

May/June 2018

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

MIDWINTER 2018 CHANGING LIVES

INSIDE: **How to advocate for local music programs** • **Main Street is all about making you smile**



CHAPTER RESOURCES

TOOLS + AWARDS + RESOURCES + GEAR

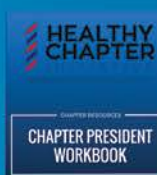


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2018
VOLUME
LXXVIII
NUMBER
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Features

12 Advocate for Music Education

Don't wait until your local music programs are threatened or cut. NAFME's Ronny Lau says Barbershoppers can have a key role in ensuring local stakeholders recognize music's true value.

LORIN MAY, EDITOR, THE HARMONIZER

20 A Midwinter to remember

The event is already far in our rear view mirrors, but the glow of memories lingers on. Remember some of the performers and competitors.

23 St. Croix Crossing ... finally!

See all the International Seniors Finalists, and learn more about St. Croix Crossing, whose winning formula finally won in Costa Mesa.

28 Youth Choruses: changing lives

We've seen anecdotal results from the Youth Chorus Festival for 10 years now, and new stats are showing that the Festival is making an immediate impact on both singers and chorus directors.

ASHLEY TORROLL, BHS NEXT GENERATION YOUTH COORDINATOR



In an era dominated by young and cool crooners, Main Street took a big risk bringing Vaudeville-era sensibilities to the contest stage. But winning wasn't on their minds when they formed the quartet—they just wanted audiences to smile!

On the Cover
Midwinter's Grand Finale
PHOTO BY KURT HEINEKE
COVER BY EDDIE HOLT

Departments

2

THE PRESIDENT'S PAGE

Midwinter: amazing onstage, magic offstage

4

STRAIGHT TALK

80 years of BHS: Everyone in Harmony

5

LETTERS

Praise for second annual Harmony U issue

6

TEMPO

Everyone in Harmony: The road map forward
Carolinas District helping historically black colleges rediscover barbershop

10

HARMONY HOW-TO

Create a successful long-term quartet

35

MAKING A DIFFERENCE

Vocal Majority raises \$90K in a night for MPS
A wedding proposal story that goes above and beyond
Meet Bob Caldwell, "The Singing Uber Driver"

38

MEMBER SERVICE DIRECTORY

Where to find answers

40

THE TAG

"Dear Old Girl"

Midwinter: amazing onstage, magic offstage

This issue of *The Harmonizer* focuses on the Midwinter convention, including some enhanced details on how the convention helps the participating youth groups. It also includes an interview with a Ronny Lau of NAFME, who will help you advocate for music education in your area—making sure that the people who hold your area's purse strings never even think of cutting music education.

But there is a "great social experiment" that enables you to observe all of these principles in action, and that is our Midwinter Convention.

Midwinter convention is ground zero for "the mysterious alchemy of singing together"

Your feedback in the two member surveys done in 2016 confirmed a fact about which those of us who regularly attend the Midwinter convention were acutely aware: Midwinter is an incredible, harmonious mix of young and old, male and female, and experienced and inexperienced Barbershoppers. The crowd runs the gamut from youth who have only sung a couple of barbershop songs, the minimum required to participate in the Youth Chorus Festival, to seniors competing for the International Seniors Quartet championship.



When we strip away the levels of organization and just envelop ourselves in the magic of barbershop chords, all of our daily toils and troubles disappear while we sing.

What makes Midwinter truly exciting is that an amazing part of the convention weekend happens outside of the incredible Thursday and Saturday shows (featuring top quartets from the BHS contest, the AISQC Chorus, past seniors champion quartets and the audience favorite youth chorus), the Youth Chorus Festival, and the Seniors Quartet contest. It's in the halls of the hotel and the lobby of the venue, away from the organized events, that "the mysterious alchemy of singing together" is experienced.

"The mysterious alchemy of singing together" is a phrase coined during the analysis of the two member surveys in 2016. It means that, when we strip away the politics of the organiza-

tion at all levels (chapter, district, and international) and just focus on the singing part, enveloping ourselves in the magic of barbershop chords, all of our daily toils and troubles disappear while we sing. That even includes the annoyance of "that guy" on the risers with whom we would never socialize, but with whom we love singing to make the music that makes a difference.

Where differences are transcended

At Midwinter, outside of the wonderful organized events, we can watch the mysterious alchemy of singing together happening everywhere. We see young and old, experienced and inexperienced, and men and women singing together everywhere that four (or even more) people can stand and hear each other—not a trivial exercise given the incredible number of foursomes forming to learn tags or sing songs. We are blissfully ignorant of (or simply unconcerned about) each other's politics, religion, or professions. None of that matters when you're lending your voice to ring a chord, right?

Think about this: we are likely the only singing culture in which intergenerational singing is not only encouraged, it's emphasized. If you need a shot of "the mysterious alchemy of singing together," you can't go wrong by joining us at a Midwinter Convention. It's an easy event. You can arrive Thursday afternoon and leave Sunday and not miss a thing, so there are only three hotel nights away from home, and the locations are always interesting, if not always warm. (Who knew, New Orleans?) Midwinter 2019 is going to be very special. It's in Nashville, and all performances will be on the Grand Old Opry stage at Opryland. Do yourself a favor and plan to join us there. It will be the next great convention after we see each other in Orlando in July!

Skipp

Skipp.Kropp@steptoe-johnson.com

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May/June 2018

Volume LXXVIII Number 3

Complete contact info: pages 38-39

The Harmonizer (ISSN 0017-7849) (USPS 577700) is published bimonthly by the Barbershop Harmony Society, 110 7th Ave N, Nashville TN 37203-3704. Periodicals Postage Paid at Nashville TN and at additional mailing offices. POSTMASTER: Send address changes to The Harmonizer, 110 7th Ave N, Nashville TN 37203-3704.

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

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

A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$25 yearly or \$5 per issue; foreign subscriptions are \$35 yearly or \$7 per issue (U.S. funds only).

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ORLANDO

2018 INTERNATIONAL CONVENTION

July 1 – 8, 2018

It's not just
phenomenal
shows
and
thrilling
Contests...

Come join the
Everyone in
Harmony Chorus

Sing on stage at the
Saturday Night Spectacular with
Debbie Cleveland and **Jim Henry**
who will be leading the chorus.
Double Date Quartet
will be section leaders.

And don't miss
The Association of
International Champions Show,
celebrating 25 years of the
Gas House Gang.

Education in Orlando
Attend a wide variety of classes and
singing sessions. There are so
many ways to sing, including
Tag Zones, private lessons,
Harmony Platoon,
and more!

barbershop.org/orlando

Register today!



80 years of BHS: Everyone in Harmony

What did you do on April 11 to celebrate 80 years of organized barbershopping? I had a wonderful trip to the Muehlebach (Marriott) Hotel in Kansas City, where our founders O.C. Cash and Rupert Hall met on a stormy night in April, 1938. I had a very busy day meeting with local media and

I grew up listening to, 1986 champion **Rural Route 4**. Leave it to Don Fuson, as I walked



into the original front desk of the hotel Muehlebach, he pulled me over along with two wonderful singers to sing a tag and song where Cash and



On April 11, Rural Route 4 (1986 champ) joined many other performers in the lobby of the Muehlebach Hotel in Kansas City. This plaque marks the spot where in 1938, O.C. Cash and Rupert Hall saw each other and planned a small-scale barbershop gathering for April 11, after they both returned to Tulsa. That gathering spawned a series of events that led to the formation of SPEBSQSA, and would later be seen as the Society's first chapter meeting.

Hall most likely ran into each other. Later, we sat down in the original bar area and had a little town hall meeting for those who came early. It was great to get to see, hear and get to know the local KC barbershop community. It's doing pretty well! See pictures from the event ... wish I could share them all.

Then it was show time, and more than 200 people gathered in the

the national anthem performance by Boom-Town quartet at the local ballpark before heading back downtown to meet up with a wonderfully organized barbershop event at the Muehlebach.



Mike Mathieu was a great host. We had a mass sing outside the hotel with well over 100 singers from the BHS and Sweet Adelines International from the local area as well

as a few surrounding areas. Chorus directors Carter Combs (**Heart of America**) and Michelle Hunget (**Hearts In Harmony**) provided the leadership out front. Central States District President John Marshall and his family were there from Iowa City!

Inside, the local team lead by Barry Sanders (**Heart of America**) put together a fabulous show of local barbershop choruses and quartets, including one of the quartets

old lobby of the hotel to celebrate the joy of barbershop singing together. It was pure and basic fun. Great to see so many people out celebrating a very special day. Thank you for all who participated and organized the event—well done!

Reflecting upon that wonderful day, I keep coming back to our new vision, *Everyone In Harmony*. I couldn't talk with every person that day, but everyone just seemed to be "in harmony." Their eyes sparkled, as Ben Zander



CEO Marty Monson joined with Boomtown quartet to publicize the Society's 80th Anniversary.

What's on Marty's daytimer?

- June 14-17: Americans for the Arts Conference, Denver
- June 20-24: Chorus America Conference, Chicago
- July 1-8: BHS Convention, Orlando



What's Marty listening to?

- *Accentuate The Positive*, Double Date



What's Marty reading?

- *Exponential Organizations*, Salim Ismail



What's Marty learning?

- "Under the Boardwalk," arr. BHS (bari)
- "Hello Mary Lou," arr. Wright (bari)

Follow Marty

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Do you need a boost or renewed sense of purpose to let your local community know your aspirations for Everyone In Harmony and ask for their help to get there?

would say. They all appreciated and supported each other. Everyone just seemed to be in a good place. I have to think if someone wandered in thinking “what am I doing here?” they definitely left feeling pretty good.

Are you having fun? Are you engaged with your chorus or quartet and singing with and for your local community? Are there other inactive Barbershoppers or singers in your community that you could connect with and just have fun singing some Polecats and tags? Do you need a boost or renewed sense of purpose to let your local community know your aspirations for Everyone In Harmony and ask for their help to get there? We live in a time where there are more options and demands for our discretionary time



Female barbershoppers also showed up in force, as they likewise celebrate April 11 as the beginning of organized barbershop.

than ever before. We know our cure to this challenge is through lifelong singing activities. Yes,

we believe the special chords and style of barbershop gets us to an even better place (smile), but just singing with others creates an amazing, stimulating and motivational experience. How do you define Everyone In Harmony? We want to hear from you. Send your response to ceo@barbershop.org.

CEO@barbershop.org

LETTERS

harmonizer@barbershop.org

Praise for second annual Harmony U issue

Praise to individual authors

I just read and thoroughly enjoyed Dr. Liz Garnett's "The hierarchy of rehearsal effectiveness." Congratulations on a most professional article. It is very informative and will be a valuable tool for choruses everywhere.

JIM CLANCY
The Vocal Majority

Regarding Jay Dougherty's "Chorus or Choir? Embrace both terms." I direct a barbershop chorus/choir and we have literally had heated debates about this. I keep telling singers that it's all the same thing and that the terms are synonymous. What do Barbershoppers have against choirs, anyway? Bless you, Jay, and all your posterity!

STEVIE DUGDALE
Pleasant Grove, Utah

I just finished perusing the last issue and zeroed in on Tom Gentry's article "Top 3 tips for new and

emerging arrangers." What a pleasant surprise it was to see the compliment he paid me! There was only one minor error: I'm now 91 (waaay past 80-something). Thanks for a great issue!

DAVE BRINER
Anaheim Hills, Calif.

Credit where credit is due

In the March/April 2018 "Making a Difference" article that mentioned Chuck Brooks, the article did not mention the name of our chorus. A suggested photo caption might have read: "Providence High School Men's Chorus under the direction of Marissa Rawlins-Bradfield appeared in the San Fernando Valley Chapter, Valley Harmony Singers 2017 holiday show." ■

DAVID KIRBY
Chapter Secretary





Orlando: make time for the wide-open contests!

