came out, a member of the West Towns Chorus (ILL) purchased it and immediately started passing it around to chapter members. It got rave reviews, and each wanted a copy of his own. Word spread so quickly that the chapter board decided to buy every member of the chorus a copy of this book, and Deke replied within minutes to set up a bulk order with the publisher. Many commented how easy the book was easy to read—filled with many gems to help their story-telling abilities while on stage, and plenty to chew on outside of performance. It's available at [shop.barbershop.org](http://shop.barbershop.org).

## Twisted Mustache and the \$50K shave

New Jersey quartet **Twisted Mustache** quartet was asked by Make-A-Wish New Jersey to participate in a fundraising event featuring Buddy Valastro and Danny Dragone from TLC's *Cake Boss*. As part of the event, Dragone would be shaving his mustache for the first time in over 30 years, sacrificing the comfort of his upper lip at the Samuel & Josephine Plumeri Wishing Place in Monroe Township, a whimsical castle that is the home of Make-A-Wish New Jersey.

Cake Boss Buddy Valastro, and fellow host Ralph Attanasia, reintroduced Danny's upper lip to the sun in front of over 100 Wish family members, staff, and special Make-A-Wish friends. The event raised over \$50,000 in one day. The vision of Make A Wish, is to make the wish of a life-threatened medically-ill child come true. Across, the globe, a new wish is granted every 34 seconds.



## A clever tribute to the 13 chapter members who are alums of The Music Man

This past summer, several members of the Tuscaloosa, Ala., Chapter's **Crimson Pride Chorus** (2016 Dixie District Chorus Champions) attended a community theater production of Meredith Willson's *The Music Man* to support a chapter member who was in the musical's school board quartet. Conversation following the performance led to the realization that no fewer than 13 of the chapter's current members had been in the musical, some on multiple occasions.

On Oct. 5, the chapter's music committee recognized these members with a special ceremony and trophies. While running through the arrangement of "Lida Rose/Will I Ever Tell You?" from the Society's Barberpole Cat II collection, the chorus was surprised by Marian the Librarian who entered the rehearsal hall singing the female part. The event concluded with an Ice Cream Sociable. Portraying Marian was Hannah Kuykendall, a junior at Auburn University.



**FRONT:** Tony Nichols, Mike Curry, Hannah Kuykendall, Tom Cain, Darrell Mansfield, Ron Montgomery; **BACK:** Ken Lee, David Williams, Freddie Braswell, Michael Richardson. **NOT PICTURED:** Bobby Wooldridge, Greg Roberts, Jim Cain, Sammy Hooton.

Each 10-inch-tall trophy featured a drum major figure, a trombone attached to the Stars & Stripes column, a pool table with a straw hat, a few pool balls, particularly numbers 7 and 6 representing "76 trombones," and a replica of a book by Chaucer, Rabelais, or Balzac.

## Just like when they were kids: Signature boosts upcoming young Barbershoppers



Barbershoppers throughout the Society can share similar stories. Third-year Barbershopper Rich Smith grew up watching his father, Rich “Killer” Smith, sing with several Seattle-area chapters. While he knew all the songs, it took 30 years before he gained the confidence to attend a rehearsal. Making up for lost time, for the last two years he has competed with two EVG international competitor choruses, **Northwest Sound** and **Voices Incorporated**. In those contests, he discovered his favorite quartet, **Signature** (SUN), and built a friendship with them in Nashville and Las Vegas, as well as at Harmony College Northwest. His family and friends soon became fans, too, especially his sons, Dimitri (13) and Preston (10).

When Signature was one of three major headliners for a Voices Incorporated show in September, Rich had no illusions about whether his boys were

there to see their dad—they were there for Signature, with **Vocal Spectrum** (2006 champ) and 2017 Queens of Harmony **Frenzy** taking up whatever oxygen was left.

The crowd roared after each song and lept to their feet after hearing “A Change Is Gonna Come.” “I had to remind Dimitri not to sing out loud while at a live performance,” Rich continued. “He said it was really challenging to hold back his energy and emotions.”

Rich had been in contact with the quartet before the show, so they were expecting the two

boys as they approached after the show. Will stepped out and greeted them with hand shakes and high fives—Preston and Dimitri were so awestruck, they were literally speechless.



The quartet presented them with autographed CDs and T-shirts, leaving the boys in disbelief.

As they gathered for pictures, “I overheard Daniel tell Dimitri, ‘Sing as loud as you want, whenever you want. Just sing, Dimitri.’”

The quartet said they remembered how it felt to meet their idols as kids, and were humbled to now be on the other end. “I have no doubt that Dimitri and Preston are Signature Fans for life,” Rich said, “and will become future Barbershoppers as well.” ■

## CHAPTER ETERNAL

Members reported as deceased between Sept. 1 and Nov. 1, 2017. Email updates to [customerservice@barbershop.org](mailto:customerservice@barbershop.org).

