

INSIDE: 10 chapters that think way outside the box • Get your Chapter Value Proposition in order

July/August 2018

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



EVERYONE IN HARMONY

BHS OPENS ITS MEMBERSHIP TO EVERYONE
EACH CHAPTER DETERMINES ITS OWN IDENTITY



AS SEEN IN ORLANDO

2018 INTERNATIONAL CONVENTION



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Features

10 BHS membership open to all
A new world of possibilities opened up with the policy that BHS membership is open to everyone. Whether chapters will choose to adopt new innovations is entirely in their hands.
LORIN MAY, EDITOR, THE HARMONIZER

26 Music “erases” his disability
Burke Herrick grew up not being able to join in peer activities due to his cerebral palsy. But blow a pitch pipe, and he’s in a whole new place—including the Kennedy Center for the Arts.
JERNIE TALLES MILLAN, BHS MARKETING ASSISTANT

30 Welcome new members!
A hearty welcome to the new members of the Barbershop Harmony Society, and thanks to those who have introduced them to four-part harmony!



OUTSIDE THE CHAPTER BOX: The Coastalaires of Bay City, Texas, don’t do chapter shows the way you do, and they’re one of nine chapters featured in this issue that have tweaked the basic chapter model a little ... or a lot.

- | | |
|----------------------------------|--------------------------------|
| 15 Orange Quartet Chapter | 21 Parkside Harmony |
| 16 Heart of Carolina | 23 A Cappella Syndicate |
| 18 Mt. Vernon, Va. | 24 Fog City Singers |
| 19 The Coastalaires | 25 The Squares |
| 20 Bellevue, Wash. | |



See the
**2017 Annual
Report (16
pages),
center of
this issue**

Departments

2
THE PRESIDENT’S PAGE
An historic change ... for those who choose it

3
STRAIGHT TALK
80 years of BHS: Everyone in Harmony

4
LETTERS
Main Street trivia correction; Midwinter

5
TEMPO
After Hours, The Vocal Majority, Frontier victorious
The Manhattan Transfer: BHS Honorary Life Members

7
HARMONY HOW-TO
A membership value proposition that meets expectations

8
SHARE THE WEALTH
Let’s help each other build better chapters

30
MAKING A DIFFERENCE
Two chapters on two coasts provide fire relief
Quartet canoe trip became more poignant weeks later

34
MEMBER SERVICE DIRECTORY
Where to find answers

36
THE TAG
“Everyone in Harmony!” in four or eight parts

On the cover
The Everyone in Harmony
Chorus, Orlando 2018
PHOTO BY LORIN MAY

An historic change ... for those who choose it

The 2018 International Convention is in the record books as I write this, and what a convention it was! Our 2018 International Champ **After Hours** scored a record 94.7%, and **The Vocal Majority** set its own scoring record with a 97.1% on the way to gold. It doesn't get any better than that!

Women can now be at-large members

The contest sessions were amazing, but this issue I want to talk about "the rest of the story." On June 19, we announced the next phase in implementing our strategic vision, *Everyone in Harmony*. The next phase began June 18 with the Society Board approving revisions to the Society bylaws to make them gender neutral. This meant that, effective as of that date, women are able to join the Barbershop Harmony Society as members at large. We have had the same option for men for almost the past two years. Since October of 2016, any man could join the Barbershop Harmony Society without having to also join a district or chapter.



We will continue to add new ways to relate to the Barbershop Harmony Society, but will not force anyone to change what they already do.

Before then, no one could join the Society unless also affiliated with a chapter and a district. But we heard from a number of members who said they had no interest in competition or, for various other reasons, didn't want to attend chapter meetings; but nonetheless, wanted to belong to the Society.

The new Bylaws revisions allow women the same opportunity; however, chapters and districts will not have the option to accept female members until January of 2019. Since our standard chapter bylaws limit chapter membership to men, and our competition rules require that a competitor be a member of a chapter, women may not presently compete in either a quartet or chorus, either.

Many members told us they were open to expanded member eligibility

Analysis of the two lengthy surveys taken in 2016 (the Satisfaction Survey and later the Future Directions Survey) showed that our membership was and is open to changes in member eligibility as long as the changes didn't mandate that anyone alter the way in which they relate to the Society. Accordingly, the Society Bylaws revisions passed June 18 do not mandate that anyone alter the way they barbershop; rather, the bylaws revisions simply allow women to become Society members.

We have heard from many chapters that currently

allow women to sing on their risers, and many of those chapters do so simply in order to have four parts to sing barbershop music. If those units sing in public in that configuration and represent themselves as Society performers, they violate the current chapter bylaws by performing with women. Those chapters, and others that simply want to include women, still need assistance in the form of bylaws revisions that allow, but don't require, women to become chapter members, so that they may continue to be viable chapters.

Implementation in phases

To continue the phased implementation of the *Everyone in Harmony* strategic vision, the Society Governance & Bylaws Committee is preparing draft revisions to the standard chapter bylaws that will make them gender neutral. Over the next few months, we will be accepting input from chapters and members to accommodate the needs of as many as possible. Rest assured that no chapter will be required to change its current method of operation. The revised chapter bylaws will simply allow more freedom at the local level for those chapters that either want or need to include women as part of their chapter membership to do so.

Everyone in Harmony will continue to add new ways to relate to the Barbershop Harmony Society, but will not force anyone to change what they already do. We will leave no existing member behind as together, we all continue to make the music that makes a difference!

Skipp

Skipp.Kropp@steptoe-johnson.com

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Doing the right things in the right way

The latest developments around *Everyone In Harmony* are absorbing a lot of attention and energy right now, but that's only a fraction of the energy and impact that Barbershoppers are making every day.

As I told my colleagues in the first months I was here as CEO, we have to run our current operations effectively to earn the right to do new things.

That means that while we on the one hand are opening up a huge realm of possibility by welcoming all people as members, we also need to do a great job on the fundamentals of running and enjoying a barbershop Society. This stretches beyond just our headquarters and Society-wide efforts; this means that every chapter needs

to understand what it is and how to maximize its current experience.

The Annual Report in this issue brings the core activities of learning, sharing and enjoying barbershop music up front. As you look through the report, consider just how deep the

resources of your Society extend to help you and your chapter have the most fun possible. Take your own tally—how many of these activities have you participated in during the past year? And which might be of value if you stepped up to use them?

Sharing performances. Our YouTube channel has more than 60,000 subscribers and more than 2,500 videos.

How can your chapter make use of this deep trove of entertainment and education to reach new audiences? (Hint: SHARE is a powerful word!)

Sharpening your vision.

More than 100 chapters have participated in services provided by the Society's Leadership Operations Project Team. Does your chapter need a facilitator to guide it through the process of understanding its character, needs, and mission?

Outreach. More than \$119,000 in grants helped barbershop groups make impact on their communities. Are your outreach efforts grant worthy? Apply and find out.

Chapters doing old things in new ways. Ten chapters in this issue remind us that even the core chapter experience has room for innovation, growth and change. This issue features a quartet-only chapter, a daytime chapter, a men's and mixed chorus under one roof, a chapter with up to three active choruses and a high success recruiting model, a high-impact chapter that only meets twice a

month, and a chapter that turns over its repertoire three times each year.

These groups have taken their unique combinations of skills, personalities, and communities to craft experiences that allow them to thrive. Being themselves, and who they wish to become, makes them more and more relevant to audiences and potential members.

We live in this realm of abundance—so many people, with so much passion for the barbershop experience. There is no limit to our possibilities—no boundaries to imagining ways to make music together.

Always adding more ways

Is our vision of *Everyone in Harmony* just a dream? We're constantly seeing examples of how we're living that dream today. Watch the videos from the Saturday Night Spectacular, and you'll see more examples of Barbershoppers actively reaching out in their communities.

As seen on the cover, the **Everyone in Harmony Chorus** was a grand moment of bringing people together—more than 170 singers of all ages, genders, races, and countries. Speaking personally, it was a treasured moment for me to sing in a

barbershop chorus with my daughter and my son (left) as equals—we're ALL members!

As this entire issue of *The Harmonizer* shows: Harmony

shared is harmony multiplied. We're doing so many things so well. Let's use that energy to fuel new growth of the spirit of harmony.



Harmony shared is harmony multiplied. We're doing so many things so well.



What's on Marty's daytimer?

- July 19: District Presidents Council, Nashville
- July 20-22, Leadership Summit, Nashville
- July 22-29, HU Belmont
- Aug. 18-21, ASAE Conference, Chicago
- Sept. 8, Alexandria Harmonizers 70th Anniversary, Alexandria, VA
- Sept 14-16, HFI Annual Meeting, Nashville



What's Marty reading?

- *Mindset*, Carol S. Dweck



What's Marty learning?

- "Circle of life," arr. Gary Lewis
- "Show Me Where the Good Times Are," arr. Gene Cokeroff/Dot Short

What's Marty listening to?

- *That Old Feeling*, Boston Common



Follow Marty

bit.ly/martyfacebook
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Marty

CEO@barbershop.org

Main Street trivia correction; Midwinter

Additions, corrections to Main Street sidebar

While I was honored to be quoted in the **Main Street** article (May/June issue) in the trivia call-out box, I have to clarify that I didn't get to see the final content, so there were two omissions that I'm sure others saw. Having kept the medalist data for 25 years that the author used, I always want to have accurate content when I'm credited.

Main Street, with seven medals, is indeed tied with the **Roaring '20s** for second-most behind the **Boston Common**, but the piece omitted the **139th Street Quartet**, which also had seven medals and is tied with Main Street for second-most. Main Street's bari, Mike McGee, is tied with Doug Anderson in medal count as the article noted, but it is for fourth-most, not third-most—the piece left out the late Jim Gentil, who won 11 medals, as has Joe Connelly, who was mentioned, and is tied with Jim for second behind Tony DeRosa.

Always glad to clear up the facts!

BOB SUTTON
Saint James, N.C.

Midwinter 2018 was astonishing

Regarding the coverage of the 2018 Midwinter Convention in Costa Mesa, Calif. (May/June issue). The event was astonishing. In both meetings and casual conversations there was a buzz about the exciting future opening up for the world of barbershop.

Youth chorus after youth chorus took the stage and stunned us all with their energy, skill, and joy in singing and performing barbershop. In many ways, those young people represent a wave of change inexorably rolling onto the beach where we stand comfortable and secure in the present. But nothing can stop the tide rolling in or the changes rushing towards us.

Midwinter has given us a glimpse of the future in the person of over 600 young singers. We each have a choice to make. We can hold up our hands and yell "STOP!" to the waves. Or we can grab a surf board and ride the waves into an unknown but exciting future that appears to be rolling in much faster than we had anticipated.

What are you waiting for? Surf's up! ■

DICK POWELL
BHS Executive Vice President



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After Hours, The Vocal Majority, Frontier finish at the top of the score sheets in Orlando

Unusually mild weather and scorching performances converged in Orlando, with **After Hours** (ILL) posting the highest championship score (94.7%) of all time. **Signature** (SUN, 93.8%) earned scores that would have won most prior contests. **Throwback** (SUN, 91.2%), **Quorum** (JAD, 90.2%), and **Stockholm Syndrome** (SNOBS, 89.9%) rounded out the medalists.

The **Vocal Majority** chorus (SWD) won its 14th



After Hours

PHOTOS BY LORIN MAY



The Vocal Majority



Frontier

International gold medal with a near-perfect set (97.1%) that topped **Westminster Chorus** (FWD, 95.7%). **Parkside Harmony** (MAD, 92.2%) **Sound of the Rockies** (RMD, 92.2%), and **Music City Chorus** (DIX, 92.1%) each earned bronze.

In the NextGen Varsity contest, **Frontier** (PIO) cruised to an 80.9% average to edge out **Tagline** (BABS, 80.3%).

Wildfire (DIX, 79.7%), **Roses in Blue** (JAD, 77.4%), and **One 'n Dun** (RMD, 77.0%) won bronze.

Go to www.barbershop.org/orlando for score sheets, with full convention coverage in the coming Sept/Oct 2018 issue of *The Harmonizer*.

Vocal Harmony legends The Manhattan Transfer become BHS Honorary Life Members

Celebrating a career of more than four decades, multiple Grammy awards, and a reputation for stylistic exploration and innovation, legendary vocal quartet **The Manhattan Transfer** has been awarded Honorary Life Membership in the Barbershop Harmony Society. The award was made at a June 20 New York City concert commemorating the group's 45th anniversary.

"The Manhattan Transfer's distinctive vocal style has brought close harmony



and classic jazz repertoire to wide audiences for more than 40 years," said John Miller, chair of the Honorary Member Committee. "We applaud and honor their commitments to education initia-

tives. They are global ambassadors of the beauty and expressivity of the human voice." Crossing many genres, the common thread for The Manhattan Transfer's many Grammy Awards has been sublime four-part vocal harmonies and spectacular reinterpretations of classics, with and without instrumental accompaniment. The award was accepted by Janis Siegel (soprano), Alan Paul (tenor), Cheryl Bentyne (alto) and Trist Curless (bass), who replaced founder Tim Hauser before his passing.



A French Canadian TV documentary show featured MAD quartets Gimme Four! and Forecast on *Champions du monde: BARBERSHOP!* Host Oliver Morin followed the quartet at the 2018 Mid-Atlantic District Convention. The show covers "the most unusual championships on the planet." Links to the segment are at www.barbershop.org/harmonizer.



Alexandria wins top D.C. area choral award.