Disclaimer: qualifying scores didn't predict last year's quartet contest, and for every **Forefront** (2016 champ) that dominates the prelims and goes on to win, there's an **Instant Classic** (2015 champ) that shows up much improved and steals the show. However, one prelim stat has so far been 100% predictive: Every quartet that has crossed the rare 90%-average qualifying threshold has *eventually* been crowned an international champion, although not always in the same year. (This stat assumes that **Lemon Squeezy**—90.5% in 2016—will return to the international stage.)

Here are 2018's 10 top qualifying quartet scores:

- **Signature** (SUN) – 92.0
- **After Hours** (ILL) – 90.0
- **Throwback** (SUN) – 89.7
- **Stockholm Syndrome** (SNOBS) – 88.4
- **Category 4** (DIX) – 87.3
- **Quorum** (JAD) – 87.0
- **The Newfangled Four** (FWD) – 85.4
- **Artistic License** (FWD) – 85.2
- **Pratt Street Power** (MAD) – 84.5
- **Rooftop Records** (SUN) – 84.2

Based on the above premise, we might offer our premature and inappropriate congratulations to **Signature** and **After Hours**. Both performed like champs in 2017, and **Throwback** has likewise earned its status as a non-darkhorse gold medal pick.

Speculation abounds, but it's all immaterial once the show starts in Orlando. Instead of stats, watch for what seasoned contest watchers agree are the two marks of a true champion: "massive ovations" and "scoring more points than everybody else."

Chorus contest. The horse race getting most of the attention is **Westminster Chorus** (2015 champ) vs. **The Vocal Majority** (2017 silver medalist, 12-time champ). Ever since the latter topped the former in 2006 (the most debated contest outcome of this century), the two choruses have been unfairly viewed as the new school vs. old.

(Both draw heavily from both schools.) The last time the two faced off was 2010, when the VM posted its highest-ever score (97.1%) and Westminster posted the highest-ever score (97.7%), which is still the

record. They'll perform within 15 minutes of each other in Session 1, so don't miss it. Without giving away too much, let's add that some other groups are preparing rather ambitious sets that, regardless of how they score, have the potential to be the talk of Orlando.

Next Generation Varsity Barber-shop Quartet Contest. It's more than a new name—it's part of Next Generation Barbershop dividing into Junior and Varsity categories. Orlando's contest is for men aged 18-25 only, with the inaugural Junior contest coming next Mid-winter. For July, see the earlier disclaimer for qualifying scores while keeping a close eye on **Wildfire**, **Eclectones**, **Greenlight**, **The Tune Squad**, **Frontier**, and **The Reunion**.

FloVoice to provide \$29.99 Orlando Live Stream

Breaking from our previous pay-per-view webcast model, we've partnered with FloVoice to offer a Live Stream of our 2018 International Convention as part of the FloVoice live stream subscription service, **FLOVOICE** which starts at \$29.99 a month. Limited recorded content will also be available for a few weeks after.

Subscribe to a month of FloVoice before the event (we suggest June 25 or later), and as long as you cancel before your subscription renews automatically, one month is all you'll pay. A \$150 option gives you both FloVoice content and the entire FloSports network for an entire year. More information and additional FAQs are available at barbershop.org/orlando.

Everything else. What will you do with most of your time in Orlando? See your favorite past champs—and maybe sing with them. Participate in one of dozens of Harmony University courses. Sing in the **Everyone in Harmony Chorus**, enjoy our tag zones and Barberpole Cat zones (music provided), catch up with old friends, and enjoy a taste of the world-class entertainment and dining the city has to offer.

Registrations, day passes, weekend passes, and more info is available at www.barbershop.org/orlando.

ORLANDO
2018 INTERNATIONAL CONVENTION



Society Briefs

How are you celebrating the Society's 80th anniversary? A lot of groups blitzed the media on the official April 11 anniversary, and we've a lot of video and links via BHS Facebook page and LiveWire. But the year is far from over. Do you have a special concert planned? Have you arranged a story with local media? Using the occasion to impact your community? Share what you've done at harmonizer@barbershop.org for a coming end-of-year recap.



Join the EVERYONE IN HARMONY chorus in Orlando. Learn your tracks in advance and you could perform on the International stage in Orlando. This mixed chorus is open to all, with three on-site rehearsals under the direction of barbershop superstars Dr. Jim Henry and Debbie Cleveland, with mixed quartet **Double Date** as section leaders. Look

for details at www.barbershop.org/orlando.

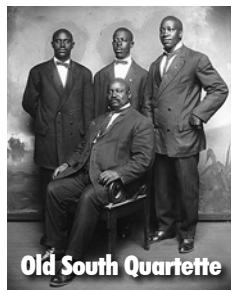
The Innovation Grant is back for 2019 projects. If your chapter or district is working to launch an innovative project, specific grant funds have been set aside for projects starting after Jan. 1, 2019. Special consideration goes to projects that address community inclusion needs, as part of our Strategic Vision of Everyone in Harmony. Go to www.barbershop.org/outreach/grants for more details.



Our 2017 Las Vegas Convention covered on CBS Sunday Morning. The popular U.S. news magazine show covered our convention in an April 29 segment, with video and interviews featuring groups and people you may or may not know. Host Barry Petersen reveals his past barbershop background, and shows he's still got it. Link to the segment at www.barbershop.org/harmonizer.

Carolinas District helping historically black colleges rediscover barbershop

In the interest of calling for Barbershoppers to become "radically inclusive" and to proactively enhance diversity in our membership, the Carolinas



District is taking a leadership role by producing Barbershop Revival. In cooperation with three historically black colleges and universities in Research Triangle Park, N.C., this fall's initial event will include top clinicians including Dr. David Wright and Dr. Jim Henry, and teaching quartets **Signature** and Grammy-winning gospel quartet **Fairfield Four**.

The initial event will be a Harmony Explosion-like singing and teaching workshop for college-age students aged 18-24 to explore the origins of barbershop harmony in African-American culture. This groundbreaking effort has the backing of N.C. Central University, Shaw University and St. Augustine's University, along with the North Carolina African-American Heritage Commission. The ongoing project celebrates the African American

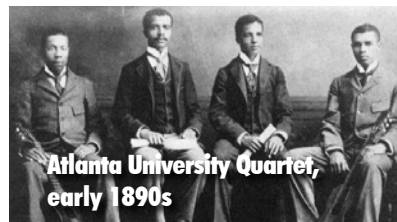


roots of barbershop harmony in an effort to restore the cultural heritage of barbershop to its

founders, as well as strengthen ties between Barbershoppers and the African American community.

Barbershop harmony began as part of the African-American quartet tradition of the late 19th century. Barbershop harmony gained popularity in the early 20th century, along with Blues and Jazz, which share the same musical foundations. By the time the Barbershop Harmony Society was formed in 1938, racial biases of the time helped make Barbershop primarily a white pursuit. Lost to musical history was the knowledge that jazz greats like Louis Armstrong, Jelly Roll Morton, Scott Joplin and W. C. Handy, sang in barbershop quartets on street corners in New Orleans as young men.

The initial event is a two-day singing workshop in Fall, 2018. This effort was the brain-child of Andy Fuson, while her husband, Warren, is the Revival's chairman. Dr. Bill Adams is creative director. Keep up to date at www.carolinasdistrict.org/barbershop-revival.



Atlanta University Quartet, early 1890s



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

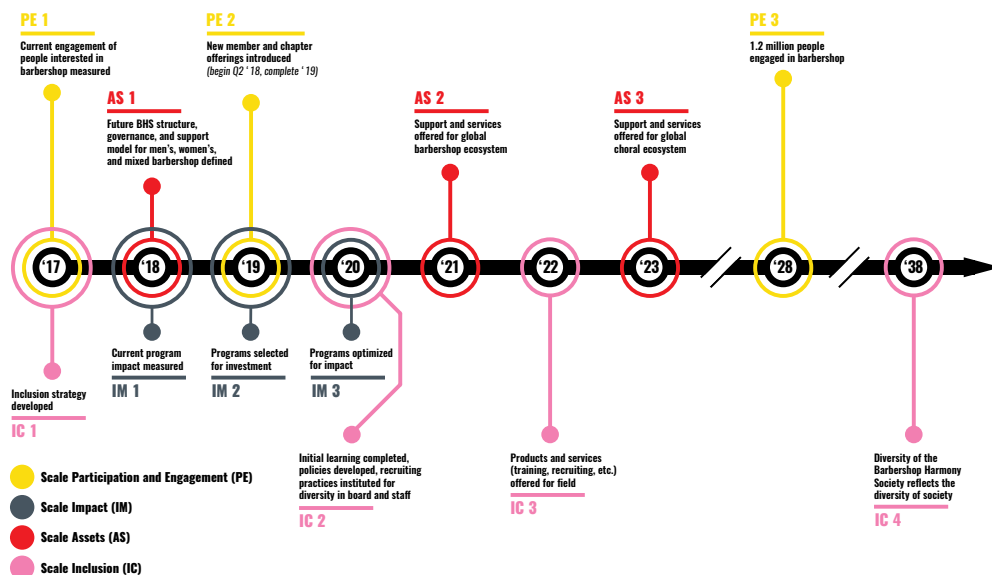
MIDWINTER

NASHVILLE

Jan. 22-27, 2019



Barbershop Harmony Society CEO Marty Monson discussed the current state of the Strategic Plan at the 2018 Mid-winter convention. Link to the video at www.barbershop.org/harmonizer.



Everyone in Harmony: The road map forward, and what you can do to help

In 2017, following an intensive 18-month process of research and carefully listening to our members, the Barbershop Harmony Society Board of Directors adopted a bold new Strategic Vision: Everyone in Harmony.

Since its broad unveiling at the International Convention in Las Vegas, the response has been overwhelming! Through all communication channels—email, social media, personal conversations, and in listening sessions at district conventions—we've heard excitement and support from long-time members, chapter and district leaders, new Barbershoppers, even friends and family.

Barbershoppers have been asking, "How can I help? When does it all happen?" To answer the first: We are currently developing ways to directly involve the many members, associates, and friends that are ready to volunteer. To indicate your interest, provide feedback, or share ideas, please direct your emails to strategy@barbershop.org.

Strategic Vision: roadmaps and milestones

Everyone in Harmony describes a *destination*, not a program. Rather than an instant fix, it requires a planning framework of five, 10, 20 years and more, for ambitions broader than a single year of growth.

Since July, your team of Board and staff leadership has been working hard to develop the details of how to get there, with the guidance of experts in long-term strategic planning.

The result is the above roadmap that CEO Marty Monson introduced to participants in an open Town Hall Meeting at the Midwinter Convention in Costa Mesa.

The Milestones and Roadmap

The four workstreams make up the roadmap, each cor-

responding to a major strategy in the Strategic Vision. The workstreams are:

Scale Participation and Engagement: Preserving and encouraging barbershop singing by helping people participate and engage in barbershop, rather than simply becoming "members."

Scale Impact: Expanding the impact of barbershop singing and BHS to the broader community and world.

Scale Assets: Putting our assets to work on behalf of the whole world of barbershop, and eventually other choral groups as well.

Scale Inclusion: Being radically inclusive and welcoming towards all, so that we reflect the communities in which we live.

Milestones along the path mark dates by which specific achievements will be accomplished. Most of the milestones are in the next five years as we strive to sustain momentum and make meaningful impact on our membership, chapters, and communities.

How you can participate...

Watch the video referred to above with your chapter and quartet and ask yourselves: How do the things we are doing right now align with these approaches? What can we as a chapter do to be more welcoming, more outward-focused, more attuned to the possibilities of all barbershop stakeholders—not just potential members, but also potential audiences and other communities?

Write to us!