### Cardinal

Bruce Hagen  
Fort Wayne, IN  
Mark Leimer  
Columbia City, IN  
Fort Wayne, IN

### Carolinas

Keith Nyland  
Asheville, NC

### Central States

Larry Booker  
Olathe, KS  
Morris Kevrick  
St Louis Suburban, MO  
Archie McKelvie  
Davenport, IA  
Norman Meier  
St Louis Suburban, MO

Eugene Scholtes

Dubuque, IA  
Robert Swenson  
Manhattan, KS  
Topeka, KS

### Dixie

Garry Claypool  
Central Alabama  
Jackson, MS  
John Frobose  
Greater Atlanta, GA

### Evergreen

Charles McGuire  
Bozeman, MT

### Far Western

Norman Bryan  
Visalia, CA  
William Legg  
Stockton, CA



**Phil Foote,**  
bass of 1968  
champ Western  
Continental

James Summers  
San Fernando  
Valley, CA

### Illinois

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Chicago Metro, IL  
Robert Lindley  
Rock Island, IL  
Archie McKelvie  
Rock Island, IL

### Johnny Applesseed

Donald Evans  
Parkersburg-  
Marietta, WV  
James Murfin  
Akron, OH  
Independence, OH  
Scott Schuster  
Independence, OH  
Cleveland West  
Suburban, OH

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Plymouth, WI  
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Mankato, MN  
Steven Giebel  
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Archie Lessard  
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Marvin Lishka  
Manitowoc, WI

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Guelph, ON  
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Sarnia, ON

### Pioneer

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Windsor, ON  
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The Motor City  
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Denver Mountain  
Aires, CO  
Michael Taylor  
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Denver Mountain  
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Center  
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Stanley Mansfield  
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# MEMBER SERVICES DIRECTORY

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

## Society Headquarters

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

## 800-876-7464 (SING)

### Executive Offices

Marty Monson  
Executive Director/CEO  
Michele Niec  
Executive Assistant to the CEO  
Douglas Gordon  
Receptionist / Facilities

### Finance

[finance@barbershop.org](mailto:finance@barbershop.org)  
Erik Dove  
Director of Finance/CFO  
Jama Clinard  
Controller / Human Resources  
Nick Anello  
Finance Administrator

### Conventions

[events@barbershop.org](mailto:events@barbershop.org)  
Dusty Schleier  
Director of Events

### Strategy

[strategy@barbershop.org](mailto:strategy@barbershop.org)  
Kevin Lynch  
Chief Strategy Officer

### Marketing/Membership

[marketing@barbershop.org](mailto:marketing@barbershop.org)  
Holly J. Kellar  
Chief Marketing Officer  
Amy Rose  
Social Media/Editing  
Brian Lynch  
PR/Communication/Brand  
Jeremy K. Gover  
Video Production  
Eddie Holt  
Graphic Design

### Customer Service

[customerservice@barbershop.org](mailto:customerservice@barbershop.org)  
Caki Gray  
Director of Membership  
Danny Becker  
Service Representative  
Ashley Brown  
Service Representative  
Rich Smith  
Service Representative

### The Harmonizer

[harmonizer@barbershop.org](mailto:harmonizer@barbershop.org)  
Lorin May  
Editor

### Project Management/Impact

[support@barbershop.org](mailto:support@barbershop.org)  
Erin Harris  
Senior Director of Impact

### Outreach

[outreach@barbershop.org](mailto:outreach@barbershop.org)  
Joe Cerutti  
Director of Outreach  
Ashley Torroll  
Support Administrator  
Sherry Lewis  
Advocacy & Partnerships  
Chad Bennett  
Show Production/Community Engagement

### Harmony University

[harmonyu@barbershop.org](mailto:harmonyu@barbershop.org)  
Donny Rose  
Director of Harmony University  
Antonio Lombardi  
Chapter Leadership & Education  
Steve Scott  
Music Education

### Operations

Chip Gallent  
Director of Operations/COO

### Harmony Marketplace

[customerservice@barbershop.org](mailto:customerservice@barbershop.org)  
Mark Morgan  
Director of Marketplace and Retail Ops.  
Justin Gray  
Warehouse Manager  
Krystie Mitchell  
Warehouse Assistant  
Christopher Pace  
Warehouse Specialist

### Music Publications

[library@barbershop.org](mailto:library@barbershop.org)  
Janice Bane  
Copyright & Licensing Manager  
Scott Harris  
Arranger & Repertoire Manager  
Wayne Grimmer  
Music Editor