At the 2018 Greater Washington, D.C. Area Choral Excellence "Ovation" Awards, the **Alexandria Harmonizers** won "Best A Cappella Ensemble." The Harmonizers were represented by (L-R) Terry Reynolds (assistant director), Anthony Colosimo (associate director), and Shawn Tallant (chapter president).



James Pennington joins BHS staff as Chapter Success Manager. In this role, he spearheads the development and management of training materials and best practices for chapter leaders. He also manages the Healthy Chapter Initiative, providing resources and support for chapter leaders and advocating for the success of our diverse chapters across the U.S. and Canada. For nearly four years, James was Donor Care Center Manager for Harmony Foundation International, and before that he spent several years as a print journalist. He is a 12-year member and an experienced chapter leader and music director.

Crossroads wins Quartet of the Year. The inaugural 2018 A Cappella Music Awards honored our 2009 quartet champ in a category that encompassed all a cappella quartets (barbershop included), which was presented by BHS Chief Marketing Officer Holly Kellar. Female quartet GQ won the award for Barbershop Group of the Year. BHS Honorary Lifetime members **Fairfield Four** won "Traditional Group of the Year" and Deke Sharon won a "Lifetime Achievement Award."

Magic in Harmony songbook a hit in Orlando. Now available at the Marketplace, this collection of eight new arrangements of modern Disney favorites could make for a popular all-Disney quartet or chapter show! Song titles include "Remember Me" from *Coco*, "You're Welcome" from *Moana*, "In Summer" from *Frozen*, "I've Got a Dream" from *Tangled*, "Kiss the Girl" from *The Little Mermaid*, and more. Arranged by Wayne Grimmer, Mike Menefee, Jon Nicholas, and Theo Hicks. Available in both print and downloadable PDF format, premium learning tracks are available on CD or direct mp3 download. Available at shop.barbershop.org.



CONVENTIONS

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 22-29, 2019

MIDWINTER

NASHVILLE
Jan. 22-27, 2019

Ask a customer service rep



Q: I'm a 35-year member; do I have to wait until I'm a 50-year member before I receive any kind of recognition for my years of service?

Allison Barrett: Once members reach 35 years of service, they are eligible to receive a complimentary Golden Oldies badge. This badge contains their name and the year they joined the Society. To get yours, call Customer Service at 800-876-SING (7464), or ask your chapter secretary to request it for you, or contact customerservice@barbershop.org.

Carolyn's Corner

Why is HFI's Endowment so important?

Harmony Foundation International (HFI) is proud to boast about how much great work our donors' dollars are able to do throughout communities across the country. But what if there were a way to make every donated dollar go even further? More singing education, more singing outreach, just more singing in general!

The Harmony Foundation International Endowment is the necessary component needed to ensure that funding will forever and always be available to underwrite singing programs.

Many foundations, whether public or private, are typically started from an initial large sum provided by an affluent family or big corporation. These endowments are then managed for the sake of growth and for the disbursement of earnings. From the endowment earnings, a foundation can cover its own operation expenses in addition to issuing grant funding to the worthy cause(s) of choice. HFI was not started in this manner, so each year we rely heavily on annual donations to fund operations and grant support.

One of our goals is to have every dollar donated to HFI be available to fund grant requests, but this can only happen if our endowment reaches a certain level where its disbursement can take care of operational expenses. "We know with the support of our singing community, we can reach this goal and ensure the future of HFI as well as the programs we are committed to support," says Perry White, CEO of HFI.

Once the HFI Endowment reaches a principle amount of \$40M, we can rely solely on the earnings disbursement to cover current day operation expenses. Today, the HFI Endowment holds a principle of \$1.3M, which is a great start, but we still have some ground to cover.

It is important that donors realize that simply redirecting their annual fund support to instead support the endowment could actually be detrimental to HFI and the programs we together support. Endowment support needs to be above and beyond annual fund support so we can both fulfill the needs of today while planning for a more secure future tomorrow. There are a couple ways to think about endowment support: Major Gifting and Legacy of Harmony. If a donor is willing and able to make an additional commitment to HFI on top of their annual fund gifts, we would love to put those dollars to work making earnings in our endowment right away. Another option to contribute to the endowment is by designating a portion of your estate to HFI in your will or naming us as a beneficiary to cash accounts and insurance policies through our Legacy of Harmony program. It is the perfect way to round out your overall support of singing creating a great tiered-level philanthropic footprint on the community: Annual Fund, Endowment Investment Today, Endowment Investment After Life.

What would reaching a \$50M endowment goal mean to the future of HFI and singing?

1. Operation expenses would be covered every year, forever.
2. Approximately \$1M of grant funding would be available every year, forever.

Thank you so much to all our annual fund donors, endowment donors and Legacy of Harmony members. It is truly because of people like you that we are able to fulfill our mission and empower great singing programs that enrich lives of the participants and those around them. If you are interested in making a contribution to HFI's Endowment, please contact me directly for assistance. If you are interested in becoming a Legacy of Harmony member, please contact Sean Devine at sdevine@harmonyfoundation.org or 866-706-8021 ext. 3054. ■

—Carolyn Faulkenberry, CFO
cfaulkenberry@harmonyfoundation.org; 866-706-8021, ext. 3041



Get your membership value proposition in line with your members' expectations

Is your membership value proposition out of whack? We're seeing it more and more, particularly in smaller chapters around the Society—the former member sadly impaired by dementia, wanting to socialize with his longtime friends. However, his condition leaves him so disruptive that the younger members of a chapter are frustrated with the lack of riser discipline and musical focus. And his longstanding buddies are, like him, beginning to question the need to stick around. They yearn for the music when they joined the chapter 30-60 years ago, not the barbershop arrangements of today. And nobody in the chapter, young or old, wants to serve in any form leadership role, leaving everything in the hands of the director (if they're fortunate enough to have one), who doesn't see a problem with any of that.

The membership value proposition is out of whack.

What is the membership value proposition?

Every chapter has one, whether they know it or not. Call it a mission statement or even an informal understanding of your members. Whatever your chapter is doing every week is the value proposition. It is that common understanding of what everyone expects of their weekly membership experience. It is the answer to "What's in it for me?" when it comes to membership.

Departure from that expectation is the primary source of member frustration and discontent. It's why so many groups struggle with new musical leadership. If the chapter has decades of sitting in a circle for 45 minutes and going to the bar, that's the experience they know and (perhaps) love. This isn't good or bad, it's just the value proposition of that chapter.

If you are seeing issues like these and consider them a problem, what you're really saying is that you disagree with the chapter's membership value proposition. That is, the value you expect from attending is greater than the value being delivered by the chapter. Something has got to change to restore the value proposition balance necessary for the chapter to survive, let alone thrive.

How to change the membership value proposition

Changing the membership value proposition begins with a clear understanding of what drives everyone in your chapter to get out on an evening to gather with their brothers in song. What is it about fellow-

ship with these men that makes you feel all warm inside when it's cold outside?

Understanding that driver is paramount to creating a plan, because knowing *why* you are there will determine *what* must be done to keep you coming.

Discovering your chapter's value proposition requires a little collective thought. Here's one way to do that:

Capture everyone's "likes" and "don't likes." Draw a line down the center of a marker board. Label one side "Like" and the other side "Don't Like." Then ask everyone in the chapter to start listing all those things they like about the meetings and all the things they don't like about the meetings. Be sure to give them plenty of time to surface all the enjoyable things about a chapter meeting that make it worth their while to be there every week. And give them encouragement to list those things that get in the way of their enjoyment. Nothing should be considered off the table.

Focus on behaviors and activities rather than personalities. Invariably, some members will be surprised at what kinds of things wind up in the "Don't Like" column. Honestly, they just have no idea.

Brainstorm new ideas. As a chapter, brainstorm a list of ideas, no matter how off-the-wall they may seem, of ways the membership thinks the problems listed under the "Don't Like" column can be addressed. These ideas must be *their* ideas. Don't force-feed them ideas.

Determine which ideas will work. Once you have exhausted the range of potential solutions, discuss them. Some may be thought impractical, some outrageous. But discuss them all. Some might even work! Then narrow the list down until all the listed problems have a suggested solution.

Ask for help if you need it

This is not a time to be shy. The Society and your district leadership have resources at their disposal to help you sort through all this. Ask for some help. Everyone is eager to help you thrive.

It takes time and work. Nobody said this would be easy. It takes time and some work and perhaps even a little compassionate courage as you sort through things.

Like everything else worth doing, your chapter's unique membership value proposition is a multiple of what you put into it. So, put your heart and soul into it and reap the benefits of barbershop! ■



Gary Hannah
Secretary,
Southwestern
District
gnhannah@
gmail.com



Let's help each other build better chapters

Here's where to share ideas that can impact everyone. Email chapters@barbershop.org with your thoughts and ideas.

In the Good Old Summertime

The Newark, N. J. Chapter came up with this idea: "for summer meetings, we visit neighborhood parks within our area and serenade the local citizens. This could bring in some new members and line up a lot of requests for fall."

Start with a handshake

Most of us know barbershop through chapter meetings. We are repeatedly told to "sing the story" and "project the emotion" of the song. We are told to listen to each other. We need to stand properly, produce the right voice mix to match others in the chorus. We need to have lift and finesse in our singing. We need to hold out the phrases and have forward motion in our singing. The list goes on! These are all great things and very important to address. But can we set the table for *all* of them to improve?

Why not try shaking hands with everyone in your chorus when you arrive at chapter meeting? A good firm handshake, a smile, and a sincere "nice to see you" with every singer would go a long way. Really? You might think there are too many singers, but most chapters have fewer than 30 singers at a meeting. If you can't get to them all before rehearsal, catch up at break or after rehearsal. If you are in a large chorus, be sure to greet all the guys in your section or your neighbors on the risers. Remember to catch others next week. Be sure to greet everyone—not just your best buddy. Choose the quiet ones and the visitors.

I can't prove it, but I bet you'll feel more connected with your fellow singers and your chapter experience. The quality of your musical product will improve, too!

— Steve Zorn, Greater St Paul Area and Hilltop Chapters

Participate in district education events

Hats off to everyone who organized and participated in a district educational experience this past winter or spring. These educational events took on many forms, from schools to classes at district conventions. Some districts revived leadership schools that had fallen by the wayside in past years. It is always so challenging to resurrect programs that, for whatever reason, ended. Though they may not have sported the attendance numbers from the past, the

point to cherish is that the education returned. These learning opportunities are not there to overtake a convention, but merely to enhance the event with more activities to add to the weekend menu.

This point cannot be stressed enough: the end of the educational event is the *beginning* for those attendees. To enjoy such an opportunity for both personal and chapter growth, sitting among your peers, is quite cathartic. But if participants don't take what they learned and weave it back into their own and their chapter's health status, then the weekend was for naught. District educational experiences are the *beginning* of improved health for your chapter. Take any one idea that you gleaned from the school and make that positive change for your chapter. It might be challenging when presenting to the chapter or your chapter board or another leadership team, but give it a shot!

— Steve Wyszomierski,
Leadership Operations Project Team Leader

Inter-chapter and inter-group activities

These are FUN and easy to arrange with the handy directory published recently by Bill Shenk of our **Florissant Valley Chapter** of Hazelwood, Mo. He lists five chapters plus 10 other male, female and mixed choruses in the area. Each group received a copy of the directory (simply two mimeographed sheets) listing the name of each of the 15 groups; when and where they meet, and the name, address and phone of the person to contact. Bill says, "...a small effort towards promoting intergroup activities." To which we add a hearty, "good luck!" ■

— The Harmonizer, May/June 1960



Steve Scott
BHS Music
Education
sscott@barbershop.org



James Pennington
Chapter Success
Manager
jpennington@barbershop.org

WHY DON'T THEY? If there is any remark common to this generation it is probably "why don't they?" It is used and then followed with the speaker's idea of a cure for everything from the high cost of wooden matches to the disposal of garbage. Barbershoppers are not immune to the bug that causes the remark.

We know that in conversations and discussion with hundreds of our members we have heard "why don't they?" far more often than "Where is the best job for me?" or "What may I do to help?" The "they" usually referred to is "the International," a nebulous cognomen for our International Board and International office.

A QUESTION FROM OUR MAIL BAG: "What can we do to keep more of our chapter members active with something beside the singing?"

There are many members who never become acquainted with all the little tasks taken care of outside of the chapter meeting room. Many men are willing to work but will not volunteer for anything. You do have to ask them. And . . . why not?

"Share the Wealth," March/April 1970 issue

GRAND OLE OPRY HOUSE



NASHVILLE

2019 MIDWINTER CONVENTION

JANUARY 22 - 27, 2019
BARBERSHOP.ORG/NASHVILLE

The Everyone in Harmony Chorus performed on the Saturday Night Spectacular during the International Contest in Orlando. Fathers and daughters, husbands and wives sang together for the special chorus. Many are eager to see what will happen beginning in January, 2019, when female members can begin to charter BHS choruses and quartets as well as join existing chapters that choose to host mixed or women's ensembles.



Everyone in Harmony

Women and men can create new mixes, chapters can keep their own identities

Note: due to press schedules and the international convention, this article reflects opinions and the state of affairs approximately one week following the announcement.

A June 19, 2018, announcement from the Society Board of Directors noted a simple but historic change to the bylaws of the Barbershop Harmony Society: the word “male” has been removed. The opening of Society membership to all paves the way for future mixed and women’s options for chapters and quartets that desire them.