We are eager to hear from you, whether it's your great idea, some challenging feedback, offers to help, or just simple encouragement. Send all of those messages to strategy@barbershop.org. ■



2018 Association of International Champions Show

PITCH PERFECTED

Don't miss the next AIC Show coming up in Orlando, Thursday July 5 at 7:30 p.m.
Main Street, Forefront, Instant Classic, Masterpiece, Storm Front, Crossroads, OC Times, Vocal Spectrum,
and celebrating 25 years, Gas House Gang



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Register now at barbershop.org/AIC



Create a successful long-term quartet

However you define success, fulfillment begins with attention to the basics

One of the most rewarding aspects of barbershop singing is finding three other people with whom to sing. If you find the right people, you can anticipate years of fun, challenges, and memorable experiences. If you find the wrong people, you can expect angst, arguing, and animosity. So just how should you go about choosing the members of your next quartet?

Personality match matters the most. “Sometimes it’s matching the voices, but because you’re together for a long period of time, matching personalities and philosophies as a quartet is much more important. If you want to be great singers, you can then build your quartet with that in mind. If you want to be great showmen, you can do that. But for the best possible time, it is important that the guys like each other.” –J.M.

“Sing with people you like. That, in the end, will make or break you.” –T.H.

Skills matter, but learning styles vary.

“A good quartet singer should be able to read and understand music, tuning, and intervals. Musical skill and education are important. But be mindful of the learning styles of the other members. Some can sight-read and remember, some will plunk it out on piano, some need to hear it 100 times on a learning track, and some need to actually sing it.”

–T.H.

Be sure you have the same goals. “Quartets sometimes come together just because they want to win. Often, people find out that the gifted individual singers do not always fit together.” –J.M.

“The quartet should have the same goals about competing. We wanted to win, but primarily, we wanted to do our best—for ourselves and for each other. Make sure everyone is on the same page. It is important that you each have the same goals, commitment levels, and vision for the quartet. Conflicting visions yield conflicting views, and that leads to major conflicts within the group.” –T.H.

“Everyone has to have similar goals. If you are just there to sing and goof around, go sing with your friends. Get together with guys in your chapter. Sing with them and have fun!” –J.K.

What type of voices to look for. “To move up a level, find a great lead! Or, be a great lead. Seek singers with good talent. Keep the experience positive and make sure you have a group of hard workers.” –J.K.

“Sing to your strengths. Be mindful of your own

voice. As a lead I am more lyrical and seek out songs that showcase that side of my singing.

In a bass, I look for accuracy. My ideal bass should have melodic singing with a soloist’s voice. I listen for a blended, rich tone—not someone trying to PROVE he is a bass.

“The baritone should be a great match with the lead. Precise, versatile, but artistic. Ideally, he should make the baritone line sound like a melody. A note-ninja, the baritone should be swift and cunning, but smooth like Jackie Chan.

“For tenor, I love a full-voice tenor. I have been spoiled with David Zimmerman. It is great to have a natural tenor,

The illustrious panel



John Miller, bass of Grandma’s Boys (1979 champ) The New Tradition (1985 champ). Started as a high school quartet, *Grandma’s Boys* continued after the members went to different colleges. Needing a tenor after years together, their coach, Mac Huff,

suggested a gifted musician who could sing any part: Don Barnick. *The New Tradition* evolved from a previous quartet, *Grand Tradition*. Jim was asked to audition, and they found both a vocal and philosophical match. They stayed together for nearly five years, including 44 weekends of singing in their 1985 championship year.

Theo Hicks, lead Instant Classic (2015 champ).

Kyle Kitzmiller and Theo Hicks started *Instant Classic* as a high school quartet, and kept it together after attending colleges 20 minutes away from each other. They stayed together not only because they harmonized well, but because they all enjoyed both singing and non-singing time together.



Jim Kline, bass of Gotcha! (2004 champ), 139th Street Quartet (silver medalist, BHS Hall of Fame quartet).

The 139th Street Quartet started when two members of the *Far Westerners* joined Pete Neushul and Jim Kline, finding both a vocal match and men who were always looking for the next out-side-the-box idea and not only for themselves. In the 1990s, the quartet started the formal BHS youth contest system that still flourishes today. Years later, Kline joined a motivated, unified group willing to work hard for improvement, and they improved all the way to a gold medal.

but consistency is the key! The break, or passaggio, is sometimes challenging for tenors. If I can tell when they are switching from chest to head, it is distracting.” –T.H.

Test/improve your vocal blend. “Singing tags is a great test of how well your voices mesh together. For a new quartet, settle in and find your sound. Tags are fun, strengthen your voice, help you find the best resonance levels, and give your quartet early success. Learn to ring a chord together. Everyone has to work to adjust to each other.” –J.K.

Get coaching at the right time. “Good coaching is vital to a quartet’s success. We were fortunate enough to have Scott Kitzmiller with us for every step of the journey.” –T.H.

“Don’t worry about great coaching,

“Sing with people you like. That, in the end, will make or break you.”

yet. Get a diplomatic coach who will encourage the quartet rather than tear the group down. As you get more serious, get a coach close to you so you can work with her or him regularly. Members need to be respectful of each other, and accept coaching/criticism as a means to move forward.” –J.K.

Have fun while you improve. “You sing for fun and for the process. If you like it, you will continue to work together and get better. Ultimately, the four individual voices can really make for a great quartet, but it is a huge commitment.” –J.M.

Commit to steady improvement. “Work until all parts can appropriately

match volumes, timbre and pitch. Don’t expose your weaknesses. I was lucky enough to find great leads whose range was high like mine. Having regular quartet rehearsals is ideal. Living near each other is a luxury for a high-level quartet. All members of the quartet should have great singing talent, but success still doesn’t happen overnight. Quartet singing is a stew ... it takes time to get the flavors to work together and bring out the best flavors.” –J.K. ■



In 17 years of singing bass with Top Secret quartet, author John Barrett has never seen an argument among quartet members.

This sparked his interest in the question of the keys to forming a successful quartet. curlybarrett@msn.com

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Advocating for music education: why & how

Help ensure your local programs are never cut or threatened



Members frequently contact the Outreach department after having seen music pulled out of a specific school to which they have been connected, and they ask how the BHS can act on their behalf. Our conversations have turned to the local nature of most music education funding issues, and the power that Barbershoppers have to act locally.

We contacted Ronny Lau, Public Policy Advisor for the National Association for Music Education (NAfME) to help members understand the basics of advocacy—specifically, what chapters and members can do to ensure that music education is well-funded and well-supported in their own communities.

We discussed with Ronny that our members are mostly not music students or music teachers, but are doctors, lawyers, electricians, plumbers who all love music. I shared my confidence that we could have a highly positive grassroots effect if our members knew what they could do.

— Joe Cerutti, BHS Director of Outreach

Many of our members have a general sense that music programs are often threatened, but are broadsided when their local program is cut or restricted. How or when should we advocate to ensure this doesn't happen in our communities?

Generally, people pursue and perceive advocacy as a reactionary response, after an elimination or cut has occurred. However, advocacy is just as an effective tool for prevention. In many cases, schools lose their programs not because of lack of success, but because that success was not being brought to the attention of the right people. Principals, superintendents, school board members, and other key decision-makers need to see the success of the music program and its impact on students.

Is advocacy difficult or time-consuming?

That is often the biggest misconception. Grassroots advocacy can be incredibly simple. It's often easier to advocate for programs before they are in jeopardy. The community sees when a school football team wins a division title, and that stays in the mind of the community. Music programs can benefit from similar visibility. Advocacy can be as simple as helping spread the word about an upcoming school music concert or notifying a local news source a recent accolade accomplished by the program. It also can be as simple as staying up-to-date with current developments

or changes in your local school district, and learning how it may affect your school music programs.

Can't advocacy be better conducted by national groups like NAFME?

Although the work conducted by national groups is important, the real place where education gets funded is the state and local district level. About 50% of the funding for public education comes from the state and local level. As such, advocacy is arguably much more important locally than it is nationally. Local grassroots advocacy must also be tailored to a community's specific needs and situation. Grassroots advocacy in Indiana could be completely different from what Virginia requires. And within each state, District A's funding decisions could be made by the school board, District B by the superintendent, and District C by some other arrangement. As such, local advocates simply have way more knowledge to be effective in local grassroots advocacy as opposed to a national organization.

The issue also lies beyond just music education. Inadequate and deficient funding for education in the United States continues to be a systemic issue, especially at the state and local level. Members of the music community need to be advocates for public education in general; that way, educators can receive the critical resources they require, and each and every student has access to a well-rounded education, which includes music.

NAfME provides plenty of resources for local advocacy. We can help anybody participate in, for example, letter-writing, social media campaigns, ideas for booster programs, and much more. [See opposite page for links to resources.]

How do barbershop chapters find others in their areas who are already advocating and know the lay of the land?

Educators and parents will likely already know names of local advocates and other strong supporters within the community. And it's very easy to get in touch with people who run booster programs and partnering organizations. If you're already connected with music educators, simply ask them how you can help. Additionally, you can get in contact with your state's NAFME Federated Organization, or State Music Educators Association (MEA). Most MEAs have strong advocacy programs with state advocacy chairs. You can find contact information for your State's MEA easily on their websites.



Lorin May
Editor, The
Harmonizer
harmonizer@
barbershop.org

“Barbershop groups can show stakeholders that music has intrinsic value beyond the educational perspective—that it can change lives forever.”

Are there any areas in which Barbershoppers may be uniquely positioned to enhance local advocacy efforts?

It's one thing when music educators are advocating for their own jobs, but barbershop chapters can add a lot of value when they share the power of music from an outside perspective. They can develop community partnerships and ensure the community understands the impact of local music programs. The community needs to know what kind of void there would be in the community and in student culture if local music programs were to be removed or restricted.

What kind of void is left when music education goes away?

Today's educational culture often emphasizes 21st century skills, like collaboration, creativity, communication, and critical thinking. All of these traits are crucial to a student's future success.

We know that a high-quality and standards-based music education can help students develop these skills. These unique skills come from learning and creating music together and by communicating with each other. Students do not get the opportunity to develop these skill sets in other traditional school courses; removing music in schools would also remove students from accessing these benefits.

Does music participation help students perform better in non-music courses?

We stress that music is a vital component of a well-rounded education. There are a few rough cases that link music education to improvement in academic achievement, but the most consistent research points to the effect music education has on the rates of graduation, attendance, and participation—especially for low-income students and students of color, who more often lack access to music education. And those outcomes are the same, regardless of the type of music education or the teaching methodology.

We all know that music teachers are much more than teachers—many students turn to their music teachers for emotional support and grounding more than they might with teachers in other subjects. Many students attend school simply because they have a great relationship with their music program and/or their music teacher. And because they love that class, they will attend the rest of school, thus increasing not only their participation rate, but also their school attendance rate.

Does advocacy extend beyond connecting with decision-makers?

Key decision-makers are not the only ones who need to understand the value of music education—the community also needs to understand it. You can help music education by applying some basic PR 101 principles. Get in touch with local news networks or newspapers and mention: “Hey, there's a school band concert happening this weekend” or “the elementary school chorus is singing at the tree lighting festival tomorrow at the town square.” It's very easy. Invite people to concerts, festivals, competitions, and other public events so they can see the kind of impact music education is having on the students.

What does advocacy look like in areas where there's currently solid support for music programs?

Things may be going well now within your community, but the decision makers are moving pieces. Next year your locality may have a new superintendent or different school board members. You always need to make sure everyone is on the same page with these cyclical changes. Just because the music program isn't in jeopardy doesn't mean you shouldn't be advocating. Protect the programs by helping the educators maintain and create those connections.



Is there value to supporting not only music education, but funding for arts programs in general?

Absolutely. NAFME is dedicated to strengthening the value of music and arts education among national leaders, and local advocates should be doing the same. At the national level, we support other arts disciplines as strategic partners—dance, theatre, the visual arts—all of which provide similar skill development and academic value.