### Information Technology

[support@barbershop.org](mailto:support@barbershop.org)  
Sam Hoover  
LAN & Software Program Manager  
Annie Pennington  
Developer



## Board of Directors

### PRESIDENT

Skipp Kropp • Indianapolis, IN  
317-946-9882  
[skipp.kropp@steptoe-johnson.com](mailto:skipp.kropp@steptoe-johnson.com)

### EXECUTIVE VICE PRESIDENT

Dick Powell • Crofton, MD  
410-451-1957  
[rpowell74@verizon.net](mailto:rpowell74@verizon.net)

### TREASURER

Dwayne Cooper • Austin, TX  
512-633-3031  
[dwaynecoop@aol.com](mailto:dwaynecoop@aol.com)

### IMMEDIATE PAST PRESIDENT

Don Fuson • Leawood, KS  
913-897-0625  
[donfuson@kc.rr.com](mailto:donfuson@kc.rr.com)

### EXECUTIVE DIRECTOR/ BOARD SECRETARY

Marty Monson • Franklin, TN  
800-876-7464  
[CEO@barbershop.org](mailto:CEO@barbershop.org)

Dr. Perry White • Nashville, TN  
(Ex Officio, Harmony Foundation)  
[pwhite@harmonyfoundation.org](mailto:pwhite@harmonyfoundation.org)

### BOARD MEMBERS AT LARGE

Steve Denino • Grove City, Ohio  
614-875-7211  
[steve.denino@gmail.com](mailto:steve.denino@gmail.com)

John Donehower • Monroe, WI  
563-599-8565  
[JohnDonehower@charter.net](mailto:JohnDonehower@charter.net)

David Haedtler • Mountain View, Calif.  
650-465-2848  
[davidhaedtler@gmail.com](mailto:davidhaedtler@gmail.com)

Matt Mercier • Manchester, NH  
603-647-1784  
[matt@acapella.com](mailto:matt@acapella.com)

Murray Phillips • Wolfville, NS  
902-542-1342  
[phillips.murray@gmail.com](mailto:phillips.murray@gmail.com)

John Santora • Bel Air, MD  
410-937-2611  
[jsantora@mac.com](mailto:jsantora@mac.com)

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### Staff

**Dr. Perry White** \*\* \*\*\*  
 President/CEO  
[pwhite@harmonyfoundation.org](mailto:pwhite@harmonyfoundation.org)  
**Jim Clark**  
 Regional Director  
 3042 • [jclark@harmonyfoundation.org](mailto:jclark@harmonyfoundation.org)  
**Carolyn Faulkenberry**  
 Chief Financial Officer  
 3041 • [cfaulkenberry@harmonyfoundation.org](mailto:cfaulkenberry@harmonyfoundation.org)  
**J.J. Hawkins**  
 Donor Care Center Associate  
 3045 • [jhawkins@harmonyfoundation.org](mailto:jhawkins@harmonyfoundation.org)  
**Jim Johnson**  
 Director of Communications  
 3053 • [jjohnson@harmonyfoundation.org](mailto:jjohnson@harmonyfoundation.org)  
**Brian Nelson**  
 Donor Care Center Associate  
 3051 • [bnelson@harmonyfoundation.org](mailto:bnelson@harmonyfoundation.org)  
**Sarah Ogiba** • Finance Assistant  
 3040 • [ogiba@harmonyfoundation.org](mailto:ogiba@harmonyfoundation.org)  
**James Pennington**  
 Donor Care Center Manager  
 3048 • [jpennington@harmonyfoundation.org](mailto:jpennington@harmonyfoundation.org)  
**Robert Rund**  
 Regional Director  
 3043 • [RRund@harmonyfoundation.org](mailto:RRund@harmonyfoundation.org)  
**Dixie Semich**  
 Development Operations Manager  
 3047 • [dsemich@harmonyfoundation.org](mailto:dsemich@harmonyfoundation.org)  
**Kyle Snook**  
 Regional Director  
 3050 • [ksnook@harmonyfoundation.org](mailto:ksnook@harmonyfoundation.org)  
**Rick Taylor**  
 National Development Manager  
 3046 • [rtaylor@harmonyfoundation.org](mailto:rtaylor@harmonyfoundation.org)

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

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[mikedeputy@utility-trailer.com](mailto:mikedeputy@utility-trailer.com)  
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[DebbieCsinger@aol.com](mailto:DebbieCsinger@aol.com)  
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 775-580-7395  
[mike.moio@rhacp.com](mailto:mike.moio@rhacp.com)  
**Casey Parsons**  
 614-306-8858  
[caseyparsons@gmail.com](mailto:caseyparsons@gmail.com)  
**Jeff Selano**  
 770-401-3324  
[stormfront0710@gmail.com](mailto:stormfront0710@gmail.com)  
**Marty Monson**  
 Society Executive Director/CEO\*\*  
**Jim Warner\***  
 General Counsel  
 901-522-9000, Ext. 104  
[warnertj@martintate.com](mailto:warnertj@martintate.com)