Media outlets shared the news with millions of readers and viewers across North America, and the announcement was delivered directly to all members and associates who had an email address on file; letters were mailed shortly after. Within 24 hours, scores of women had either joined the Society or changed their “associate” status to “member,” with many more women becoming members within the following week. Many proudly proclaimed their new status on social media.



Lorin May
Editor, The
Harmonizer
harmonizer@
barbershop.org

“As a female director of a men’s barbershop chorus, it felt GREAT changing my membership from ‘associate’ to ‘full member’ today.”

“Growing up as a barbershop brat, I loved singing with my dad, my uncle and family friends. I’m thankful to see BHS embrace mixed chorus/quartet singing.”

The removal of gender restrictions for membership came a year after the June 2017 rollout of the *Everyone in Harmony* vision to “become an organization that supports all forms of barbershop singing.” While the change grants women and mixed-harmony singers an equal seat at the broader BHS table, time will tell what the impact will be—if any—on the barbershop experience of most male BHS members. Because the *Everyone in Harmony* vision “prioritizes local

Highlights

- Gender restrictions have been eliminated for BHS members and for BHS associates.
- The all-male experience is being preserved. The Society will create standard bylaws that a chapter can adopt based upon its self-defined mission.
- Existing chapters can elect to incorporate mixed or women’s choruses under their chapter umbrella starting in January, 2019.
- Female members can begin to charter new chapters in January 2019.
- Associates who become members before Sept. 30, 2018, will receive a \$25 discount on their membership; they will retain their years of service.
- At some point in the future, female directors must become members.
- No plans for official women’s or mixed contests are currently on the table, but discussions have commenced.

While women and mixed-harmony singers now have an equal seat at the broader BHS table, time will tell what the impact will be—if any—on members of chapters that elect to maintain a fully fraternal experience.

control and self-destination,” the June 2018 announcement stressed that the Society will fully support chapters that wish to maintain their fraternal (all-male) identity.

“Preserving the experience of men singing together *and* welcoming women as members of the Barbershop Harmony Society—these two ideas are not at odds,” said BHS President Skip Kropp in a video that accompanied the announcement. “We *can* do both.”

Starting in January of 2019, existing BHS chapters can modify their bylaws to include any combination of men’s, women’s, or mixed groups. (BHS chapters already have the ability to host multiple choruses.) At that time, members of any gender can begin the process of chartering new chapters and chapter types. A *Chapter Considerations Guide*, with guidance on available options and actions, is being developed to help chapter leaders determine what “Everyone in Harmony” means for their chapters. While the guidance is intended to prompt conversations among chapter members and leaders, there is no deadline by which chapters must formally address gender-related questions.

Much is still unknown—by design

The long-term effects of this change are difficult to predict. Contests for all-male quartets and choruses will continue on, with no changes to the 2019 Conventions in Nashville and Salt Lake City. There are currently no official BHS contests for mixed or women’s groups, although the topic is now under discussion.

The removal of gender rules adheres to the “add, not subtract” mantra of the Everyone in Harmony vision. Chapters retain local control, but the new policy accommodates the many members who in polling expressed interest in singing four-part harmony with their wives, mothers, daughters, etc.

To ensure that members have a relatively clean slate upon which to innovate, the Board announced few rules or guidelines associated with the change. Whatever rules or structures may be necessary in the future can then accommodate unanticipated questions or innovations.

It is yet to be seen how many mixed or female ensembles will form as a result of the new policy, or how many of

such ensembles will be affiliated with current BHS chapters. Each chapter will chart its own course.

“I intend to propose a second group in our chapter,” reports the president of a 75-year-old metropolitan BHS chapter. “I want my own singing experience to be all-male. But I love working with women and mixed groups as a coach, and I think it’s all wonderful that we can find the experience we desire.”

Others believe their chapters have no desire to incorporate women. “We’ve talked about it in our chorus, but we believe—unanimously, I think—that we want to keep our all-male sound,” said another member. “However, we do believe that we’d attract more men if we had functions with women’s groups, most likely Sweet Adelines chapters.”

Many barbershop affiliates are already mixed

Some barbershop affiliate organizations have previously switched from single-gender to mixed. Barbershop in Germany (BinG!) and Holland Harmony both merged men’s and women’s barbershop choruses under their respective single umbrellas. The same mixed-gender options were made available at the time of the mergers, but nearly all single-gender choruses retained their original charters.

That precedent may suggest that most all-male BHS choruses will likewise remain as such. But again, any BHS chapter may already host multiple choruses. Existing chapters could potentially keep their male choruses and, under the same chapter umbrella, create a separate mixed chorus for members who desire it. Some chapters are already doing this. (See pages 16-17, this issue.) The door is also open to other innovations that have not yet been articulated.

In BinG! and Holland Harmony, most of the choruses that have formed after the mergers have been mixed gender. Members of both organizations have expressed that mixed barbershop has been a key factor in their respective growth.

Sharon Miller is one among many women who for decades have significantly impacted the Society and who can now do so as members: “After almost 37 years of supporting my husband’s love of barbershop, supporting my son’s choruses, serving on the Harmony Foundation Board for nine years, and even sitting on the BHS Board as an Ex-Officio member (while serving as Acting CEO of HFI)—I am pleased to say I am now an official member of the Barbershop Harmony Society!”



The removal of gender restrictions for membership came a year after the June, 2017, rollout of the Everyone in Harmony vision to “become an organization that supports all forms of barbershop singing.”

Male members express concerns

Immediately following the June 19 announcement, both male and female members were quick to share their reactions with headquarters, with Board members, and on social media. While barbershop forums on Facebook strongly trended toward enthusiasm for the change, there was no shortage of male members who expressed reservations or, occasionally, hostility.

On one extreme were men who dismissed the new policy as “political correctness” or a short-sighted ploy to gain new members. However, there were many well-informed reactions from male Barbershoppers who, if not wholly opposed to the expansion of options, were concerned about the volume of unanswered questions. (Some of the below issues are addressed at barbershop.org/everyoneinharmony/faqs.)

“Purely financially, this creates an incentive for mixed groups and a deterrent for male groups. Who’s to say a population even exists to support all three kinds of groups?”

That’s not even including social ramifications of denying a woman entrance into a male chorus.”

“How will we preserve the all-male experience upon which the Society was founded?”

“I think that competition is likely to be the hardest problem to solve, especially integrating mixed quartets and choruses into the traditional contests (should we decide to do that).”

“Will there be pressure, whether direct or indirect, to nudge existing chapters to allow female members?”

“While I applaud your exploration of expanding BHS membership opportunities, my hope is that

Sweet Adelines International are at the top of the priority list.”

“We had two new female members show up to our chapter meeting last night, but we haven’t even begun to address whether women will be part of our chapter’s future. Until then, what are we supposed to say to women who show up?”

What’s next?

One member’s reaction possibly encapsulates the mixed feelings and hopes of some long-time BHS members who are unsure about the new policy but hoping for the best:

“Although I am very cynical about this decision from a philosophical point of view, I am willing to see if there is a way to make this work ... So much of this depends on the willingness of the BHS to stand behind its commitment to preserve and celebrate the all-male experience, and not to permit those who prefer that experience to be marginalized. The ball is in BHS’s court, and I’m willing to play.”

Another reaction on Facebook inspired a days-long discussion thread: “While anybody with two eyes could have seen this coming, don’t you think it would have been nice if they would have asked the membership?” Many agreed. Others argued that last year’s widely-touted Everyone in Harmony announcement clearly stated the vision that everyone—women included—would be welcomed to sing under the BHS umbrella. They believed that multiple member polls had given them a chance to express their views, and in their minds the question had long ago moved on from “if” to questions of “when and how.”

The “when” turned out to be June 19, 2018. The “how” is an open-ended discussion in which all members—regardless of gender—have a voice. Your chapter will decide whether to retain its all-male identity or incorporate mixed or female options. Beginning in January 2019, all members will have the same ability to form chapters under BHS auspices.

“The preservation of the all-male and all-female barbershop experience is very much part of the Everyone in Harmony vision,” said Skipp Kropp. “Keep the fraternal experience you’ve always loved. Membership in the Barbershop Harmony Society is now open to everyone, and we are committed to supporting everyone in the barbershop experiences that they love. Only by adding can we Keep the Whole World Singing.”

Read the announcement, see the FAQs, and learn more at www.barbershop.org/everyoneinharmony. ■

Help for your chapter

As Society staff and our array of passionate volunteers work to guide and support you on your chapter’s journey of self-discovery, you may have questions that can’t wait. We already have several teams and resources in place.

- customerservice@barbershop.org: Our customer service team is always a great place to start. If they can’t answer your question, they’ll know who can!
- chapters@barbershop.org: For chapter operations or general inquiries, start here.
- leadershipteam@barbershop.org: The certified leadership facilitators of the Leadership Operations Project Team (LOPT) will help you discover your chapter identity and achieve your goals—if you want a high-level conversation about leadership and purpose, start here.
- To talk with someone who knows your chapter and members and more about your community and region, contact your district president!

maintaining and fostering positive and increasingly collaborative relationships with both Harmony Inc. and



SALT LAKE CITY



INTERNATIONAL CONVENTION
JUNE 30 – JULY 7, 2019

BARBERSHOP.ORG/SLC

OUT



SIDE

LONG BEHIND US ARE THE DAYS OF A COMMAND-AND-CONTROL MENTALITY—YOUR CHAPTER CAN CHOOSE HOW TO BARBERSHOP.

HERE ARE 9 CHAPTERS THAT HAVE OPTED FOR BARBERSHOP EXPERIENCES THAT ARE OUTSIDE THE NORM.

WHAT KIND OF BARBERSHOP EXPERIENCE DO YOU WANT? GO GET IT.

Orange, California

ORANGE QUARTET CHAPTER

A chapter without a chorus? The way chapters used to be, and SoCal Barbershoppers love it

What's different about our chapter? The Orange Quartet Chapter (FWD) bases its meetings and activities around quartet singing. We do sing as a group during meetings for warmups and teaching (including song/tag learning), but most of our time and focus is on quartet singing and skills. Our principal meeting goal is for all attendees who wish to sing to have at least a couple of opportunities (or more, depending on attendance) to perform in a quartet in front of the rest of the chapter. Established quartets are welcome, or we have different ways to put people together in pick-up quartets.

The members of each quartet choose what songs they sing, but we tend to gravitate toward common popular repertoire that's influenced by Society publications, District events, and other chapters/quartets. At times, we circulate song recommendations, and we have frequent tag-learning sessions.

We do one "group sing" outing for end-of-year caroling, but most chapter-hosted events are quartet-based, such as a "parade of quartets" or quartet competitions for area Barbershoppers. Annually we sponsor the SoCal Novice Quartet Contest (open to all members), and the SoCal Comedy Quartet contest to encourage quartets to develop their comedy skills.

How does this format serve our members? Our format gives Barbershoppers of all proficiencies opportunities to practice and perform in quartets each week for a supportive audience. All members are able to attend as their schedule allows, and quartets wishing to perform or compete set their own goals and schedules, thus allowing everyone to choose a commitment level that's right for them.

Some notable Barbershoppers have been members or guests with us. For example, Pat Claypool (baritone of 2008 champ **OC Times**) first started barbershopping here with his grandfather.

Many of our members are also members of other chapters and/or choruses. Our chapter helps them



refine their singing skills by spending an extra night a week holding their own on their part—effectively a training resource available to

the members of other local chapters. To make this benefit available to as many others as possible, we meet at a central location in our metro area on a night (Monday) that doesn't conflict with most local chapters.

How does this format serve our chapter? We attract both regulars and visitors, which helps keep our chapter connected with others. Occasionally, guest experts provide a clinic session. We also welcome guest quartets (which have included **OC Times** and 2013 champ **Masterpiece**) to stop by on occasion to practice performing their competition/performance sets.

Why did we chose this model? Our chapter was chartered in 1992, at a time of transition in SoCal as some chapters relocated and/or revised their formats to allow for different competitive and performance goals. Several Barbershoppers wanted to ensure weekly

opportunities for quartetting and organized this chapter to feature this focus.

How can others know if this model is right for them?

One reason this model works for us is because we have a sizeable pool of area Barbershoppers who have an interest in quartetting. It could potentially work anywhere—wasn't this the original chapter model?—and could particularly be successful where there is concentration of Barbershoppers and existing chapters (mostly likely metro areas) who could benefit from the presence of a quartet chapter.



What challenges are unique to this model, and how did you overcome them? Outreach both within and outside the barbershop community helps build membership. This model will attract both experts and begin-

ners, and it helps to evaluate proficiency for chapter membership and offer training resources or referrals when possible. It can help to apply knowledge of the singers when assigning “pickup” quartets. Experienced members are potential mentors but ideally coordinate to avoid “too many cooks.”

Our model works with modest chapter attendance. It helps that we have a core group of members who are solid on their parts. Accommodating large turnout (more than 32 during our two-hour meeting) can be a challenge, but the format can adapt for

high-turnout occasions—we hosted a successful event with over 100 in a queue of quartets at the 2009 International in Anaheim.

– Mark Sheldon, oqcmrk@yahoo.com
orange.harmonize.com

Durham, North Carolina

HEART OF CAROLINA

Do you love the all-male barbershop sound? Are you interested in harmonizing with your wife and/or daughters? In Central Carolina, you can already do both

Note: The below was submitted shortly before the announcement that gender restrictions had been removed from BHS membership. Following up on the news, the chapter added, “We are absolutely thrilled at the Society’s announcement. This move honors the contributions of the amazing, pioneering women who have been joining our chorus as well as all of the brilliant women who have been faithfully serving our barbershop community as front-line directors, coaches, and judges. We are proud to help lead the charge for mixed harmony and proud to be members of the Barbershop Harmony Society.” The pre-announcement copy follows below.