Any final words for Barbershoppers and chapters who want to advocate for music education in their areas?

Reach out to stakeholders and community partners and ask how you can help. Participate in the boosters program, help with a fundraiser, or provide clinics or masterclasses—whatever you can do to enhance the spectrum of music courses. Make connections with the community key decision-makers within the area, such

as the school board, school administrators, state and local politicians, or your congressional representative. Again, it's easy to participate in advocacy. Most of all, barbershop groups can show that music has intrinsic value beyond the educational perspective—that it can change lives forever. ■

NAfME advocacy resources

Go to www.nafme.org for more advocacy information and resources, including:

- “5 Ways to Support Your Music Program” (Includes links to resources for parents, booster groups, and local advocates)
- “Connecting with Lawmakers at Home”
- “Public Relations 101”

All these links and resources can found on NAFME's Public Policy Hub page (nafme.org/advocacy/public-policy) at the bottom titled “Grassroots Advocacy Resources.” To become involved with basic advocacy at a national level, visit NAFME's Grassroots Action Center at nafme.org/advocacy/grassroots-action-center.

Link to all of the above with one click at www.barbershop.org/harmonizer.



Main Street was never about winning—they just wanted to bring back some wholesome vaudeville charm to the contest stage and make you smile!

Kansas City, 2011. The members of **Main Street** were backstage before their International debut, and far more nervous than you'd expect from performers of their rare talent and experience. The four men were certainly not new to this stage, but their act definitely was. Nobody on the other side of the curtain had likely seen a contest version of a full-on Vaudevillian set that included straw hats, spats, bowties, vests ... and tap shoes.

Main Street had fallen in love with a particular old/new approach to barbershop, but there was no guarantee that this audience would, too. In an era when the biggest ovations were going to recent champs like **OC Times** (2008) and soon-to-be champs like **Ringmasters** (2012)

and **Musical Island Boys** (2014)—young, cool guys who wore suits without ties and made women swoon—Main Street was sure to ... squarely stand out.

"We were the antithesis of that approach and trend," said Main Street baritone Mike McGee, "and we were nervous that Barbershoppers wouldn't accept it." Their first set ('Bring Back Those Good Old Days' and 'Fit As A Fiddle') had a lot of humor, a choreographed straw hat routine, and *a lot* of tap dancing. The moment of truth would come when they started their full waltz clog routine.

"When we started dancing, the arena went crazy," Mike said. "It was a huge sense of relief. We finally get to the

MAIN STREET PORTRAIT BY MILLER PHOTOGRAPHY

tag, and when we cut off the arena *erupted* with massive applause and a standing ovation. We had that feeling of, ‘Oh! I guess they like this!’”

Bringing back the best of Vaudeville

Barbershop’s popularity in the early 20th Century was helped a lot by vaudeville. Some acts were wholesome, many definitely were not, but all had one thing in common: they were supposed to be FUN. Groups were silly, light-hearted, and poked fun at themselves. They were sometimes poignant, almost always straightforward and unpretentious, and they got the audience involved. Audiences couldn’t help but smile.

Vaudeville didn’t make it past the advent of movies and TV, but fortunately for all of us, barbershop *did*. The style grew and evolved, and groups became more refined each year. But even after a century of this refinement and evolution, when you see four guys wearing straw hats singing and having fun, you think about barbershop ... and you gotta smile. And that’s where our 2017 BHS international quartet champ, Main Street, comes in!

I’ve been honored to know the Main Street guys individually for many years. Tony De Rosa and I met at the 1987 Midwinter Convention in Sarasota when I was in my early 20s. “Papa Joe” De Rosa introduced Tim Brooks and me to his son, who was already making a name for himself as a 14-year-old wunderkind singer. We shared a few tags and laughs, and although I think we said, “Wouldn’t it be cool if we both had gold medals someday?” (who doesn’t say that?), Tony and I would go on to help each other’s quartets and choruses for decades, becoming great friends and collaborators.

Fast forward to 2011, when Tony told me that he and Mike McGee were forming a new quartet. I’d met Mike when he was living in California and earning International medals with **Metropolis**, one of the funniest and most entertaining quartets in BHS history. Mike is not only a great singer but a great “idea man,” who had moved to Florida a few years earlier. They’d connected with Myron Whittlesey—an elite, well-known bass from the International finalist **Rounders**. Tenor would be none other than Roger Ross, who with Tony was a 1992 champ with **Keepsake** (one of barbershop’s greatest quartets ever, in my opinion); Roger is a man who knows a lot about how to make audiences smile.

The four men honestly had no aspirations of climbing to the top in contest. They had all at some time performed as **Dapper Dans** at Walt Disney World, and they just saw an opportunity to bring that charm to the BHS and make people smile. I was humbled to be asked to help develop some of their simple, slightly goofy, very

Myron Whittlesey (Bs)

had the love of four-part harmony instilled early on through church singing with his musical family. Myron sang in barbershop quartets throughout high school as part of his father’s choral program. He became hooked on BHS championship-level quartets at age 13 with an old cassette tape featuring **Keepsake** (1992 champ) and **The Suntones** (1961 champ). Myron earned two bronze medals in the collegiate contest in 2000-2001 with **Blueprint** and **Formal Affair**. He joined the BHS in 2004 as a member of that year’s CAR district champ **Boundary Line**. He was a two-time international finalist with **Rounders**. Myron is a full-time vocalist for the **Dapper Dans of Walt Disney World** and also sings with the **Voices of Liberty** at EPCOT. He lives in Windermere, Fla. with his wife, Emily, and daughters, Nora and Adele.



charming ideas. A few weeks later, Main Street competed in their first prelims and earned a respectable 80.8%. (We’re grading on a curve for performers of their caliber!) They felt they could do better, but they had fun, and more importantly, the audience smiled.

A few months later, just before their first international contest, Tony told me they’d be thrilled if they could just sing three rounds in Kansas City. When Main Street was announced as 5th-place medalist, they were probably the four most surprised people in the house!

Simple isn’t easy

I’m sure their calendar exploded with new performance requests from people who loved their representation of a time when things were fun and simpler. But simple isn’t the same as easy. I never mentioned this to the quartet, but I was concerned that their concept might quickly run its course and get less interesting each year. Quartets that compete every year often have to evolve and re-invent, and it’s hard to innovate—much less have time to practice—with a packed performance schedule and with a concept and quartet personality that was as specific as theirs.

Fortunately, Mike always seemed to come up with new ideas that fit the quartet personality; Tony had a wonderful sense of how material can impact the audience; and Roger and Myron always contributed great ideas that brought every concept to life. The quartet managed to bring something a little different every year and still be Main Street.

Main Street also seemed to learn well under pressure, and a lot of their most iconic songs were learned about



Clay Hine
Arranger, director, coach, Music judge, bari of Category 4
clayhine@gmail.com

The quartet's most famous song, "Pop Songs Medley" (2.8 million YouTube views and counting), elicited perhaps its biggest-ever ovation—a moment Mike called "one of the peaks of my barbershop life." The medley set recognizable pop songs in Main Street's style. As we developed it, I suggested it needed a set-up, and Mike found it in an old **Osmond Brothers** recording called "These Will Be the Good Ol' Days 20 Years from Now." (This was especially fun for me, as I'd sung this tune in my first barbershop chorus when I was 14.)

Many lists went back and forth as we narrowed down the pop songs that we'd include, focusing on tunes we thought audiences would recognize. (And because there were certainly pop songs that some of us didn't recognize, "number of hits on YouTube" became one of the criteria.) We also wanted to include songs that still could sound somewhat like the originals and that would allow Main Street to be themselves. We ended up with a final version that made us all smile ... and then Rick LaRosa hit!

After Rick (lead of 1999 champ **FRED**) tweaked one song in 2014, he became a true Main Street coach in 2015. He brought some great comedic influences to Main Street in songs like "Pretty Baby" and "In Summer" ... and was responsible for the idea that "maybe 'Uptown Funk' would be funnier if you delivered it as a ballad!" Rick was spectacular at developing unique, weird, wildly funny concepts and lyrics ... often at the last minute (which certainly fit Main Street's style).

— Clay Hine



as late as humanly possible. My first version of the "Pop Songs Medley" that I sent them before the 2015 international is dated June 11, 2015, and many changes were in store before the contest. Their "Evolution of Dance" medley (2016) was probably their most ambitious undertaking—eight minutes of singing while doing moves to over 20 different dances—and almost no prep time. Their "Million Dollar Baby" Medley parody (lyrics courtesy of Rick LaRosa) arrived six days before the 2016 contest. No wonder Mike (who developed most of the choreo) was

sucking his thumb in a fetal position (literally) at one pre-contest rehearsal! They may have benefitted from some more prep time—and *stamina*—but still ... people smiled!

Becoming ambivalent about contests ...

Having come very close to gold in 2015—three-tenths of a percentage point from victory—they decided to put even more effort into 2016. But while Main Street was wonderful in 2016, a couple of quartets were more wonderful. Main Street finished third for the third time.



Mike with girlfriend, Kiel Morris, and her daughter, Alex

Mike McGee (Br) began singing barbershop at age 13 with the **Channel City Chorus** in Santa Barbara, Calif. Five years later he joined the **Masters of Harmony** and sang with the International Champion chorus for 10 years. During his time with the Masters he sang with the quartet **Metropolis**, a popular show quartet that went on to earn several International medals throughout a long competitive career. Mike has also been the musical director for many choruses, including **Pacific Sound** out of SoCal, which he founded in 2000; he has recently returned as their director. Mike spent several years working for the Walt Disney Company, first as a performer with the **Dapper Dads** and later in entertainment management at the Florida theme parks. Mike now lives in Southern California and is producer of the Santa Barbara International Film Festival.



The quartet loved singing for audiences as much as ever, but was not in the mood to compete again in 2017. They were grateful for a medal count that had far surpassed their expectations, but they had decided from the beginning that family, God, and work would be more important than the quartet. The balance kept getting harder, especially with Mike having just moved back to California. They also wondered whether they had simply hit their contest ceiling.

With all of the fun in their performances and their wonderful audience connection, it's a little surprising that Main Street's highest scores rarely came from the Presentation category. (Feel free to ask a Presentation judge about that!) Their highest scores often instead came from the Music category. Speaking as a Music judge, here's what made them uniquely wonderful: *great* singing and *incredible* expression in their delivery. Their singing and quartet sound started off great and kept evolving over the years to be better and better. Tony delivers lyrics and music with incredible expression, whether it's comedic, poignant, impactful, subtle, stylistic, or any myriad of other emotions—Broadway-like quality that few other Barbershoppers have ever delivered as well. It all makes for *really* high Music scores! And yes—it makes us all smile!

What more, then, did the quartet have that they could give to contests? Maybe they'd done all that they could do. Maybe, they thought, they should just focus on hitting new heights with show audiences.

... and then competing just one more time

When I next saw the four of them together at the 2017 Midwinter Convention, they had

Tony De Rosa (L) is a freelance vocalist and music director, serving as music director for the **Voices of Liberty** at EPCOT and for the **Dapper Duns of Disney World**, vocal director for "Finding Nemo the Musical" at Disney's Animal Kingdom, and vocal coach for special events at Walt Disney World. He is a coach and clinician for men's and women's barbershop groups around the globe, and continues to be an avid session singer, including projects from his home studio. He joined the BHS at age seven and first performed on the international stage at age 12. He previously won international gold as bari of **Keepsake** (1992) and **PLATINUM** (2000), and as lead of **Max Q** (2007). He directs the **Toast of Tampa Show Chorus** (SAI) and **Heralds of Harmony** (BHS). He and his wife, Jodi, live in Winter Garden, Fla., and have four children (Alec, Kayla, Joseph, and Sophia) and three grandchildren.