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**Barbershop Harmony Australia**  
[www.barbershop.org.au](http://www.barbershop.org.au)  
 Ian Mulholland: [president@barbershop.org.au](mailto:president@barbershop.org.au)  
**BHNZ (Barbershop Harmony New Zealand)**  
[www.barbershopharmony.nz](http://www.barbershopharmony.nz)  
 John Denton: [johnandchrisd@gmail.com](mailto:johnandchrisd@gmail.com)  
**BABS (British Association of Barbershop Singers)**  
[www.singbarbershop.com](http://www.singbarbershop.com)  
 Peter Cookson: [chairman@singbarbershop.com](mailto:chairman@singbarbershop.com)  
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[www.barbershop-in-germany.de](http://www.barbershop-in-germany.de)  
 Renate Klocke: [renate.klocke@gmail.com](mailto:renate.klocke@gmail.com)  
**Holland Harmony**  
[www.hollandharmony.dse.nl](http://www.hollandharmony.dse.nl)  
 Nelleke Dorrestijn: [nellekedorrestijn@gmail.com](mailto:nellekedorrestijn@gmail.com)  
**FABS (Finnish Association of Barbershop Singers)**  
[www.fabs.fi](http://www.fabs.fi)  
 Jan-Erik Krusberg: [jan-erik.krusberg@arcada.fi](mailto:jan-erik.krusberg@arcada.fi)  
**IABS (Irish Association of Barbershop Singers)**  
[www.irishbarbershop.org](http://www.irishbarbershop.org)  
 Liz Nolan: [iabsexecutive@gmail.com](mailto:iabsexecutive@gmail.com)  
**MBHA (Mixed Barbershop Harmony Assoc.)**  
[www.mixedbarbershop.org](http://www.mixedbarbershop.org)  
 Ron Morden: [ronmorden@mac.com](mailto:ronmorden@mac.com)  
**SABS (Spanish Association of Barbershop Singers)**  
[www.sabs.es](http://www.sabs.es)  
 Lyn Baines: [president@sabs.es](mailto:president@sabs.es)  
**SNOBS (Society of Nordic Barbershop Singers)**  
[www.snobs.org](http://www.snobs.org)  
 Henrik Rosenberg: [henrik@rospart.se](mailto:henrik@rospart.se)  
**SPATS (Southern Part of Africa Tonsorial Singers)**  
[www.spats.co.za](http://www.spats.co.za)  
 Mark Jensen van Rensburg: [president@spats.co.za](mailto:president@spats.co.za)



**General correspondence/editorial:**  
[harmonizer@barbershop.org](mailto:harmonizer@barbershop.org)

**Editorial Board:** Holly J. Kellar, Brian Lynch,  
 Amy Rose, Lorin May

**Copy Editing:** Jim Stahly (Bloomington, IL)

**Lorin May, Editor**

**Associate editors:** Amy Rose, Brian Lynch

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

**Vision:** Everyone in Harmony



## THE TAG

Joe Liles, Tagmaster



# Listen to and sing along with the Red Caps

**H**opefully you have read the package about **The Grand Central Red Caps** quartet in this issue. Some news outlets had incorrectly reported that the quartet sang spirituals in the Central Park contest. But while the Red Caps' Central Park performance was secular, they probably *were* well-known around New York City for their spirituals. We have found only two of their

recordings, and both can be found on YouTube. We are much poorer because the Red Caps and other black singers of the day were never allowed to contribute to the music and fraternity of the Society. The YouTube link to the below song is at [www.barbershop.org/harmonizer](http://www.barbershop.org/harmonizer), or go directly to [bit.ly/redcapstag](http://bit.ly/redcapstag). The below tag begins at the 2:23 spot. Enjoy! ■

## THEY KICKED THE DEVIL OUT OF HEAVEN

*as sung by the Grand Central Red Caps Quartet*

**Tag**

**Tenor Lead**

1 They kicked the de-vil out-ta heav - en, —  
heav - en, —

**Bari Bass**

They kicked him out, -vil out-ta heav - ven, — they kicked him

3 They kicked the dev-il out-ta heav - en, —

4 They kicked the dev-il out-ta

5 out, the dev - il out-ta heav - en. They kicked him out, kicked the dev - il out-ta

*freely*

6 heav - en, Lawd. —

7 Say, why did they kick him out?

8 heav - en Lawd. — Lawd, Lawd, — Lawd, Lawd — Be-cause he

9 Did-n' wan - na join the band, — the band, the band. —

10

11

12

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