What’s different about our chapter? Two big things: (1) Since the appointment of Dr. Bill Adams as our musical director, for several years we have been expanding our repertoire to include cutting edge barbershop, vocal jazz, contemporary a cappella, and even a bit of classical. (2) In 2016, we began a year of thorough discussions to invite women to join the chapter, and also

explored options in mixed barbershop and beyond. We officially launched our mixed project in September of 2017. Today, we have two dedicated ensembles: a men’s chorus of about 25 active singers that also competes (we are the reigning Carolinas District Champions), and a mixed chorus with a total of about 38 members. We are considering programming music that is only for women in the near future.

How does this format serve our members? Our singers all walk through our door looking for the same thing: *harmony*. It’s the music that attracts them. Our diverse repertoire choices and our mixed chorus project provide more opportunities for all of the above. All of the new music and the new sounds keep the repertoire fresh in our ears, and it all makes us better overall singers.

How does this format improve the chapter experience? Obviously, the biggest impact on the chapter is in

The men's chorus
and mixed chorus
meet on alternating
weeks. The men
(current NSC District
Champs) believe
that mixing up
genres and gender
formats has made
them better male
barbershop singers.

membership, and everything that goes along with an increase in membership. We initially added eight new male members to the chorus and a dozen female members when we launched the mixed project. The women who have joined are considered full members of our chapter. They pay chapter dues and are BHS Associates.

Why did we choose this model? It's all about the music. The mixed chorus model gives us a whole new palette of sounds for barbershop repertoire and opens the door for SATB repertoire. We now program music by **Pentatonix** (five parts), **The King's Singers** (six parts), and the **Singers Unlimited** (eight parts) as part of our programs. In our mixed barbershop repertoire, we have men and women singing tenor, lead, and baritone, which makes for some wonderfully blended colors in our sound.

Beyond the music, we were looking for ways to reach out to our community even more, to appeal to schools and the general public. The traditional male-only model works, but our new approach gives us much more to bring to the table when we work with school choirs. Whenever possible, we try to program both ensembles on our concerts so our audiences get both sounds.

How can others know whether this format could work for them? We spent a year planning for this and discussing it. Our members had plenty of opportunities to express their thoughts and ultimately it was voted on as a chapter. The vote was unanimous. Talk to your singers.

What challenges are unique to this model and how did we overcome them?

The biggest problem, by far, is the logistics of, essentially, having two different ensembles working. We're still working to improve our communications infrastructure through Choir Genius and other sources that might allow quicker means of communicating with the entire group or subgroups. The mixed ensemble rehearses the first and third Thursdays of each month and the

men's ensemble rehearses the second and fourth. Fifth Thursday depends on the upcoming schedule. Having our mixed ensemble has already saved the Chapter on a performance where we were going to be short-handed in one section with the men's ensemble. The mixed ensemble was still able to make a balanced sound and was able to cover the performance.

Putting it all together. This has been hugely successful for Heart of Carolina. The women have been wonderfully enthusiastic and committed to chapter growth. We've seen not only the great new sound with women on the risers but an improvement in our sound with the men's ensemble. The response from our audiences has been overwhelmingly positive. Many of the women are so excited about being part of this organization that they attend rehearsals designated for the men's ensemble to listen, help coach, and sing tags afterward. While this may not be for every chapter, it has certainly been a great move for Heart of Carolina.

– Bill Adams, drbilladams@gmail.com
www.hcamusic.org





Harmony Heritage Singers

Mt. VERNON, VA.

A very active chapter of retirees who meet, socialize and perform during the day

What's different about our chapter? We're a daytime chapter. We rehearse during the day and present most of our performances in the daytime and on weekdays, not weekends. Also, we do not compete; we concentrate on presenting performances—more than 25 each year.

How does this format serve our members? We're all retired. We like being able to get together during the day, and we enjoy singing for live audiences so often. Also, some members of our chorus belong to one of the other barbershop choruses in the area, including the famed **Alexandria Harmonizers**.

How does this format serve the chapter? Luckily, the greater Washington, D.C., metro area has many retirement communities that are always looking for entertainment for their residents. Also, because our meetings are during the day, the Fairfax County Public Library system has allowed us to hold our meetings in the same place with no charge for over 20 years.

Why did we chose this model? We got our start in 1996 when the Olympic Torch passed through Alexandria on the way to the Atlanta Olympic Games. A group of Alexandria Harmonizers who were available during the day sang at the ceremony, and then about 15 of them decided to form a separate group that would be able to perform for daytime audiences. They decided they would not compete because they had ex-

perienced the thrill of singing in a high-scoring chorus; they would focus instead on pleasing their audiences. The group eventually expanded to include members from other local chapters and men who were new to barbershop harmony, giving them an opportunity to enjoy the camaraderie and fun of singing together without the stress of night-time driving.

How would others know whether to try this approach?

To be a successful daytime chorus, they would need to have enough retirees and potential daytime audiences. And they must be able to do this without anyone who is not available during the day.

What challenges are unique to this model and how did we overcome them?

When all your members are retirees, the challenges are predictable: retirees tend to travel a lot and many of them have health problems, so there will always be some missing from rehearsals and performances. We've been able to fulfill our commitments because we've had enough active singers—50 or so—to carry on even when some are missing. Luckily, our members, many of whom are retired from careers in the military or other government service, are dedicated and loyal. And they know that after their trip or once their health issue has been resolved, they will be warmly welcomed back.

— Mike Everard, smartalexme@aol.com

Ron Brandt, gronbrandt@gmail.com

www.hhsingers.org



2017 Annual Report

EVERYONE IN HARMONY



You can also read and share the 2017 Annual Report online at www.barbershop.org/2017

A man with light brown hair, wearing glasses and a blue blazer over a yellow and blue plaid shirt, is speaking at a podium. He is holding a white paper and has a microphone clipped to his shirt. The background is a blurred crowd of people.

About this annual report

In 2017, we introduced our new vision for the future of the Society: Everyone in Harmony.

It's GREAT to be a Barbershopper! We are excited more than ever with the progress we've made to spread the joy of singing to millions of people all around the world.

Our increased awareness efforts continue to take off. We are bringing together a community of Barbershoppers and barbershop fans we've never seen the 'likes' of before:

- Our Facebook page approached 30,000 'likes' for the year.
- Our YouTube subscribers just exceeded 50,000 people, and 31.2 million minutes of content was streamed for the year.
- The reach of our most viral posts and videos extends well into the millions thanks to high-profile performers like Forefront quartet with Mike Rowe and Main Street quartet.

We are continually investing in educational and outreach activities to attract more singers. In this report, you'll see how Barbershoppers across the U.S. and around the world are using the power of song to create healthy communities and to work together to bring Everyone in Harmony.

Where has the Society been?

Late 1800s <



Barbershop harmony began as an **African-American tradition**, and was popularized as men would assemble in barber shops all across America and harmonize the songs of the day.

1938 <



The **Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.** is born.

1939 <



The **Bartlesville Barflies** win the first International Quartet Contest.

1962 <



The Buffalo Bills (1950 Quartet Champion) brought barbershop to the **mainstream** in their roles in *The Music Man* on Broadway and film.

1986 <



Barbershop harmony begins to spread across the globe. **Affiliate organizations** are formed and now include Great Britain, Australia, Sweden, Germany, Finland, Spain, Ireland, Holland, New Zealand, and South Africa.

1992 <



Waterstreet Junction wins the first College Quartet Contest.

2009 <



Barbershop goes to the silver screen. *American Harmony* documents four different quartets on the "road to gold."

2013 <



The Barbershop Harmony Society celebrates **75 years of harmony** at the Toronto International Convention. Fittingly, **Toronto Northern Lights** wins chorus gold medal.

2017 <



The Barbershop Harmony Society unveils the Vision of **Everyone in Harmony**, ushering in a new era of inclusion while embracing and celebrating our roots.

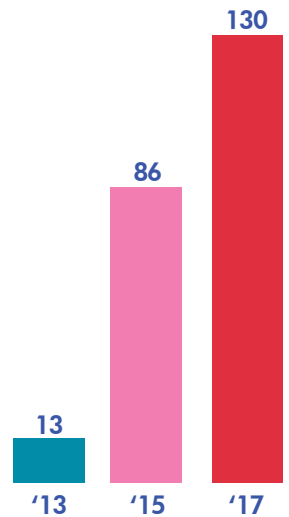
The power of singing



HARMONY
FOUNDATION
INTERNATIONAL

\$100,725

Harmony
Foundation
contributed
\$100,725 to
the Harmony
University
scholarship
program in
2017.



The number of music
educators/front-line
directors who attended
Harmony U has increased by
ten-fold since 2013



We're improving skills
and reaching more singers
through barbershop

By giving more music educators and
frontline directors an opportunity to
dive deeper into barbershop, we're
bringing more barbershop to more
students than ever before.

"The whole experience
was an awakening of giant
proportions for me as a music
educator who has been in the
trenches for the last 30 years.
The journey that was HU has
certainly given me a renewed
perspective of this art called
barbershop singing."

May L. - Music Educator



More opportunities to sing

The moment a member joins the Society, they are plugged into one of the largest communities of singers on earth. In 2017, our Barbershoppers were given more tools to be the best singers they can be, and were provided an ever-growing infrastructure through which to express themselves musically and creatively at conventions and events across the Society.

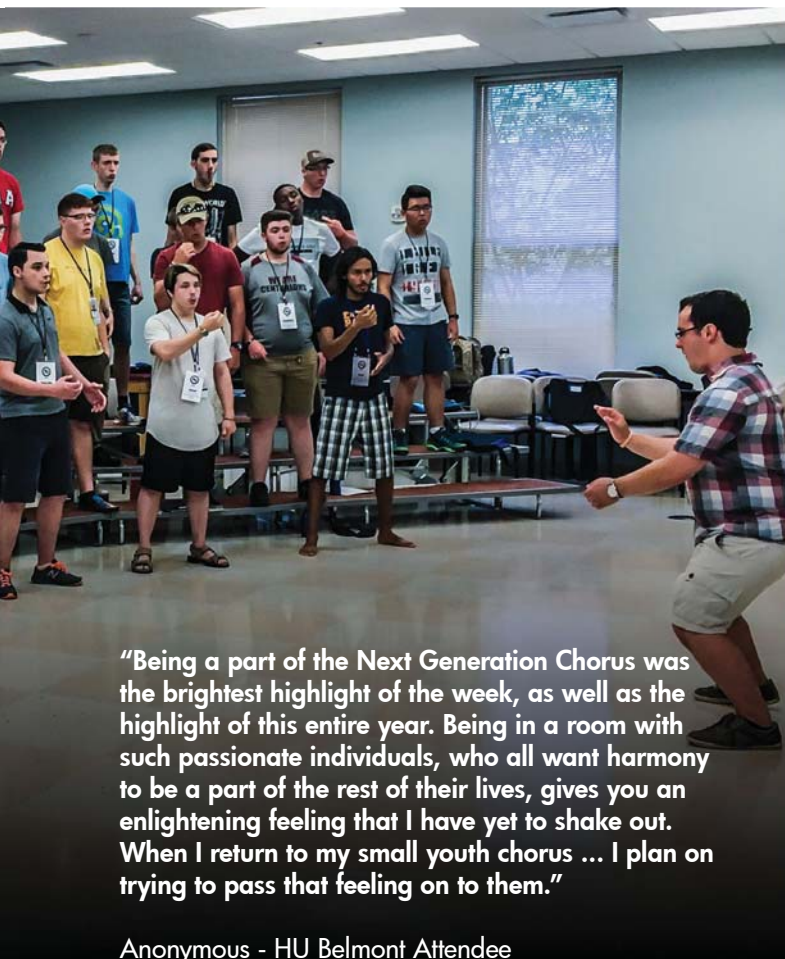
More singing opportunities such as the All-Chapter Chorus and our contests and conventions means a stronger community of communities, a richer culture, and a natural strengthening of member retention.



The power of partnership

It's hard to sing without music! In 2017, we published more than 300 titles from the Hal Leonard catalog, many of which were in multiple voicings (TTBB, SSAA, and SATB) with varying levels of difficulty, and we also produced a new Suntones songbook with nine new titles and accompanying learning tracks.

Our partnership with Hal Leonard continues to bring our music to an ever-growing, ever-changing choral world, with just under \$40,000 of music sold to 29 countries outside the United States.



"Being a part of the Next Generation Chorus was the brightest highlight of the week, as well as the highlight of this entire year. Being in a room with such passionate individuals, who all want harmony to be a part of the rest of their lives, gives you an enlightening feeling that I have yet to shake out. When I return to my small youth chorus ... I plan on trying to pass that feeling on to them."

Anonymous - HU Belmont Attendee

The Maple Leaf Chord Company from the Ontario District directed by Ray Danley performed in the first-ever Seniors Chorus Festival in San Antonio.



We're creating lifelong singers

Opportunities at Midwinter, International, and District conventions continue to provide avenues for singers of all ages to pursue their musical and artistic goals, and experience the pure joy of singing with others.

Healthy communities of artists

We're providing more leadership training and educational resources for chapters.