Jodi, Sophia, Tony, and Joseph De Rosa

enjoyed a packed fall/winter 2016 show schedule without the mental burden of preparing for a contest. They seemed ambivalent about competing, but especially relaxed; however, I could see that they hadn't dropped the idea of "What if we gave it one more run? Learned a couple of new songs, and just had fun with the opportunity without getting caught up in the stress of contest?"

Tony texted me in February, 2017, with an idea for a new Main Street contest song, and added "and before you ask, we're still not sure ..." Which, of course, made me smile! That song was a new version of "Smile" to highlight what Main Street was all about.

Fortunately for all of us, Main Street *did* compete in

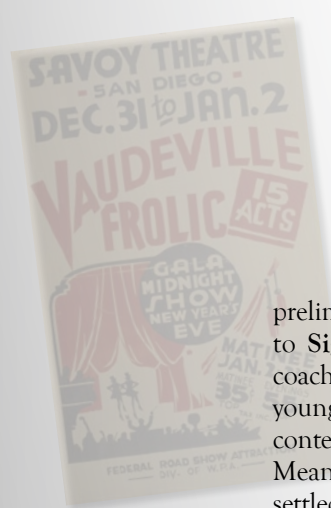


The quartet visits Disneyland's Main Street USA in California. Each man either did or still does perform as a Dapper Dan on Main Street USA, Disney World, Fla.

Main Street trivia

- Roger Ross (at 57.9 years) became the oldest gold medal tenor, one year older than Jumbo Smith of the **Doctors of Harmony** (1947). Rod Nixon of **Yesteryear** (1997) became the oldest champion singer at 59.7 years.
- At 185 years combined, Main Street is the third-oldest quartet ever to win gold, after 1945 champ **Misfits** (200 years) and 1943 champs **The Four Harmonizers** (188).
- With seven medals, Main Street is tied with the **Roaring '20s** and one behind **Boston Common** (8) for the most medals won by a quartet.
- Tony De Rosa is now the second four-time gold medalist, joining Joe Connelly.
- Mike is tied with Doug Anderson for third-most total medals (10), behind Tony De Rosa (15) and Joe Connelly (11)
- Tony and Roger won gold on the 25th anniversary of their win with **Keepsake**.
- Roger holds the record for most years between golds (25)
- Main Street is the most decorated quartet ever by lifetime medal count of its members (41), including eight gold.
- **Keepsake** has 40 medals, but now has the most golds at (12), taking the lead over **Interstate Rivals** (11).
- Myron Whittlesey is the most physically fit gold medalist ever. ("He is so ripped!" - Mike McGee)

— With help from Bob Sutton



prelims. They qualified second to **Signature** (who Tony had coached), fortunately giving the younger guys most of the pre-contest buzz—and the pressure. Meanwhile, Main Street quietly settled on a selection of five old and new songs, with the sixth coming when I reminded Tony of a learning track he'd recently created for my chorus. He'd really liked that chart, but my chorus later decided to go another route for Vegas, so the chart was available. Tony told me that for years, his mom, Lois, texts him "Razzle Dazzle" before he goes on stage. That was the name of the song in question, and that certainly made me smile!

Main Street did their usual hard-working contest prep, except one thing was different from 2016—they seemed to care less about how they might finish. They were just looking forward to making people smile, and that's exactly what they did. Chatting with Tony after their first two rounds, his comment was, "Yeah, it's felt like we've relaxed and are just being the best Main Street we can be."

I was with them when they rehearsed "Smile" the night before the quartet finals. One suggestion I had was that they remember the whole song is about Main Street—how thankful they are for the time they've had with friends, and how their message and impact on audiences all comes down to one simple thought: just smile. Myron's comment was something like, "Yeah, Main Street has never been about drama. It's just about being straightforward and connecting with people on things we all love."



Author Clay Hine with Main Street on the night of their win

Roger Ross (T) started singing with the Terre Haute, Ind., **Banks of the Wabash** chorus in 1969 with his father, Bob, before moving to Florida. He has six Sunshine District quartet championships, has directed four choruses, including one district champion and one on the International stage. He was the 1987 SUN Barbershopper of the Year, 1998 SUN Hall of Fame inductee, and dean of Sunshine's HEP school "Sizzle" for 17 years. He is a past Presentation judge, an inaugural CDWI committee member and certified trainer, past Harmony U faculty, and past AIC President. He has competed 19 times on the international quartet stage on three parts, including tenor of 1992 champ **Keepsake**. For 40 years he has been a weekend sub with the **Dapper Dons of Walt Disney World**, where he performs on three voice parts. He is a Director with the Orange County Property Appraiser.



Roger (right) with parents Millie and Bob in 2015. Bob passed away three weeks after Main Street's victory.

"Just one more ..."

A water main break that delayed the quartet finals for an hour led to Myron's idea for a last-minute lyrical change in "Razzle Dazzle": "when you're in trouble, let Tony talk" became, "when you're in trouble, break a water main." The audience loved it, but the song most talked about was "Smile." If you've seen the video, you know that it started with Tony saying to the other three "just one more." I watched from backstage, and even given all of their wonderful performances before then, it could have been their best. The ovation was incredible, and they walked off stage in tears, so humbled that their simple message had been received so graciously. And very grateful that the last thing they did on a contest stage was ... make people smile.

The atmosphere backstage during any medalist call-off is tough to describe—so many great performances,

but now it's time to hear what the judges thought! After third place was called that evening, the tension got pretty thick. Signature was called second, and celebrated a jump to silver before exiting to the stage. Main Street's faces immediately went into shock, and Tony motioned for me to join them. Kirk Young was nice enough to capture the final announcement on video, complete with Myron (understandably) sobbing.

Turns out that in addition to winning the contest, they also *finally* won the Performance category, with one judge having given them a 100 on "Smile"!

The members of Main Street don't see themselves as a comedy quartet—they are entertainers who sing ballads, love songs, lullabies, and yes, there is a lot of humor. But just like quartets from 100 years ago, they are there to connect with people. They love to get the audience involved, and above all, they want to make sure you *smile*.

Despite any rumors to the contrary, they have no intention of breaking up anytime soon. In fact, I've heard that a Main Street CD is *finally in the works*! They're happy to keep doing performances, sharing their version of the classic barbershop style that brought us all into this hobby and still captures the attention of people around the world. And above all, they're looking forward to making sure that when they have the opportunity to perform for you—you gotta smile! ■

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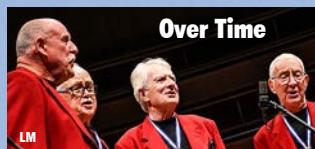
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Thursday Night & Saturday Night Entertainers



Masters of Harmony



Over Time



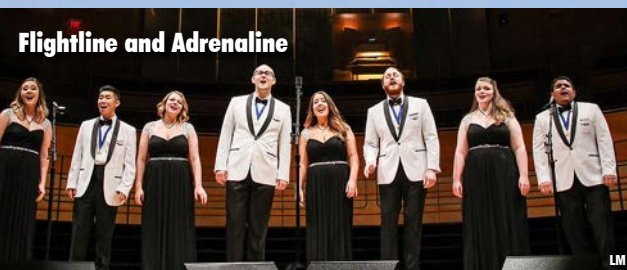
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Main Street and The Newfangled Four



Saturday Evening Post



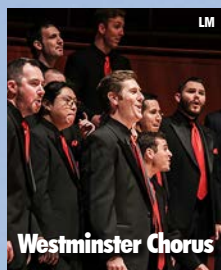
Flightline and Adrenaline



Vintage Mix



Vocal Spectrum



Westminster Chorus



After Hours



Signature



Tim Waurick's
Keynote Address



All-Chapter Chorus



Throwback



Flightline at Children's Hospital
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Food Bank of Orange County



The Perfect Gentlemen

Regulars will tell you that the shows alone are worth the trip every Midwinter. Everything else is bonus—and what a bonus! We've long enjoyed watching seniors quartets show off what they've learned over decades of entertaining, while the Youth Chorus Festival celebrated its 10th anniversary stronger than ever.

Brilliant entertainment aside, the memories most of us bring home from Midwinter take place off-stage—and that includes the performers. Most of the entertainers also spent part of the weekend performing at schools and food banks, as part of the BHS mission to have a broader outreach and impact in our convention communities.

PHOTOS THIS PAGE BY KURT HEINECKE (KH), CHAD BENNETT (CB) LORIN MAY (LM)

2018 Seniors Quartet Finalists



PHOTOS PAGES 23-27 BY LORIN MAY



1. St. Croix Crossing (LOL)

Randy Lieble (T), Dan Heike (L), Jared Hoke (Bs), Steve Hardy (Br)
 Dan: 715-926-5318; djheike@hotmail.com
prettygoodquartet.com



One of the top Seniors quartets for years, St. Croix Crossing finally took the prize

With up to 120 miles separating two singers from Wisconsin from two in Minnesota, 2018 International Seniors Quartet Champion **St. Croix Crossing** spent seven years crossing the St. Croix River for some combination of rehearsing, coaching, driving, coaching, losing, rehearsing, driving, coaching, losing, driving, etc. In the midst of winning three bronze and two silver medals in their six previous tries, the group gained popularity and entertained audiences all over the Midwest. Winning the contest of 2018 in Orange County (their seventh contest as a quartet) was a wonderful next step in the journey.

St. Croix Crossing had its beginnings several years before its first rehearsal, when second-generation Barbershopper Dan Heike drove to the 2006 International convention in Indianapolis with Jared Hoke, who was competing with **Great Northern Union**. They had never met before, but Dan had an extra registration and Jared needed one, so off they went. When it was time to get serious and actually make a foursome, Jared recruited bari Steve Hardy from their then-recent quartet. The tenor slot was filled by Randy Lieble, who had been singing baritone with Dan in the same quartet for over 30 years. "I'd never heard Randy sing tenor in my life!" Dan said. "I guess baritones can do just about anything."

For St. Croix Crossing, winning the International Seniors Championship was the culmination of a seven-year quest and a demonstration of Churchill's famous dictum to "never, never, never give up." It is by no means the end of the road, and the plan is to

keep singing and enjoying their hobby as long as they possibly can keep driving, and coaching, and singing, and driving, and rehearsing, and driving, and ...

With over 130 years of combined Barbershop experience, the members come from a variety of backgrounds:

- **Randy Lieble (T)** is a second generation Barbershopper who first learned to harmonize from his dad, Frank. He'll be the first to tell you that quartetting was the best therapy one could have to relieve the pressures and tensions of the corporate world. His wife, Jane, and his two kids agree.
- **Dan Heike (L)** is in the dairy business, as well as spending time in real estate, auctioneering, and property management. He is often seen with his wife ("Why does every vacation have to involve barbershop?") Lisa, and his three sons with whom he sings in another quartet. He is director of the Dunn County, Wis., Chapter's **Northern Lights**.
- **Steve Hardy (Br)** has a music education degree that has served as an excellent background for a lifetime of dance bands, jazz bands, quartetting, and chorus involvement. He spent most of his career as a piano tuner, and once in a while gets to spend time with his wife, Mary Lou, and his two sons.
- **Jared Hoke (Bs)** is the newest Barbershopper of the four by far, having devoted most of his life to singing the classics with large choirs and church ensembles. A veteran of commercial radio and marketing/communications, he knew nothing of Barbershop until the Sunday morning he saw and heard Great Northern Union. He joined them the very next week. With two grown sons and wife, Melinda (fully engaged as a public broadcasting development officer), Jared has the time to enjoy rehearsing, driving, losing, driving, coaching, etc.