We have increased certified leaders in the field, resources for quartets, and district-led events. We've created extensive new offerings for officers including videos on grants, copyright guidance, and monthly Harmony University online materials.

We have an online community that continues to grow.



28,533 Page Likes
+14% growth over 2016
facebook.com/barbershopharmonysociety



49,939 Subscribers
+52% growth over 2016
youtube.com/barbershopharmony1938



4,249 Followers
20% growth over 2016
instagram.com/barbershopharmonysociety



The quartet experience

The new Quartet Guidebook resource and an ongoing commitment to quartet coaching and instruction at Harmony University (Belmont and Online), Midwinter, and International are a reflection of the investment in enhancing the quartet experience so critical to the Society's core identity.

"I was hired as the front-line director of West Towns in February of 2013. At the time I was hired, I knew nothing about barbershop. WTC hired me anyway with the condition that I attend HU every summer. At my first district contest in 2013, we scored 808 (67.3%). Five HUs and five contests later, we won the ILL District trophy this past weekend with a score of 950 (79.2%). In the past two years alone, our scores have gone up by 98 (8.2%) points. While our guys have put in a LOT of work, I attribute much of this success to HU. I come home each summer with more ideas on how to improve our chorus."

Carrie Marcotte - Director, West Towns Chorus, Bolingbrook, IL



The chapter experience

In 2017, the Barbershop Harmony Society certified five new Leadership Facilitators, a community of trained experts who are passionate about making a difference through thought leadership. These facilitators - now grown to 19 in the field - help improve the Barbershop experience for chapters and members.

Over 100 chapters have participated in services provided by the Society's Leadership Operations Project Team (LOPT).

(Pictured above are Facilitators Bob Cox, John Donehower, Karl Chapple, Wendell Glass, and Ric Keaser.)

District involvement

All Districts provide localized education and training to create healthy communities of artists. Programs like Outstanding in Front, the Standing Ovation Program, and Harmony College help to inspire community leaders on administrative and musical skills and achievement. Some Districts - like Northeastern and Evergreen - offer additional programs that provide a more regional approach to the Healthy Chapter Initiative.

The Healthy Chapter Initiative (HCI) is a Society-led initiative that provides a plethora of volunteer leaders, tools, and other resources to create a strong membership pipeline, a higher level of artistry and musical credibility, and an overall successful, healthy community of artists at the local level.

These are the top new materials that were produced for chapters in 2017:

- Financial Reporting Guidelines
- Financial Reviews How-To
- Science of Riser Placement
- The Power of Positive Coaching
- Chapter Secretary Manuals
- Effective Chorus Rehearsals
- Chapter Program Guide
- Copyright 101
- Meaningful Gestures
- Share the Wealth
- Outreach Grants

Local impact, global reach

We're advocating for music educators and creating more awareness within communities.



Heather Nail of Valley Southwoods Freshman High School, West Des Moines, Iowa, was honored with the Barbershop Harmony Society/NAfME Music Educator Award.



Midwinter Convention attendees in San Antonio participated with visits to the Children's Hospital of San Antonio, Brooke Army Medical Center, Children's Rehabilitation Institute, Seton Home, St. PJS Home, and Ronald McDonald House - San Antonio.

During the 2017 convention in Las Vegas, several groups visited Opportunity Village, the Children's Hospital of Southern Nevada, and Three Square Food Bank to share the joy of singing.





BHS was represented at two American Choral Directors Association Divisions (Western and Southwest) by both **Central Standard** and **Westminster**. Their performances were so well-received that they garnered two invitations for ACDA national events in 2019.



Publications & Outreach teams collaborated this summer to revise the entire list of barbershop music to be approved and included in the new New York State School Music Association (NYSSMA) Manual, regarded by many educators as the premier source for Solo-Ensemble content.

During Harmony University, groups provided free community performances at Nashville Farmer's Market, Yazoo Taproom, Morningside of Belmont Assisted Living, and the Frist Art Museum.



Pratt Street Power and **GQ** quartets appeared at the 2017 Collegiate Advocacy Summit in Washington, DC, as part of the annual Hill Day event sponsored by the National Association for Music Education (NAfME).



Total number of individual engagements with the stories shared here:
1,209,308

Local impact, global reach



Francisco Núñez, world-renowned music educator and founder of the Young People Chorus in New York City, was our guest conductor at the Midwinter Convention in San Antonio.



We're helping to establish barbershop and singing as a valuable community resource.

Throughout the Society, we support outreach efforts by providing sheet music, workshops, camps, and festivals to the uninitiated Barbershopper, especially music educators and youth. In addition to grants provided by the Barbershop Harmony Society through the generous donors of Harmony Foundation, Districts also support these efforts through individual scholarships to participants, including the Harmony Youth Explosion Camps that are hosted by more than half of the Districts in the Society.

Scaling inclusion through grants

The grants program has continued to expand its educational outreach to applicants, giving them a better understanding of their participation numbers, how to use narrative voice, and how to talk about their

community connections. Grant applicants are empowered to make more quality connections with music educators in their communities and often see high return rates of participants. As we continue

to increase inclusion across the Society, the baseline of participants established in 2017 will allow us to measure and expand upon the diversity of applicants going forward.

Photos below are from the Acappellooza summer youth camp held at the University of Missouri - St. Louis



HARMONY
FOUNDATION
INTERNATIONAL

With funding provided by Harmony Foundation International, a total of **\$100,000** was awarded in grants for barbershop groups to explore the power of singing as a community asset.

Everyone in Harmony

"We must unequivocally turn away from any cultural vestiges of exclusion. We must become radically inclusive and diverse, across cultural, ethnic, racial, sexual orientation, social, economic and generational lines."

Excerpt from the Strategic Vision,
released June 2017

"We are the same.
There is no difference anywhere in the world.
People are people.
They laugh, cry, feel, and love, and music seems to be
the common denominator that brings us all together.
Music cuts through all



**The Grand Central Red Caps Quartet
were recognized and honored at the
International Convention in Las Vegas.**

We recognize the Grand Central Red Caps
and all those who were excluded in our
past. By acknowledging this regrettable
decision in BHS history, we can catalyze
our efforts toward an inclusive future.

San Antonio's Friends In Harmony Chorus demonstrates Everyone in Harmony.

Friends in Harmony, led by Artie Dolt, embodies the essence of the Society's male-only experience, modeling the type of chapter that openly welcomes all men (audition-free) who wish to come and sing barbershop and share the risers with like-minded gentlemen.



The Ambassadors of Harmony united with the community in Ferguson, Missouri.

In a city that had become synonymous with racial tension, singers of all backgrounds gathered together to show how the universal language of music could transcend barriers.



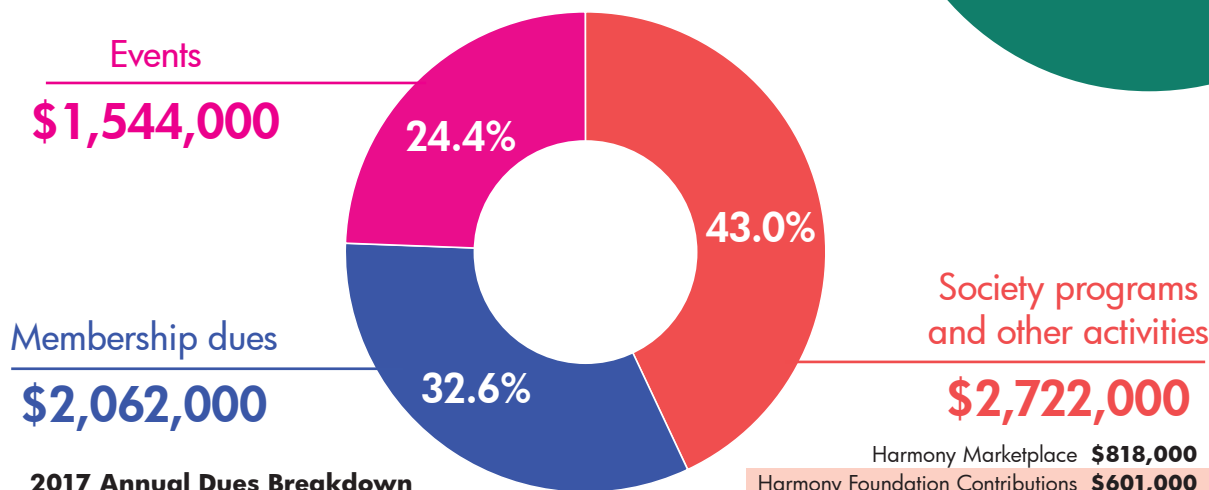
In 2017, both young men and women were invited to participate in the Youth Chorus Festival. Demand for the program increased because music educators could now bring all of their ensembles.

Financial sustainability

We're building diversified revenue streams and investing in our future.

Total Society revenues
\$6,328,000

While focusing on revenue and expense reduction is critical for Society operations, we would not be who we are without the in-kind services contributed directly to the Society's programs.



2017 Annual Dues Breakdown \$120

Member Services and Member Programs	\$38.84
BHS Outreach Programs (Grants, Youth, Advocacy)	\$24.37
Harmonizer Subscription	\$15.95
IT, Administration, and Operations	\$12.38
Music/Leadership Training (includes C&J Program)	\$9.60
Communication and Marketing	\$8.81
Music Library, Publications, and Clearance Services	\$7.25
HR, Audit, and Legal	\$2.80

Harmony Marketplace	\$818,000
Harmony Foundation Contributions	\$601,000
Harmony University	\$410,000
Contributed/In-Kind Services	\$385,000
Investments Income/Other	\$201,000
Chapter Services	\$178,000
Outreach	\$129,000

For a more detailed financial analysis including a breakdown of expenditures, visit barbershop.org/2017



By ensuring the financial health of the Society, we are better equipped to achieve our mission and vision.

We are continuously striving to improve operations and deliver greater impact through our programs. In 2017, we launched new initiatives to “lean” our operations as well as invest in our future. For example, Harmony Marketplace refined its business model and executed a project to transition hundreds of unpublished arrangements to published charts following negotiations with Hal Leonard.

Diversifying our revenue streams is important for the long-term sustainability of the Society. Less than a third of our overall revenues come from membership dues currently. Events, chapter services, other program-specific earned

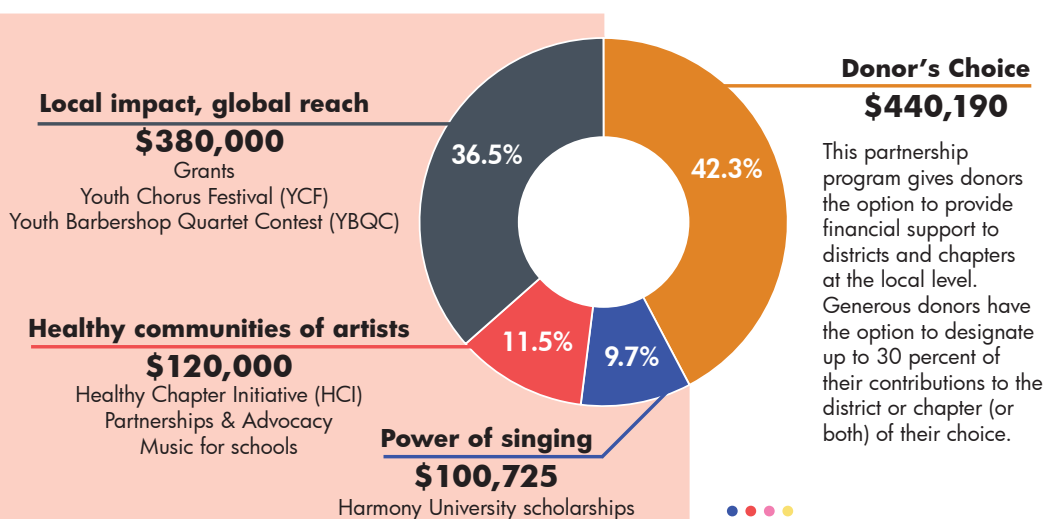
revenues, and the generous philanthropic support provided by the Harmony Foundation provide the other two-thirds of our revenues.

Revenue for Society program and other activities was up \$123,000 from the budget due to strong investment gains in 2017 plus \$23,000 more than expected in royalties and other revenues. Revenue from our Midwinter Convention was \$83,000 above plan and the Society Board of Directors was able to be \$8,000 under plan by finding cost savings where possible.



Harmony Foundation 2017 Contributions to Society

\$1,040,915



In 2017, we launched the strategic vision of Everyone in Harmony and a new cloud-based membership subscription management system, which were significant financial investments for our future.

Thank you

Together, we made 2017 a great year. Thank you to our wonderful staff and the countless volunteers at every level who give for the joy of giving. Thank you to all the charitable donors, the committee members, the top craftsmen of the artform, and the Joe Barbershoppers who give so much.

Thank you to the impromptu coach who helps a new quartet feel ready for its first public performance. To the singers who linger with grateful patients in the hospital long after the performance is over. To those who hang up fliers on behalf of a local school choir, to the members who sold tickets to give those young singers a bigger audience ... and their school a bigger donation. To the members who made the local connections, to those who carried the risers, selected the music, booked the venue, and balanced the checkbook: thank you for reading this annual report.

Skip Kropf
Society President

Read the 2017 Annual Report online at www.barbershop.org/2017

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[#everyoneinharmony](https://twitter.com/everyoneinharmony)

THE COASTALAIRES

Thirty years ago, dinner shows were a fundraiser; now, practically a way of life

What's different about our chapter? The Coastalaire do dinner shows at our local country club. People love to eat and be entertained, so we feed them a great country club-prepared meal and do our best to entertain them. Our musical programming is typical of most groups with an emphasis on comedy. We don't have big props, just costuming to suit the need. We often invite talented local singers to perform with us and create special moments on our shows. The shows are always clean, "kid friendly," fun, and last about two hours. Tickets, which are pre-sold, are signed and turned in at the check-in desk for door prizes.

Our program format is two sets of songs, usually five or six in each set. Our incredibly talented and witty emcee introduces the songs, jokingly torments the bass section, and keeps the show rolling along with no awkward downtime. After the first set and before the meal is served, a familiar sing-along song gets the audience involved.

A home-style meal of chicken-fried steak and grilled chicken breasts with vegetable sides, salad, and dessert is served by the chorus members, who carry trays with heaping platters and bowls of food. The diners pass the food around the table family style. Tea and water glasses and coffee cups are kept filled. Quartets and comedy groups entertain between courses, and a roving quartet sings at tables, adding a special touch to guests celebrating a birthday or anniversary.

How does this format serve our chapter and member experience? The proximity of the audience to the singer adds to the fun. The intimate connection to the audience creates an environment where laughter and applause energize the singers. Unlike an auditorium, where the performer cannot see the audience because of bright lights, our singers are within "spitting range" of the front tables. The guys like dressing up, and for some it is the first time to wear formal attire. Our customers always leave our shows remarking about how much fun the sharply-dressed singers are having on the risers. After every show, we always hear the same comment from our loyal patrons, "You guys are having a blast, and this was

the best show you have ever done! When is the next one?"

Why did we choose this model? In the late 1980s, one of our charter members came back with the idea after attending a dinner theater in Houston. What had been a one-night Spring Show in the school auditorium for an audience of maybe 100 became three June shows and four Christmas shows with an audience of 200 on each of the seven nights in a glass-enclosed ballroom with great acoustics.

About 75% of our show audience travels from the surrounding communities where our singers live. We also take



our show on the road to help school groups and churches fundraise. They serve, we sing. This makes for a great warm-up program prior to our country club shows.

How can others know whether this format could work for them?

Plan a dinner show with a church or other organization and give it a try!

What challenges are unique to this model- and how did we overcome them? The greatest challenge is ticket sales. We average 30 singers per performance, and everyone hustles to sell tickets. There is no quota, just encouragement to sell. We don't advertise. Friends tell friends and our growing customer base is our greatest advertisement. Our shows are a great source of income for the club and the Coastalaire.

The Bay City Coastalaire are a "Good Time" chorus. We perform for fun and we do the best we can to "Keep The Whole World Singing." This form at is what we have been doing for 30 years.

– Mike Henderson, mikehenderson247@gmail.com
www.coastalaire.org

BELLEVUE, WASHINGTON

One chapter with up to three active choruses—plus a high success recruiting model

What's different about our chapter? The Bellevue, Wash., Chapter supports more than one performing chorus, and over the last several years has supported as many as three separate choruses. The main chorus, **Northwest Sound**, performs at our shows, major sing-outs, at all competitions, and is the most innovative in terms of arrangements and song selection. Our smaller chorus, **Classic Sound**, is available for more sing-outs, and specializes in songs that are especially popular with older audiences, such as those in retirement communities and nursing homes. The chapter experimented with supporting **Emerald City Sound**, which performed in the Youth Chorus Festival and chapter shows and took

vides extra performance opportunities only to those who want them. Emerald City Sound leveraged the resources of a larger chapter for a Youth Chorus and provided a young and significant boost to membership and participation in the larger chorus.

Sing Sing Sing! is a major chapter component, having served more than 200 men and boys over eight years. About 40% of our current active singers have come through this program.

How can others know whether our format might work for them? The chorus-within-a-chorus model solves many problems for larger chapters. It lowers the logistical challenges of sing-outs, provides additional repertoire options, expands membership, and provides additional competition opportunities. It requires additional effort within the chapter across a wide variety of functions including the director or assistant director, marketing and booking, membership, chorus manager, etc. Confirm and assure both leadership and member commitment before starting.



The larger chapter chorus, **Northwest Sound**, defers to a smaller chapter chorus (**Classic Sound**) for gigs that don't make sense for the larger chorus.

on more challenging song selections.

For community outreach, we support a semi-annual six-week program (*Sing, Sing, Sing!*) wherein men receive free voice lessons, an introduction to barbershop, and may participate on the Spring or Holiday chapter show.

How does this format serve our members? Classic Sound lets retired members perform more frequently and learn additional repertoire. It entices older, lapsed members to reengage with us on a less demanding schedule. Additionally, it eases the time demand for the majority of chapter members who cannot participate in events during work hours. Emerald City Sound has helped younger members work together on repertoire they found more interesting and challenging. Both groups provide chapter members with experience as assistant directors and to give and receive coaching.

How does this format improve the chapter experience?

Classic Sound boosts chapter visibility, and pro-



The semi-annual "*Sing, Sing, Sing!*" program creates a six-week community chorus. More than 40% of current chapter members joined via this outreach.

The *Sing, Sing, Sing!* program needs good advertising, excellent voice teachers, solid chorus leadership, and the support of the entire chorus.

What challenges are unique to this model? It creates additional workload for the music team due to multiple repertoires for the different performing groups. It also creates additional marketing and booking work. Separate groups have different members doing the chorus manager role.

– Bill Hickman, bill@billhickman.com
northwestsound.org

Hershey, Pennsylvania

PARKSIDE HARMONY

A high-impact chapter that meets twice a month = a culture of high expectations

What's different about our chapter? Process, expectation and culture. Each member of **Parkside Harmony** owns the total product. The “directors” do not, the section leaders do not, the board does not—each individual understands what is expected and is responsible for our process and the well-being of the chapter. We rehearse just every other Monday, so there is high expectation that progress happens—both organizational and musical—outside of the chapter meeting. We say that we show up better than when we left! Also, a conductorless approach requires the ensemble to be truly singer driven, with quartet level preparation and execution.

We also expect that anyone who wishes to join our chapter but is currently a member of another chapter, becomes an active dual member in both chapters. This serves to support our brothers in other chapters and increases fellowship in our district.

Despite meeting only twice a month, we're committed to building strong relationships in our hometown of Hershey, Pa.

How does this format serve our members?

This every-other-week format allows our members to have the balance between family, work, etc. From a musical standpoint, we give individual feedback to each singer every month. Each member submits a recording, and gets a recording in return. This tailored feedback process requires each of us to be vulnerable and reflective about our own strengths and needs as performers, while meeting the individual member at his particular skill level.

Every member also receives weekly communication, either through our private Facebook page (all are encouraged to contribute), through email, or through our chapter management tool, Choir Genius (Group-panizer). As needed, we make personal calls, visits, and other contact to support each man's journey.

Our voluntary music education program has been through two cycles in our three years of existence. This

program develops the singer's understanding of the singing mechanisms, interpretation, movement, and general practical knowledge of music.

How does this format improve the chapter experience?

Because we are all both committed and vulnerable, we have an incredible connection to the chapter culture. We experience little dissonance with the direction of the chapter, because we communicate so clearly and frequently, and because our mission and vision are known and accepted before one joins our ranks.

We also find that with the two rehearsals a month we maximize every minute we

have together, sharing the rehearsal agenda (expectation) ahead of time with the entire membership—with multiple members taking part throughout the process, both in the agenda design

and execution.

While our rehearsal schedule is less frequent than most chapters', we're committed to a full helping of community involvement. We maintain a

special connection with our community of Hershey. Our first two annual shows brought in 1,600 attendees each, many just locals wanting to check out this new chorus! We have collaborated with the Hershey Community Chorus, the Hershey Symphony, the Susquehanna Chorale, and with our neighboring SA and BHS sisters and brothers.

Why did we choose this model? We encourage our members from the beginning that it's all about balance. Meeting every other week allows our guys to feel good about their commitments at home, in the office, etc. It is also personal, we are all accountable, and we all are grow-



ing as people and performers throughout the process. We feel deeply connected to each other and our product.

How can others know whether our format might work for them? We spent a lot of time talking as a group, collaborating on an overall expectation that is at the backbone of our process—and that each new member commits to. It is the communication and

understanding of this expectation that defines our process and culture.

What challenges are unique to this model and how did we overcome them?

To help keep us connected between rehearsals, we experience a significant and somewhat unrelenting commitment outside of chapter meetings. Every member hears from the leadership 2-4 times a

week and probably practices his music a little bit every day. When members miss one rehearsal, it's like missing a month of rehearsals. Absent members receive communication the next day, sharing a summary of the rehearsal and a link to the rehearsal video playlist—keeping everyone connected throughout the process.

– Sean Devine, smpdevine@gmail.com
www.parksideharmony.org

\$80,000 CHALLENGE

In Honor of Barbershop
Harmony Society's
80th Birthday,
the Youngblood Family
initiated an \$80,000 donation
to inspire our singing
community to contribute an
additional \$80,000!

Double Your Impact
GIVE TODAY

Contact your HFI Regional Director,
visit HarmonyFoundation.org or
call our Donor Care Center at (866) 706-8021

All New Gifts & Increases Qualify!



**HARMONY
FOUNDATION**
INTERNATIONAL

A CAPPELLA SYNDICATE

Everyone is literally an “owner,” so most major decisions are made by consensus

Why did we choose our model? Our founders wanted to leverage our decades of experience to build a music- and performance-centric organization in which all decisions serve our mutually agreed-upon artistic goals. We serve one master: our art. We desired to create the best a cappella art we could and allow that art to change our lives and the lives of our audiences for the better.

What’s different about our chapter?

- We are owners, not members, as reflected in our custom bylaws.
- Our two unpaid Artistic Directors function more like coaches.
- Each owner learns his music and performance plan outside of weekly rehearsals.
- Each owner must be on at least one team/committee and participate in chapter operations.
- Prospective owners must pass a vocal and visual audition in a quartet and be unanimously accepted by all current owners.
- We invest in one-on-one vocal and visual coaching sessions for each owner, and in more concept-driven and less contest-centric group coaching sessions.
- We sing music we like and that fills a need; much is outside the traditional barbershop repertoire.
- We rarely use risers, and have all our songs staged by professional performance coach Theresa Weatherbee, who sits on two of our committees.
- We make decisions based on our vision and strategy. For example, despite finishing 3rd at the 2017 FWD fall contest, we chose not to compete at District in 2018 to create time to turn over our repertoire, make a music video, and begin planning an A Cappella Music Festival to be held in the Spring of 2020.
- We only consider growing in number if it serves our music and performance goals.
- We have given each other nicknames to show we are a brotherhood of owners! For example, our President and Artistic Directors are *Irish*, *Shorty*, and *Crusher*.

How does this format improve the chapter experience for our members? Having an ownership stake in the Syndicate motivates each owner to deliver on his commitments to the ensemble, and having highly moti-

vated owners keeps the chapter vibrant and energized. More than that, the Syndicate has become family—we love being together, whether it be rehearsing, performing, or having a pool party. Each of us is proud of the Syndicate brand and each of us is blessed to call every owner our friend and brother in harmony.

What challenges are unique to this model and how did we overcome them? A consensus-driven approach is significantly different from typical chapter command-and-control structures. This approach yields a higher



level of buy-in, but in these uncharted waters it took us until now (approaching our fourth year) to learn which decisions need consensus and which are better left to a committee or an individual. With any new group or concept, you go through the stages of form, storm, norm, and perform. It took perseverance, but we are now primarily in the *perform* stage. Our decision-making process is transparent and collaborative, and each owner knows his voice is being heard and valued. Moreover, we have become very good at resolving differences, appreciating each other’s strengths, and respecting the authority we have given our team leaders.

How can others know whether our format might work for them? Retreat with your members and determine which music and performance goals are paramount. Review how decisions are made and see whether those decisions serve your goals. Look at the participation rates of your members: if 20% of your members are doing 80% of the work, perhaps your organization is ripe for a change. If you implement a consensus-driven ownership structure, be prepared for the learning curve.

– Brent Graham, brent.a.graham@gmail.com
www.facebook.com/acappellasynndicate

San Francisco, California

FOG CITY SINGERS

Three times a year they learn an all-new repertoire, then never perform it again

What's different about our chapter? The Fog City Singers have found success in a set-based calendar that may be unfamiliar to typical chapters. Our year is divided into three segments we call "sets": Spring (January–April), Summer (May–August), and Fall (September–November). These serve as "sprints" that allow us to organize our time, effort, and focus around short-to-medium-term goals, and enable planning of long-term goals. Each also drives toward some exciting pay-off near the end of the set; but there is no reason that the endgame of any set should always be a concert, a contest, or even a performance at all.

How does this format serve our members and our chapter? Having distinct goals for distinct sections of our year keeps us flexible in setting goals and agile in tailoring ways to meet them. As each set concludes,

consistently engaged. Early on (as now), our singers were overwhelmingly fast learners who could master a handful of songs in a pinch if need be. To attract these singers to weekly rehearsals, we needed to make every rehearsal valuable. Choosing X songs to learn by Y date—where X was just a little greater than the group could handle comfortably, and Y was just a little sooner than we'd have liked—lit a fire to learn, attend, and advance continuously, lest we perform a lamentable concert. In short, the set-based calendar keeps us constantly out of our comfort zone and on a clear, tangible journey.

How can others know whether our format might work for them? Try it! A trial set is a short commitment: within three or four months, you can reflect on whether a set-based calendar is a workable model.