2018 Seniors Quartet Finalists



2. Easy Street (SUN)

Paul Carter (T), Dave Cross (L), Bryan Hevel (Bs), Charlie Nelson (Br)
 Dave: dcross@dcross.com
easystquartet.com



3. Unfinished Business (JAD)

George Lepsch (Br), Bob Godot (Bs), Jeff Gehm (L), Dave McKinnon (T)
 Jeff: jeffgehm1@yahoo.com
 Facebook: *Unfinished Business Barbershop Quartet*



4. Renaissance (FWD)

John Fynmore (T), Fraser Brown (L), Rick Wells (Bs), Gary Steinkamp (Br)
 John: 602-689-1949; JFynmore@SunriseMortgage.com
www.RQtet.com



5. Spotlight (JAD)

Matt Bridger (Br), Paul Gilman (L), Dave Kindinger (Bs), Gary Wulf (T)
 Gary: 740-972-1032; ggwulf@gmail.com



6. Velvet Frogs (FWD)

Craig Ewing (T), David Livingston (L), Bill Wilson (Bs), CJ Sams, Jr. (Br)
 CJ: 562-425-2924; mcsams@verizon.net
facebook.com/velvetfrogs



7. Time Bandits (CAR)

Bob Moorehead (T), Marco Crager (L), Jay Hawkins (Bs), Tom Rouse (Br)
 Tom: Tomrouse2@gmail.com

2018 Seniors Quartet Finalists



8. Upgrayed (SLD)

Mike Glazier (T), Bob Fuest (L), Keith Langdon (Br), Jeff Mahan (Bs)
Keith: 315-719-9607; kalangdon@juno.com



9. CHECKMATE (PIO)

Bruce LaMarte (T), Scott McNutt (B), Craig Pollard (L), Brian Kaufman (Br)
Craig: 248-474-1485; leadfour1@yahoo.com



10. Senior Varsity (CSD)

Mike Dohogne (L), Todd Keeley (T), Darrell Link (Bs), Jeff Veteto (Br)
Jeff: 417-268-5326; jeffveteto@gmail.com



11. Social Insecurity (EVG)

Gary Raze (T), Bob Martindale (L), Marty Anderson (Bs), Kevin Stephens (Br)
Bob: 541-729-0283; Facebook: *Social Insecurity*



12. Harmony Grits (NSC)

Steve Tremper (T), Wally Miles III (L), Ted Leinbach (Bs), Jim Nappier (Br)
Ted: 704-519-5428; tedleinbach@aol.com
[Facebook.com/HarmonyGritsQuartet](https://www.facebook.com/HarmonyGritsQuartet)



13. Sugar House (RMD)

Bruce Gundersen (T), Wes Brown (L), Lon Szymanski (Bs), Kim Gilbertsen (Br)
Lon: chiefdrywall@gmail.com

2018 Seniors Quartet Finalists



14. Friends (ILL)

Rick Anthoney (T), Dick Kingdon (L), Doug Smith (Bs), Mark Keever (Br)
Dick: dickkingdon620@gmail.com



15. Route 33 (JAD)

Keith Shuck (T), Chuck Young (L), Tim Kalb (Bs), Doug Smeltz (Br)
Doug: dsmeltz1@hotmail.com



16. hmmm (SWD)

Jim Maxwell (T), Gary Morton (L), Gary Holmes (Bs), Bob Massey (Br)
hmmmquartet.com; facebook.com/HMMMquartet



17. Youth Reclamation Project (MAD)

Mike Wallen (T), Roger Tarpy (L), Vic Owen (Bs), Hardman Jones (Br)
Vic: 804-425-7170; owenvp@verizon.net



18. Trade Secret (NED)

Bill Wright (T), Rick Wright (L), Mike Maino (Bs), Ralph St George (Br)
Mike: mikeamaino@aol.com



19. Continuum (RMD)

Jeff Styer (Br), Tom Bugg (L), Mike Kennedy (Bs), Bob Fox (T)
Tom: 303-989-8540
facebook.com/continuumquartet

2018 Seniors Quartet Finalists



20. Final Countdown (NSC)

Steve Curulla (T), Chuck Villier (L), Dale Comer (Bs), Mark Rodda (Br)
Mark: mark@explore365.net



20. Flashback (ILL)

Kevin Downs (Br), Bob Tuohy (L), Dave Boo (Bs), Jerry Anton (T)
Jerry: jerryjan@comcast.net



22. C Suite (ONT)

John Wilkie (Br), Bill Vermue (Bs), Steve Boone (L), Mike Vermue (T)
John: 519-760-6808; jsjewillkie@gmail.com



23. No Green Bananas (DIX)

Chuck Hamilton (T), Doug Wooten (L), Bill Munn (Bs), Sam English (Br)
Sam: sweng@comcast.net, nogreenbananasquartet@gmail.com
[Facebook.com/NoGreenBananas](https://www.facebook.com/NoGreenBananas)



24. Sound Counsel (NSC)

Fred Conrad (T), Glenn Ogden (Bs), Nate Pendley (L), Gerry Davis (Br)
Gerry: gerryd153@gmail.com
Facebook: [Sound Counsel](https://www.facebook.com/SoundCounsel)



25. Great Western Timbre Co. (SUN)

Roger Smeds (T), Ron Black (Bs), Dwight Holmquist (L), Jack Liddell (Br)
Ron: 830-237-3431; rlblack1@gmail.com
oldgrowthtimbre.com

2018 Youth Chorus Festival Performers



Plateau A = average age <17
Plateau AA = average age 17<20
Plateau AAA = average age 20≤25

Sound of the Sierras

Gabe Caretto

Voices of California in Northern California

Plateau AAA

EXCELLENT

PHOTOS PAGES 28-32 BY LORIN MAY EXCEPT WHERE NOTED

Chandler HS Men's Choir
Lori Lyford
**Chandler Unified School District and
Chandler High School in Chandler, Ariz.**

Plateau A
OUTSTANDING



**Cleveland Heights
Barbershoppers Women**
Jesse Lange
**Cleveland Heights High School
in University Heights, Ohio**

Plateau A

OUTSTANDING

Youth choruses: 10 years of changing lives

The Youth Chorus Festival, in its 11th year, continues to inspire young singers and music educators with the joy of barbershop singing. At least 545 chorus members between the ages of 13 and 25 performed in 18 choruses and basked in four-part harmony for a long weekend of our Midwinter Convention in Costa Mesa, Calif. Several new choruses tried barbershop for the first time, while other choruses, already passionate about barbershop, continued to grow and share the experience.

Statistically making a difference for the youth participants ...

This year, we surveyed performers and directors both before and after the festival. The youth chorus members had great expectations ahead of the festival, with many stating that they wanted to meet new people who also liked to sing, learn tags, improve their skills, grow a stronger bond with their chorus and, of course, have fun.

Their expectations were met:

"I made a lot of new friends and it made me realize how

2018 Youth Chorus Festival Performers



The OC Student Union

Tom Nichols

Fullerton Joint Union High School District, Fullerton Chapter, and the Far Western District in SoCal

Plateau A

OUTSTANDING

Pacific Suns

Royce Ferguson

La Jolla/San Diego, Calif.

Plateau AA

EXCELLENT



The Recruits

Jason Martin

**Central States District/
The Ambassadors of
Harmony in St. Louis**

Plateau AA

SUPERIOR

fast the barbershop community is expanding to youth. This really excites me because I'm excited to see what our generation does with barbershop."

Both the pre- and post-event surveys were designed to measure:

- how the festival impacted the chorus members themselves.
- their understanding of barbershop.
- their relationships.
- their chorus.

The chorus singers' post-event surveys showed significant positive increases in each area, adding statistical proof to the abundant anecdotal evidence that the Festival is making a widespread impact.

... and making a difference for their chorus directors

Pre-event, directors told us that their most common challenges were fund-raising and chorus retention. Their biggest hopes for the Festival varied widely, but the common link was that they wanted their students to continue singing beyond their school years. Aside from their individual performances, the chorus directors' top three motivators for choosing the YCF over other options were: financial assistance, the chance to attend the evening shows, and for the experience of having a clinician work with the mass youth chorus.

Shortly following the Midwinter convention, a survey showed that directors' interest, confidence, and familiarity with barbershop had all increased from the pre-festival survey. Here are two representative



Ashley Torroll
BHS Outreach
atorroll@
barbershop.org

2018 Youth Chorus Festival Performers

Chandler HS Treblemakers
Lori Lyford
**Chandler Unified School District
and Chandler High School in Chandler, Ariz.**

Plateau AA
SUPERIOR



Cleveland Heights Barbershoppers Men
Jesse Lange
Cleveland Heights H.S. in University Heights, Ohio

Plateau A
OUTSTANDING

**Sounds of the Mouth
Vocal Collective**
Mario Yniguez
Mesa Community College in Mesa, Ariz.

Plateau AAA
SUPERIOR



responses from the open-ended parts of the survey:

"The entire experience was something I will never forget. Never have I ever been in a musical environment where there was so much singing, community, and acceptance, and it was so, so appreciated. We didn't want to come home!"

—Spartans Guys Ensemble, Director Kristi Adams

"Being a choir program that's only been around for two years, our chorus is not up to the same level of some of the choruses that were at the event. However, for our chorus, the most important thing we learned was that even though my students may be young and inexperienced, they are still capable of achieving what the top

level choruses were doing. For many of my students, this was the first opportunity for them to see what high-level choruses are and how they operate. They walked away from the weekend excited for what was next for them and eager to get to work on more music."

—Anna High School, Director Daniel Rohovit

Conducting surveys is a great way to get honest feedback and measure impact, but as always, there were strong elements of, "you had to be there" to the Festival. The excitement and camaraderie shared among students and directors will likely never be forgotten. Those young singers were ecstatic to have Justin Miller as their clinician, and when **Signature** performed, they nearly leapt out of their seats!

2018 Youth Chorus Festival Performers

Hurricane of Harmony

Debbie Cleveland
Gaither High School
in Tampa, Fla.

Plateau A
SUPERIOR



Plateau A Award
Audience Favorite



Southern Gentlemen

Shannon Jeffreys and Josh Cook
Georgia Southern University in Statesboro, Ga.

Plateau AAA
OUTSTANDING

Grandview High School Superwomen Chorus

Darin Drown
Grandview High School from the
Cherry Creek School District in Aurora, Colo.

Plateau AA
SUPERIOR



Spartans Guys Ensemble

Kristi Adams
Newfield High School in Selden, N.Y.

Plateau A
GOOD

A total of 545 chorus members, 15 directors and 63 chaperones attended the Midwinter Convention.

Of the 18 choruses, five were participating in the festival for the first time, and for a large number of singers in other choruses, the festival was their first major exposure to barbershop music and culture. See this note from one music educator:

"As a former participant in these youth events, it was extremely rewarding for me on a personal level to be able to give this experience to my students. All of my singers were new to barbershop and at least half of them came

to me after the end of the weekend and asked me, 'How can I do this after I graduate?' My students were blown away by every aspect of the weekend."

"My students were overwhelmed with the support of the audience members. So many came home with stories of specific persons who made them feel special, or a guy named "Les" who wanted to sing a tag and give them a button. (They're still wearing those buttons!). They were really enveloped and delighted by the brotherhood aspect." ■

2018 Youth Chorus Festival Performers



Anna Coyotes Chorus

Daniel Rohovit

Anna Independent School District in Anna, Texas

Plateau A

GOOD

The Hallmen

Kevin King

Calvert Hall College High School in Baltimore, Md.

Plateau A

GOOD



READ PHOTOGRAPHY



St. Louis Park Middle School Chorus

Douglas Carnes

St Louis Park Middle School in St. Louis, Minn.

Plateau A

GOOD

Prairie Chords

Justin La

Saskatchewan High Schools and Universities

Plateau AA

EXCELLENT



Presenter's Award



Grandview High School Supermen Chorus

Darin Drown

**Grandview High School,
Cherry Creek School District in Aurora, Colo.**

Plateau A

SUPERIOR



LORIN MAY

A THRILLING PERFORMANCE, A THRILLING OVATION. Three International champion choruses, a mass Youth Chorus of 545 singers, a world-class organist, and an acoustically stunning concert hall designed around a majestic pipe organ. About 800 singers—the **Masters of Harmony**, **Westminster Chorus**, **Harborlites Chorus**, and our Youth Chorus Festival participants—joined organist Christoph Bull in a performance of “Battle Hymn of the Republic” to close out the Saturday Night Show. Many pa-

trons in the sold-out Renée and Henry Segerstrom Concert Hall joined in.

With the Society’s renewed emphasis on inclusion, the selection of a finale number that is both patriotic and religious in nature came only after careful consideration of a spectrum of viewpoints. The unusual venue inspired a search for musical literature that fully exploited the grandeur afforded by pipe organ accompaniment. The arrangement chosen had to be musically powerful enough to serve as a finale, within

the difficulty range of high school and middle school singers, and musically accessible and recognizable by the audience. The literature that meets all these objectives fell almost entirely within the sacred range.

The intent was to be a fantastic experience for both performers and audience alike, with great hopes that the audience viewed the performance as intended: a collaborative showcase of our singers in a magnificent space, sharing music together! ■



KURT HEINECKE



LORIN MAY



LORIN MAY

For every great moment in the auditorium, there were countless memorable off-stage moments to demonstrate that while it may be the chords that bring us together, it’s the culture and accumulation of life-altering interactions that keep us coming back.

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Swipes 'n' Swaps

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

DIRECTOR WANTED

The Alliance Chorus of Greater Central Ohio is conducting a nation-wide Director search! We're seeking a Director who will support our current organizational goals as we grow lasting membership, new community outreach efforts, strong brand recognition, and sustainable fundraising opportunities. Read more about the opportunity, and apply at: <https://alliancechorus.org/node/927>.

Land of Lincoln Chorus, Springfield, Ill., a chorus chorus of about 30 active members is looking for a director. Our focus is community performances, annual shows, quarteting and possibly competition. Send inquiries/responses to Larry Miller: director-search@larryandjacki.com.

The Heart Of Texas Chorus, a two-time Top 10 chorus at international, seeks a director with strong leadership and communication skills and excellent musicianship. Barbershop experience preferred but not required. Energy and passion for reviving a well-rounded chorus a must. Compensation negotiable. Contact Sam Tweedy, sam-tweedy@aol.com.

The Caveman Chorus, formerly the **Spirit of the Commonwealth Chorus**, is actively searching for a new director to revitalize & promote growth in membership & musical proficiency, in our small chapter, in Bowling Green, KY! Contact Brian Schuck, brianschuck5@gmail.com, 270-427-7197.

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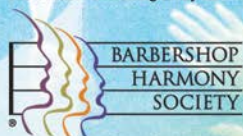
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Vocal Majority raises \$90K in a night for MPS

On the evening of March 17, 2018, the **Vocal Majority** put on a 12-song package for a “Rise Up for MPS” concert that raised nearly \$90,000 for the Jenna Richbourg Foundation of the National MPS Society.

On January 2, VM member Keith Richbourg lost his 19-year-old daughter, Jenna, to MPS (Mucopolysaccharidosis), a rare genetic disorder in which children are missing an enzyme that is necessary to break down sugar molecules at the cellular level. The disease progressively weakens their skeletons, vital organs and brain.

“After Jenna’s passing, a friend of mine knew we needed some encouragement. He invited us to go listen to the Vocal Majority at one of their rehearsals,” Keith said. “My friend stood before the chorus and told them we had just buried our daughter that week. Then an amazing thing happened ... they opened their hearts to us and sang ‘The Lord Bless You and Keep You’ to an audience of two grieving parents. We will never forget that moment.”

Shortly after that electric exchange, VM member Dan Davis came up with the idea of bringing the chorus to the Waco-Hewitt area and having a concert as a fund raiser



Jenna Richbourg & parents



for the Jenna Marie Richbourg endowment. The groundwork for the event had been laid by Chip Gaines (of HGTV’s *Fixer Upper*), who had met Jenna 10 years earlier.

The concert featured the Vocal Majority, **Clutch** quartet, and the 12-man **VM Express** performing a full show with about 12 songs. Sharing the performance time with the Vocal Majority was the **Midway High School Varsity Men’s Choir**.

After the concert, Keith reported, “All our friends have said basically the same comment: ‘Wow. WoW. WOW!’”

For the assembled audience Keith summed up the purpose of the concert: “Everyone here has come together to lighten someone else’s load, to help bear another’s burden ... to raise up your fellow man.”

– Rocky Willett, Director of Marketing and PR, SWD

A quartet wedding proposal story that goes four hours above and beyond all others

What would it take to inspire a quartet to make a rainy four-hour slog through 80 miles of Puget Sound traffic? In this case, it was a frantic phone call from a young man conducting an 11th-hour search for a barbershop quartet—one that could sing while he proposed to his girlfriend.

Joe had called every chorus near Arlington, Wash. (there aren’t many) to secure a last-minute quartet. Then he got desperate. Even though Tacoma is 80 miles south—with nearly the entire Seattle metro area in between—he called the **Tacoma TotemAires** and



reached the VP of Communications/PR, Ryan Olsen. Ryan contacted chapter president Ed Gentz, and Ed and his quartet, **Four In A Chord**,

were game to make the long journey to the designated restaurant.

Joe arranged to be out of the room when the quartet walked up to the table, and much to a lovely young woman’s surprise, began singing love songs. Joe then walked in, dropped to one knee, and proposed. After she accepted, Joe and the restaurant manager asked the quartet to sing for another half hour.

“Of all the gigs we have done, this one was the most special of all,” Ed said. “Joe has contacted me and asked that we also sing at their wedding reception. Music touches hearts!”



Barbershop chapters take part in major productions

Three barbershop chapters joined a cast of hundreds. For the last five years, Deke Sharon has been the featured artist in an a cappella mega-concert in New York City called "Total Vocal," featuring his arrangements from "The Sing-Off" TV show and "Pitch Perfect" movies.

Individuals and members of 20 choirs from as far away as Germany and Singapore traveled to back up distinguished soloists at the March 25 concert in David Geffen Hall at Lincoln Center.

The concert included major BHS participation from local chapters **Westchester Chordsmen** and **Voices**



of Gotham, plus **Vocal Confluence** from the **Pittsburgh Metro Chapter**. An Honorary Lifetime Member of the BHS, Deke Sharon created the contemporary a cappella sound, and while he promotes all a cappella, Deke has long been one of barbershop harmony's most prominent boosters.



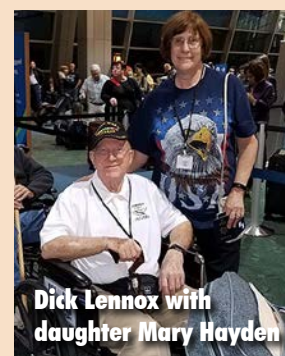
The Bells of Notre Dame go BinG! Germany's **Munich Show Chorus** is a 60-member mixed a cappella chorus that is part of Barbershop in Germany (BinG), an affiliate in which a large number of barbershop groups are mixed gender. The group performed for months in 2017-2018 as the **Notre Dame Chorus** in a professional musical production of Disney's *The Hunchback of Notre Dame*.



On stage for the entire show, the chorus performed 14 total numbers, and had to learn them in the time they'd usually give two or three songs. Each Tuesday, Friday, and Saturday, 24 of the 60 singers rotated from show to show—34 total performances!



The Greater Portland Chapter (The Rose City Timberliners) has now twice sung for **WWII and Korean War veterans** traveling by **Honor Flight** to Washington, D.C. Among those honored on the first flight was **Dick Lennox**, a 94-year-old lead in the chorus and **WWII Marine pilot instructor**. "**God Bless America**" and "**The Battle Hymn of The Republic**" received a standing ovation from hundreds of travelers touched by the moment.



Dick Lennox with daughter Mary Hayden

Meet Bob Caldwell, "The Singing Uber Driver"

Here's a question for you: What does an award-winning barbershop quartet singer do with a sudden surplus of free time once he retires from his day job as an IT professional?

If that person is Goochland resident Bob Caldwell, he takes his talents on the road—literally. For the past three years, Caldwell has spent a part of his week working for the ride-sharing companies Uber and Lyft, ferrying passengers all over the Richmond, Va., area. Both companies have attracted thousands of area drivers to their ranks of the past several years, though Caldwell is undoubtedly unique among them for one special reason: in addition to providing a ride, he also offers a show.

Dubbed "Bob the Singing Uber Driver," Caldwell has become known around the Richmond area for singing to his customers, anything from barbershop standards to holiday songs. He always asks before he sings, he says, but has rarely had anyone refuse a serenade.

Most people smile, some applaud, and some just can't keep their excitement to themselves.

"I can't begin to guess the number of times I've been Snapchatted," Caldwell laughed. He shared a story about a recent call he got to pick up a group of young concertgoers outside The National Theater in Richmond. As it turned out, one of the revelers—the young woman sitting up front with him—recognized Caldwell.

Wide-eyed, she could barely contain herself. "She said, 'Oh my God, you're him,'" Caldwell remembers. Suddenly, the young woman whirled around to address her somewhat rowdy friends sitting in the back seat.

"You all shut up back there!" she yelled. "This is Bob the Singing Uber

Driver and he's gonna sing for us."

In addition to his work as a driver for Uber and Lyft—as well as for UZURV, a service that allows drivers to schedule rides for both companies in advance—Caldwell also works for the Goochland Free Clinic and Family Services as a substitute driver for the non-profit's van service, helping GFCFS clients reach medical appointments and other services.

Caldwell says he has enjoyed singing since he was a child, performing solos at church and

singing in the chorus in high school. By his mid-20s he was getting cast in local dinner theatre productions including *1776* and *The Music Man*.

In 1976, Caldwell's first foray into barbershop music launched him on a now more than four-decade side career during which he earned numerous national and international honors with quartets *The Treasure Chest* and *The City Slickers*.

Caldwell is modest when it comes to his gifts—"My wife is far more talented than I am, and she doesn't even sing," he said of his wife Sharon, who also works part-time for the GFCFS.

Caldwell says he plans to continue driving, and doesn't even mind the late hours (the most profitable hours to pick up fares are typically late on Friday and Saturday evenings, when people are leaving downtown clubs and concert venues).

He enjoys knowing he gave someone a nice memory to share, or perhaps helped turn someone's challenging day around.



Bob has sung with The Virginians (Richmond), Alexandria Harmonizers, and Sound Works (James River, Va.)

CHAPTER ETERNAL

Members reported as deceased between March 1 and May 1, 2018. Email updates to customerservice@barbershop.org.