Further, get together and reflect on chapter goals. If your membership is faltering, sets can help reinvigorate your singers' passion. If your group has no shortage of music you'd like to learn, sets will help you churn through it at a steady pace. If you are working to attract new members, sets will give new recruits a time-boxed commitment, and the relatively instant gratification of a concert rewards them with a sense of accomplishment that will keep them coming back.



The chorus, just before its international debut in Las Vegas, 2017, in the top 10. The chapter has since taken on ambitious and lucrative commitments, and grew in size while earning another top 10 finish in 2018.

we can look at what is and is not working and make radical changes as needed to our repertoire, performances, schedule, and other typical challenges. For our members, almost all of our repertoire turns over at the end of each set; we also audition new members at that time. The result is that new and existing members regularly learn music from scratch together. This keeps older members engaged and allows new members to integrate quickly. Also, members are able to drop out for a set due to other anticipated priorities, then come back at a predetermined time without getting left behind.

Why did we choose this model? The set-based calendar answered the need to keep talented singers

What challenges are unique to this model and how did we overcome them? The set-based model is invigorating

at best, but can also be exhausting. For instance, this past spring, Fog City had a harrowing five-month set, learning 15+ songs for nine different performances. This was financially lucrative, but it depleted the energy stores of both members and musical leaders. It's important to check in periodically to make sure the hard work is inspiring and not draining. Sometimes a short period of rest after a long effort can position the group to accelerate again rather than sputter to a halt.

– Ben Porter, ben.porters.email@gmail.com
www.fogcitysingers.com

THE SQUARES

The quartet that became a chapter maintains the social dynamics of quartet life

What's different about our chapter? Our chapter began as a quartet of buddies (**The Squares**), who enjoyed hanging out rehearsing, eating, drinking, and doing as many gigs in the community as possible. Over the first few years, we called on many friends to fill in as substitute singers. Without fail, we had a great time rehearsing and gigging by aiming to “maximize the efficiency of having fun” at all times. This approach allowed everyone to put their best foot forward, minimize stress, and make everyone involved want to do more in the future. After several years, the sub list for the quartet was over a dozen singers, and we got the whole gang together to sing as an ensemble for the first time. We had such a blast that we've been gathering as both a quartet and chorus ever since.

Our chapter defines itself as a “quartet chapter.” The primary aim of the chapter is to introduce and cultivate quartetting skills in our singers, who then field entertaining quartet performances in the community. This model demands a high level of personal responsibility.

How does this format serve our members?

The model empowers members to tailor commitment and participation levels to suit their own life and schedule. The more the merrier, but none are expected to drop their lives in the name of sweet harmony. In our area, many working professionals with families had stopped participating in their chapters because of time constraints. Our flexible model allowed many quartet singers to participate in a chapter for the first time in a long time.

How does this format improve the chapter experience?

The chorus benefits from this format by accessing the collective knowledge, passion, and horsepower accrued by members through their experience gained in a quartet setting. The flexible quartet model allows the chapter to maintain a steady local presence without demanding overcommitment from any one member.

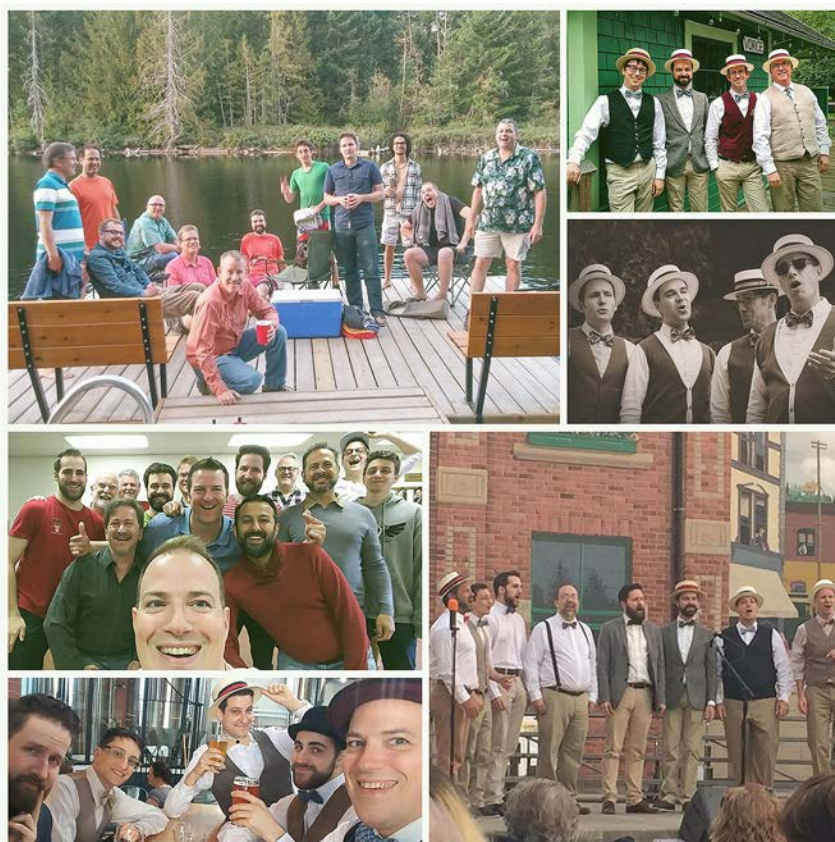
Why did we choose this model? It was the result of a natural evolution from quartet to quartet club. We keep doing it because it is a ton of fun, rewarding, and serves a purpose to quartet singers new and old in the community.

How can others know whether our format might work for them? If the core of your group is looking forward to singing quartet tags on the break more than the

contest set, it might be for you.

If your quartet had to pass on a community performance because you were missing a singer, this may be for you. If you want to provide new singers an excellent learning environment and pass on your skills and wisdom to the next generation, this may be for you. If you want to encourage personal responsibility, this may be for you.

What challenges are unique to this model and how did we overcome them? The strength and weakness of the model are flip sides of a coin. A flexible quartet-based model that allows members to participate in whatever way works for them can make it challenging at times



when doing chorus work that requires a critical mass of singers.

We are overcoming this by: (1) continually evolving the model of the chapter to maximize participation of existing members, ensuring it continues to be rewarding and fun; and (2) by “growing the pie,” with a focus on finding the next generation of quartet singers in our community and passing on the skills that were passed down to us by previous generations of Barbershoppers! ■

– Allen Upward, aupward@gmail.com
www.facebook.com/TheSquaresBarbershopQuartet

Disabilities disappear when this tenor sings

For the first time in 40 years, a barbershop quartet won the VSA International Young Soloists competition. Held at The Kennedy Center in Washington, D.C., the annual VSA (Very Special Arts) International Young Soloists showcases four emerging exemplary young musicians from 16 to 25 years old who happen to have disabilities. **Out of Time** quartet and three other soloists were the honored performers on May 30.

Out of Time tenor Burke Herrick, who lives with cerebral palsy, has always struggled with the fact that half of his body doesn't move the same way as everyone else's. At school he was often on the sidelines, but he was always good at music, and performing was in his blood. "This is so life-changing for someone like me who can't do sports, who can't run a 5k. But music, and doing it with people like this—who I consider more than friends, but brothers in arms and family—is out of this world."

The VSA International Young Soloists helps people of all ages with disabilities learn through, participate in, and enjoy arts programs. Younger musicians with disabilities want to be perceived for their musicianship first.

"It's truly important that disabled kids—both mental and physical disabilities—get a chance to show the world, 'We can do this!'" Burke continued. "Even if it's painful, or embarrassing, even if you're told a thousand times, 'Oh you can't do this.' But we can, and we've achieved something that not a whole lot of young artists get to do: perform at the Kennedy Center!"

The quartet's coach during the two-day intensive was popular BHS coach, judge, and frequent HU faculty member Richard Lewellen. A professional music therapist, Richard was recommended not only for his 30 years of barbershop experience but his experience working with singers who have disabilities; he even formed a Parkinson's choir while earning his master's in music therapy.

Hailing from Schenectady County Community College, Out of Time is comprised of four performing arts majors: bass Robert "Bobby" Frasier (19), bari

Christian Gomez (20), lead Devin Canavally (19), and tenor Burke Herrick (22).

The quartet was the brainchild of their faculty advisor and coach, Mark Evans; the name reflects the members' busy music major schedules and impending graduation. Out of Time auditioned for the VSA International Young Soloists Competition at Burke's urging—two years earlier, he had unsuccessfully auditioned as a solo act, so this year his mom recommended he audition with his "kickin' barbershop group!"

The quartet's audition hopes were a long shot. Ensembles haven't been presented at the Kennedy Cen-



The 2018 VSA artists at the Kennedy Center



Christian Gomez (Br), Bobby Frasier (Bs), Devin Canavally (L), Burke Herrick (T)

ter since 2007, and a barbershop quartet has never won. But after a long audition process, the quartet was selected, "And the whole thing took off like wildfire."

This annual performance is an opportunity to showcase young, incredibly talented musicians. Out of Time is on a perfect platform, one that showcases all levels of ability, interraciality, and harmony. No matter your background, how or where you were born, what your orientation, there is a place for you around the quartet circle.

The VSA International Young Soloists Competition was May 30th at John F. Kennedy Center for the Performing Arts on the Millennium Stage. Links to the quartet's performance at the Kennedy Center and other performances can be found at www.barbershop.org/harmonizer. ■



Jernie Talles Millan
BHS Marketing Assistant,
jtmillan@barbershop.org

Welcome new members! Thank you, recruiters!

New members reported between January 1 and July 1, 2018. Recruiters' names follow in italics.

Cardinal

Darrin Beardslee
Richard Timmerman
Jonathan Clay
Thomas Schaden
Robert Hofman
Jack Shaffer
Ian Holt
James Fortner
Alexander King
Christopher Owen
Andrew Klotz
Theodore Hicks
Stuart McGowan
David Andert
Charles Parrish
Zachary Yarbrough
David Pygman
Kevin Bailer
Michael Reagan
Chad Reagan
Caleb Reagan
Chad Reagan
Benjamin Sampson
Daniel Wade
Keith Vandewalle
Ryan Smith

Carolinas

Coleman Baker
Trevor Hagan
Timothy Boda
Christopher Andrade
Steven Chaffee
John Bennett
Donald Goll
Ronald Altman
Larry Horn
Drew Blaha
Teylor Jenkins
John Fuson
David Kelley
Stuart Mills
Timothy Kinsey
Matthew Gorman
Thorsten Kuebler
Paul Martin
Jeremy LeRay
Jace Brinson
Daniel Linder
James Berube, Jr.
Alexander Mayfield
Benjamin Pruitt
Mark Seiler
Jerome Hester
Alan Spiewak
Drew Blaha
Robert Sutton
Brian Giersch
Charles Tomb
Harrison McCann
Jay White
Donald Florence

Central States

Aaron Bartz
Jayson Ryner

Eric Bendorf
Michael Matthews
Patrick Bond
Michael Matthews
Joe Brandt
John Timm
Brenton Brown
Edgar Bittle
Christian Brownlee
Daylon Klindt
Brad Doeden
Troy Doeden
Wendell Doolittle
Dale Ellis
Dillon Duncan
Michael Brown
Matt Dwyer
Warren Hull
David Fitzgerald
Daniel Monahan
Aaron Fox
Caleb Duff
Paul Fox
Caleb Duff
John Garrelts
Ray Miller III
Thomas Hadley
Gerald Meier
Jace Hick
Steven Klawonn
Roger Holeman
Jay Hall
Bryan Holen
T DiBacco
Steve Huling
Paul Krull
Hayden Jansen
Samuel Rinkenbaugh
Scott Johnson
Jayson Ryner
Wayne Johnson
Kenneth Gaskin
Matt Jurgens
Daniel Wiedel
Nicholas Maas
Stephen Vandenberg
Jim Masoner
Robert Wentworth
Dennis McCarty
Dennis Sorge
Timothy McWilliams
Robben McWilliams
Jeffrey Morgan
Daniel Bogart
Rick Mulder
Thomas Carmichael
Rodney Nally
Robert Wentworth
Josh Pace
Ray Miller III
Timothy Patterson
James Raspberry

Dillon Powell
Michael Brown
Zach Roeder
Samuel Rinkenbaugh
Chris Shepard
Thomas Stratman
Adam Singleton
Roberto Velazquez
Noah Stevens
Samuel Rinkenbaugh
Thomas Stratman
Charles Loftus
Laddie Tabor
John Meriwether
Larry Tennison
T DiBacco
Willie Washington
Dennis Craun, Sr.
Michael White
Donald Snow
Myles White
Nasir Kolwey
Bruce Zimmerman
Donald Lubbert

Dixie

Evan Cargile
Thomas Cain
Logan Cobb
Thomas Cain
Marcus Cochran
J D Horne
Gary Copeland
James Warner
James Decker
Benjamin Raja
Andrew Easterling
Thomas Cain
David Gilfilen
Frank Savage
Hayden Goff
Howard McAdory
Caleb Grass
Paul Blazek
Robert Hull
Jared Hardman
Gary Johnson
Norman Myers
David Murphree
James Savage
Benjamin Raja
Patrick McAlexander
Joshua Rezek
Thomas Cain
Jacob Simko
William Tapke
Max Tanner
Ron Visser
Randy Thompson
Frank Houck, Jr.
Darrell Truitt
Neil Hutcheson
Eric Stephens
Donald Strobeck