Cardinal

Donald Julian
Terre Haute, IN
Louisville, KY
Evansville, IN
Greater Louisville, KY
Glenn Hager
Columbus-Greenwood, IN
Richard Staats
Frank Thorne

William Smith
Rockford, IL
Daniel Woodward
Bureau County, IL
Sterling Rock Falls, IL

Ken Volk
Concord, NH
Robert Kilroe
Frank Thorne
Roger Morey
Natick, MA
Russell Holmes
Bridgeport, CT

Johnny Appleseed

Arthur Wehneman
Miami-Shelby, OH
Frank Bondy
Pittsburgh South Hills, PA
Paul Shannon
Buckeye Columbus, OH
Zanesville, OH
Ted Elsass
Grand Lake, OH

Ontario
Max Charlton
Middlesex Centre, ON
Henry Winters
Seaforth, ON

Central States

Howard Schoene
Olathe, KS
James Triplett
Linn City Metro, IA
Iowa City, IA
Ronald Stucky
South Central Kansas
Matthew Norman
Omaha, NE

Land O' Lakes

Lawrence Grennan
Frank Thorne
Paul Jaglowski
Lake Geneva, WI
William Kutscher
Appleton, WI

Pioneer
Donald C.
Richmond
Benton Harbor-St. Joseph, MI
Larry Parker
Lansing, MI
Ervin Erickson
Gaylord, MI

Dixie

William Fowler
Blue Ridge Mt.
Foothills, GA
Larry Allard
Memphis, TN

Mid-Atlantic

Arthur Lohrmann
Frank Thorne
C. Michael Broderick
Virginia Peninsulas
Fairfax, VA
Kilmarnock, VA
Clinton Burnham
Mt. Vernon, VA

Rocky Mountain
Dale Larsen
Loveland, CO
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His favorite part, Caldwell says, "is when they say, 'Thank you, Bob, for singing to us—you have made our day.'" ■

— Roslyn Ryan, Editor, Goochland Gazette
rryan@goochlandgazette.com

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Society Headquarters

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

800-876-7464 (SING)

Executive Offices

Marty Monson
Executive Director/CEO
Megan Tankersley
Executive Assistant to the CEO

Finance

finance@barbershop.org
Erik Dove
Director of Finance/CFO
Jama Clinard
Controller / Human Resources
Nick Anello
Finance Administrator

Conventions

events@barbershop.org
Dusty Schleier
Director of Events

Strategy

strategy@barbershop.org
Kevin Lynch
Chief Strategy Officer

Marketing

marketing@barbershop.org
Holly J. Kellar
Chief Marketing Officer
Sarah Brown
Marketing Coordinator
Jeremy K. Gover
Video Production
Eddie Holt
Graphic Design
Brian Lynch
PR/Communication
Jernie Talles Millan
Marketing Assistant
Amy Rose
Social Media & Communications

Membership/Customer Service

customerservice@barbershop.org
Caki Gray
Director of Membership
Danny Becker
Service Representative
Rich Smith
Service Representative
Allison Barrett
Service Representative
Annie Reynolds
Service Representative
Douglas Gordon
Receptionist/Facilities

Project Management/Impact

support@barbershop.org
Erin Harris
Senior Director of Impact
Cassi Costoulas
Project Coordinator

Outreach

outreach@barbershop.org
Joe Cerutti
Director of Outreach
Chad Bennett
Show Production/Community Engagement
Ashley Brown
Outreach Grants Coordinator
Ashley "Lani" Torroll
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Harmony University

harmonyu@barbershop.org
Donny Rose
Director of Harmony University
Steve Scott
Music Education

Harmony Marketplace

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
Janice Bane
Copyright & Licensing Manager
Scott Harris
Arranger & Repertoire Manager

Information Technology

support@barbershop.org
Sam Hoover
LAN & Software Program Manager
Annie Pennington
Developer

The Harmonizer

harmonizer@barbershop.org
Lorin May
Editor



Board of Directors

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Skipp Kropp • Indianapolis, IN
317-946-9882
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EXECUTIVE DIRECTOR/ BOARD SECRETARY

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

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

BOARD MEMBERS AT LARGE

Jeremy Albright • Haslet, Texas
620-249-1605
jeremy.albright@gmail.com

Steve Denino • Grove City, Ohio
614-875-7211
steve.denino@gmail.com

David Haedtler • Mountain View, Calif.
650-465-2848
davidhaedtler@gmail.com

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

Bernard Priceman • Tarzana, Calif.
818-625-2832
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Staff

Dr. Perry White ** ***
 President/CEO
pwhite@harmonyfoundation.org
Jim Clark
 Regional Director
 3042 • jclark@harmonyfoundation.org
Sean Devine
 Planned Giving Manager
 3054 • sdevine@harmonyfoundation.org
Carolyn Faulkenberry
 Chief Financial Officer
 3041 • cfaulkenberry@harmonyfoundation.org
J.J. Hawkins
 Donor Care Center Associate
 3045 • jhawkins@harmonyfoundation.org
Jim Johnson
 Director of Communications
 3053 • jjohnson@harmonyfoundation.org
Brian Nelson
 Donor Care Center Associate
 3051 • bnelson@harmonyfoundation.org
Sarah Ogiba • Finance Assistant
 3040 • ogiba@harmonyfoundation.org
James Pennington
 Donor Care Center Manager
 3048 • jpennington@harmonyfoundation.org
Robert Rund • Regional Director
 3043 • RRund@harmonyfoundation.org
Dixie Semich
 Development Operations Manager
 3047 • dsemich@harmonyfoundation.org
Kyle Snook
 Regional Director
 3050 • ksnook@harmonyfoundation.org
Rick Taylor
 National Development Manager
 3046 • rtaylor@harmonyfoundation.org

110 Seventh Avenue North, Suite 200
 Nashville, TN 37203
 866-706-8021 (toll free), 615-823-5611
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 315-292-1335
brian@giftplanningdevelopment.com
Marty Monson
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 General Counsel
 901-522-9000, Ext. 104
warnerj@martintate.com

Official Affiliates

Barbershop Harmony Australia
www.barbershop.org.au
 Ian Mulholland: president@barbershop.org.au
 BHNZ (Barbershop Harmony New Zealand)
www.barbershopharmony.nz
 John Denton: johnandchrisd@gmail.com
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www.singbarbershop.com
 Peter Cookson: chairman@singbarbershop.com
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 Renate Klocke: renate.klocke@gmail.com
 Holland Harmony
www.hollandharmony.dse.nl
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www.fabs.fi
 Jan-Erik Krusberg: jan-erik.krusberg@arcada.fi
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 Liz Nolan: iabsexecutive@gmail.com
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www.mixedbarbershop.org
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 SPATS (Southern Part of Africa Tonsorial Singers)
www.spats.co.za
 Mark Jensen van Rensburg: president@spats.co.za



General correspondence/editorial:
harmonizer@barbershop.org

Editorial Board: 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
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Vision: Everyone in Harmony



THE TAG

Joe Liles, Tagmaster



The Village Idiots deliver another brilliant tag

If you missed this year's Midwinter Convention in Costa Mesa, Calif., you missed a most exciting array of events! Young and old all sharing ringing chords and beautiful harmony. There was something for everybody, too.

One of my personal and most-enjoyable moments will live forever in my memory. It was the opportunity to sing a tag with a pickup four-some that included Tom Neal. Tom is an "ear" arranger, baritone of the legendary comedy quartet **The Village Idiots** for about 15 years

starting in the 1950s. Tom is still actively singing at every opportunity. He taught us the tag to his famous arrangement of "Dear Old Girl" that delighted audiences of his quartet.

This tag is truly a chord worshiper's dream. It's in the best key to really "bust-a-chord," but if the baritone or tenor is a little high-pitch challenged, you may have to choose to sing it in B^b. Now you can enjoy it. Have fun, and sing another of Tom's great tags from the Jan/Feb 2017 issue (www.barbershop.org/harmonizer) or at www.barbershop.org/tags. ■



Tom Neal, top and center

DEAR OLD GIRL TAG

Words by RICHARD HENRY BUCK

Music by THEODORE F. MORSE

Arrangement by O.T. NEAL

freely

Tenor Lead

Bari Bass

1 The blind - ing tears are fall - ing as I think of my lost

2

3

4 pearl, and my bro - ken heart is call - ing,

5

6

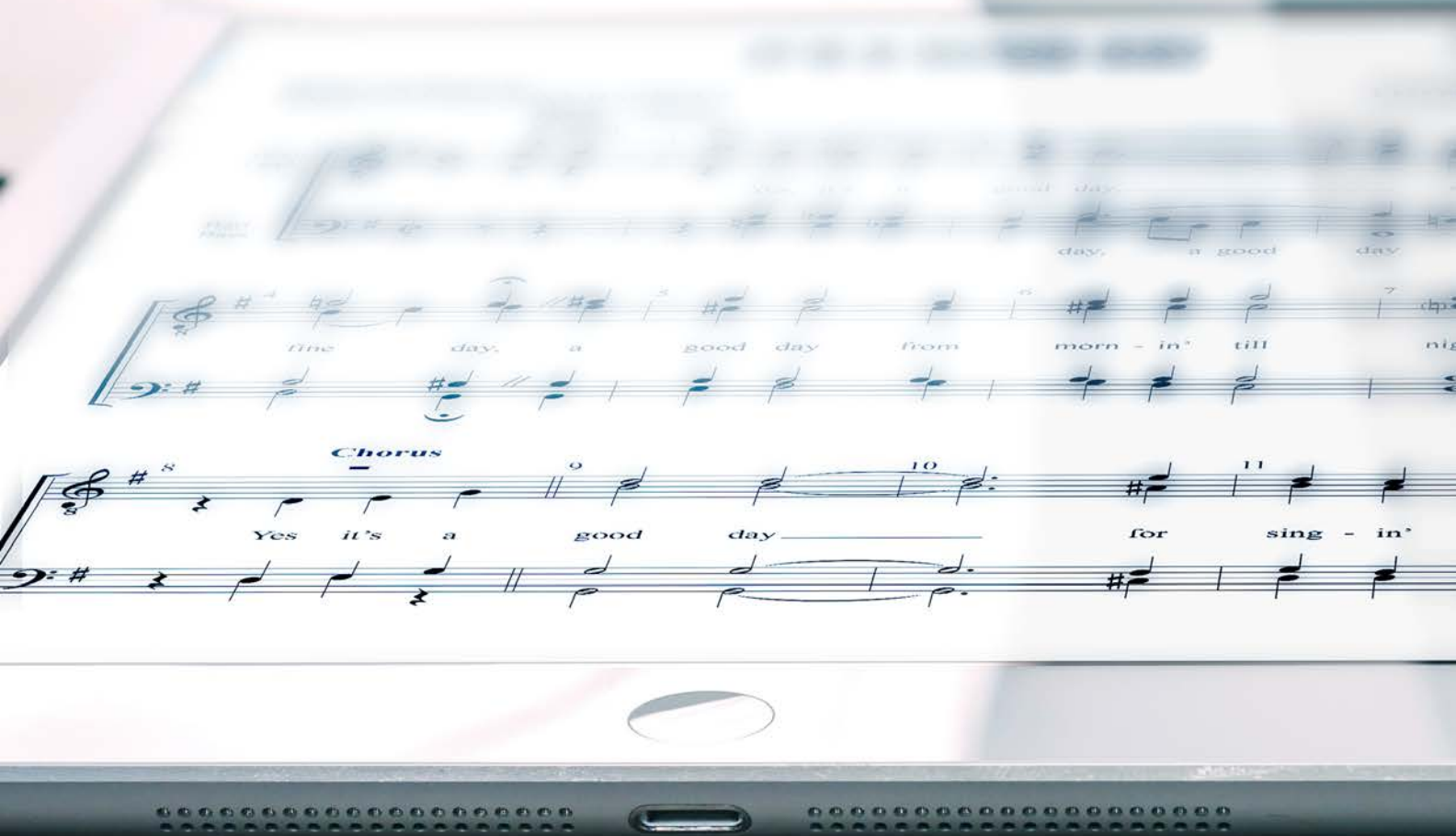
7 call - ing for you, dear old, dear old girl.

8

9

10

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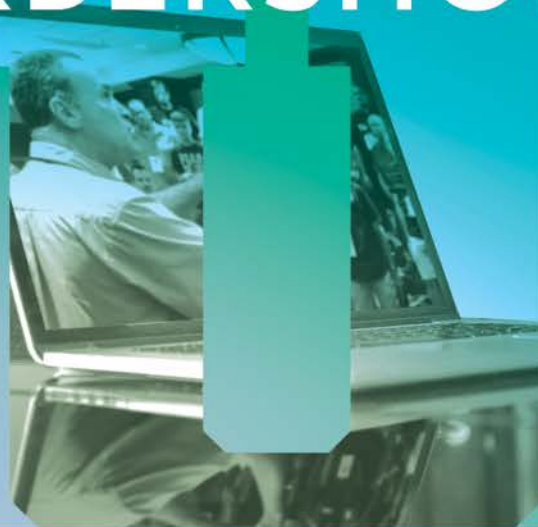
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