Evergreen

Arlo Adkins
Benjamin Adkins
Roberto Aldaba
Matthew Herbst
Evan Barker
Brett Merriman
Charles Cass
John Haines
Robert Chandler
Edward Gentz
Ron Comfort
Granger Low
Christopher Duclos
Samuel Booth
Owen Duffy
Charles Cannon, Jr.
Asa Frank
John Ludeman
Jason Fu
Andrew Cross
Grant Gibson
Dick O'Bannon
Andrew Gillett
Will Fox
James Glasspoole
Robert Macdonald
William Golsan
Will Fox
Henry Golsan
Will Fox
Vernon Green
Kenneth Galloway, Jr.
Ulrich Hermann
Donald Werner
Timothy Hines
Shaun Ennis
Ronald Johnson
Albert Zils
Glenn Jongsma
Ramon Heller
John Keller
Paul Hill
Doug King
Rich Wyatt
Kristopher Koenig
Paul Hunter
Jonathan Kunkee
James Williams
David Le
Ian Kelly
Dennis Liang
Isaac Banner
Zachary Logan
Edward Gentz
Granger Low
Shaun Ennis
Matthew Martin
Edward Gentz
Mark McKenzie
Dick O'Bannon
Jeff Nikodym
Edward Gentz
Jonathan Nolting
Edward Gentz
Andy Oden
John M Koontz
Allan Orr

Shaun Ennis
Daniel Reker
Aaron Edwards
Stephen Schmidt
Robert Woodruff
Aidan Shuck
Dennis Berg
Jordan Shuck
Dennis Berg
Ove Smith
Edward Gentz
Alexander Stahl
Robert Stahl
Kent Watson
John Rettenmayer
Cody Wendt
Daniel Pierce
Greg Widdicombe
John Hostetler
Ed Winter
Robert Stahl
Steve Woodbeck
William Woodbeck
Zachary Zimmernan
Steven Notovitz

Far Western

Michael Alfaro
Eric Essayan
James Beuving
Bob Chapman
Erique Bishop
Anthony Miller
David Blasco
Norman Smith
Matthew Bley
Tony Spar
Matthew Boman
Bruce Boman
Perry Bressman
Charles Young
David Brown
Adam Teachout
Robin Brown
John Yokoyama
Robert Cerince
Donald Thomas
Chester Charlton
Jordan Johnson
Sean Conley-Widing
Jack Rice
Gerald Cristobal
Thomas Hutton
Marcel DeBeck
Leonard Hedman
Eric Dyer
Richard Owen
Norman Epstein
Walter Mees, Jr.
Robert Flannagan
Robert Shaffer
Kenneth Fox
Jack Walton
Jack Fuller
Edward Fuller
Paul Giardina
Russell Toliver
Johannes Gulich

James Thomassen
Jacob Harkey
Brooks Harkey
Brian Howell
Clark Abrahamson
Kevin Iwai
Andrew Lu
Steven Kim
Mark Conching
Michael Koellner
Tony Spar
Andrew McGregor
Jeff Leahy
Chuck Newcomb
Eric Essayan
Jim Newton
Joseph Samora
Peter Plante
Corrie Oranje
Theodore Pugh
Ben Berto
Clark Rasco
Jim Newton
Jeremy Raven
Daniel Borup
Jeremy Reyes
Theodore Lassagne
Walter Ridley III
Darrell Tuntland
John Sargent
Gary Wetzel
Weston Scrivner
Arthur Sauls
Sean Smith
Nate Savalza
Glenn Snyder
Walter Reule
Gary Somerville
Andrew Pronko
Michael Tanny
Timothy Hasselman
John Thomas
Terry Blumenthal
Rene Vandertas
Gary Wetzel
Kenneth Ward
Wayne Lowry
Howard Wolf
Paul Giardina

Illinois

Jack Berry
Robert Siebert
Adam Cole
Robert Katin
Leslie Cornwell
Robert Boesdorfer
David Edmundson
Dave Merrill
Robert Fitzpatrick
Bruce Rhoades
Ryan Gurreri
Joseph Gurreri
Dylan Kroll
John Q Morris
Alan Morgan
John Q Morris
Derek Phillips
Tom Woodall

Justin Slothower
Steven Derebey
Christopher Terry
William Kerschbaum
Alexander
Wielander
Frank Ripsom
Larry Wilmington
Henry King

Johnny Appleseed

Sebastian Burton
Nathan Ogg
Ronald Christian
Robert Williams
Albert Corfield
Thomas Henkel
Allen DeWitt
Benjamin Cates
Jacob Gibson
Ronald Chambers
Michael Gilbert
William H Thomas
Philip Golder
Neil Miller
Ronald Hirt
Stanley Kleja
Ernest Hoffman
Marcus Perea
Jeffrey Huff
Jordan Huff
Zachary Karpuska
Glenn Obergefell
James Kincaid
Joseph Fricker
Troy LeFevre
Randy Baughman
Xavier McAllister
Lorenzo McKeever
Clay Pennington
Cole Pennington
David Roach
Joe Galloway
Ronald Salmon
David Smith
Derek Small
Jeff Legters
Robert Smith
Robert Mauk
Neil Smith
Terry Flanagan
James Syrowski
Joseph Majce
Chad Walter
Alex Hackworth
Joshua Woodruff
Lane Bushong

Land O' Lakes

Mark Aamold
Jeffrey Grieve
Josiah Beaty
Christopher Strabel
Larry Beckel
Stephen Zorn
Brennon Brown
Jacob Oxley

Keegan Cenzano
Kenneth Fast
Gregory Ciesluk
George Trudeau
Les Creek
Larry Bredesen
Sean Fitzhenry
Kenneth Frank
Elisha Hedstrom
Isaac Hedstrom
Nick Heilman
Kenneth Frank
Dominic Hopkins
David Cranton
Jerry Imker
Jay Imker
Mark Johnson
Charles Williamson
Paul Keller
Dominick Finetti
Dan Laack
John Biltz
Raymond Lacroix
Larry Bredesen
Leo Letourneau
Larry Bredesen
Dennis Luckow
Derek Luckow
Don Lundequum
Tyler Stromquist-LeVoi
Tyler Miller
Dale Schueffner
Garth O'Neill
Wayne Fletcher
Matthew Post
Thomas Weber
Donald Prest
Quentin Mayberry
James Pruska
Brian Plehn
Paul Schatz
Loren Paulson
Sean Skahan
A William Pennings
Steve Skoblik
Larry Slater
Wyatt Steinke
Gordon Moe
Christopher Strabel
George Trudeau
Jon Tanberg
Charles Britson

Mid-Atlantic

Garrett Anderson
Kenneth Bowen
Thomas Avey
Robert Wehrle
Steven Berlin
Gregory Berlin
Lexington Bowler
Thomas Pearce
Daren Bratis
Ronald Bratis
Adam Cavallari
Ian Cavallari
Michael Challman
Sean Martin

Gary Cregan <i>Christopher Buechler</i>	Christian Staudt <i>W. Worth Kirkman</i>	<i>Derrick Sheppard</i> Andre Vermette <i>Berel Weiner</i>	<i>Randy Campbell</i> Karl Rumpel <i>Alex Trecroce</i>	<i>Gary Hennerberg</i> Michael Brady <i>Gary Hannah</i>	<i>James Busko</i> Douglas Baird III <i>Lance Lubin</i>	Barbara Bourbonnais <i>John West</i> Lara Brown	Gail Miernicki <i>Logan Patrick-Miernicki</i>
Jim Cunningham <i>Nicholas Scopelliti</i>	Kurt Stork <i>Ron Roth Roth</i>	Berel Weiner Donald Waldron	Michael Simmons <i>Brian Doerfer</i>	Vernon Brown <i>John Muckleroy</i>	Richard Barry <i>Sean Barry</i>	Miles Brown Bridget Burroughs	Ethan Miley <i>Jacob Gonzalez</i>
Matthew Danel <i>Philip Parlock, II</i>	James Sutphen <i>Nicholas Scopelliti</i>	Philip Walter <i>Larry W Hunter</i>	Andrew Troskey <i>Randy Campbell</i>	Kian Bruhn-Wells <i>Larry Anderson</i>	Russell Buck <i>Richard Paulson</i>	Arlen Burroughs Emilee Craycraft	Mason Miller <i>John CA Miller</i>
Charles Edmund <i>Willem Hordijk</i>	Joseph Tanfani <i>William Drosnes</i>	Earl Wertheimer <i>Berel Weiner</i>		Christopher Caulfield <i>Brooks Harkey</i>	Aaron Clay <i>Joseph Clay</i>	Bethany Dover Cara Doerr	Julia Moldenhauer <i>Adam Scott</i>
Willem Hordijk Evan Feist	David Trombley <i>Harold Marshall</i>	Berel Weiner William Wilson	Rocky Mountain Gregory Alldredge <i>Thomas Bugg</i>	Alexander Dominguez	Joseph Ramos <i>Bob Deppisch</i>	Daniel Brinkmann Tonetta Dove	Sheryl Neal <i>Nathan Green</i>
Andrew Wheaton Marcelo Flores	Walter Wilson III <i>Willard Shirkey</i>	<i>Don Hewey</i>	Josh Andromidas <i>Mark Andromidas</i>	Neil West Jeremy Downey	Richard Klym <i>Dirk Donahue</i>	Erik Dove Abigail Dover	Micah Oren <i>Simon Clark</i>
Joseph Crockett Francis Frantz	Ralph Witcher <i>Willem Hordijk</i>	Ontario Joseph Bushnell <i>Sean Mueller</i>	Garry Berg <i>Stanley Postma</i>	Daniel Zeagler Bryan Dunn	Anthony De Rosa John Gomolka	Bethany Dover Courtney Dover-	Aseem Padki <i>Manoj Padki</i>
James Brown Lee Gadansky	David Wu <i>Christopher Andrade</i>	Arthur Cull <i>Terrance Pond</i>	Richard Brant <i>Jon Egeland</i>	Joseph Jacquat Alexander Effinger	Stephen Rosen James Johnson	Rickard <i>Bethany Dover</i>	Kim Patrick-Miernicki <i>Logan Patrick-Miernicki</i>
Jonathan Brune Rowan Gallagher		William Elgie <i>Cameron Elgie</i>	Stephen Cluff <i>Stephen Dugdale</i>	Ronald Frishmuth <i>Arthur Dolt</i>	Bradford Williams Joseph Kerr	Kathryn Galvin Ian Galvin	Annie Pennington <i>James Pennington</i>
Eric Gallagher Joseph Gier	Northeastern Erik Arvidson <i>Leif Arvidson</i>	Daniel Falcioni <i>William Elliott</i>	Dean Davidson <i>Richard Pettit</i>	Leonardo Garcia <i>Pete Hasbrook</i>	William Hooper Charles Koepke	Melanie Garcia <i>Juan-Jose Garcia</i>	Matthew Pettinger <i>Simon Clark</i>
James Lober Connor Goss	Fatch Azzam <i>Robert Ireland, Jr.</i>	Michael Foerster <i>James Love</i>	Jeffrey Eide <i>Jesse Moore</i>	Gabriel Geipel <i>Russell Robinson</i>	Henry Stromenger Stephen Larson	Emma Gibson <i>Josh Honrud</i>	Melissa Pope <i>James Murfin</i>
Christopher Buechler Michael Grier	Cyril Weintraub David Brake	Timothy Gauthier <i>Paul Yantha</i>	Ray Emmett <i>John Close</i>	Allen Hancock <i>Daniel Zeagler</i>	Jonathan Riviere Brandon Martin	Margaret Gordon <i>Alan Gordon</i>	Andrea Porter David Porter
James Lober Mark Head	Douglas Dunsmore Robert Brown	Peter Kershaw <i>Michael Arnold</i>	Coleman Ence <i>Bruce Gundersen</i>	Donavan Harkness <i>Darrell Hurt</i>	Anthony De Rosa Bryan McCall II	Elizabeth Gordon <i>Lyle Pettigrew</i>	Pamela Redford <i>Nathan Green</i>
Stephen Marrin Craig Hertzler	Mark McGillivray Andrew Campbell	Ian Levack <i>Peter Milan</i>	Steven Habib <i>James Price</i>	Sherman Harrell <i>Robert Reckers</i>	Stephen Rosen Rick McKee	Rhonda Gould <i>Charles Goerman</i>	Nathan Green Candra Rice
Scott DeVoe Frank Holcombe Jr.	Alan Shippee Matthew Connolly	Marius Marsh <i>Thomas Holden</i>	Alan Lerwick <i>Wesley A Cox</i>	Robert Reckers David Hastings	Charles Goerman Kenneth Mull	James Corey Maryna Grabill	Dominick Finetti Renee Rios
Harold Marshall Paul Hricik	Christopher Seymour Darrel Dietlein	David Merleau <i>Barry Lajeunesse</i>	Nathan Liptac <i>Brett Foster</i>	Neil West Grady Hunter	Phil Warmanen Anthony Pasqua	Kathy Griffin <i>Damon Harper</i>	Kenny Rios, Sr. Nic Rivera
David Kelly, Jr. Jerry Jayjohn	Richard Cook Gabriel Doucette	Nathan Murphy <i>James Essex-McIntyre</i>	Art Monper <i>Blake Ostler</i>	Timothy Weitzel Glenn Jensen	F. John Kaspar Eddie Pitts	Kyla Hallums <i>Amy Rose</i>	Simon Clark Jacob Rogers
Brian Miller Stuart Jones	Jack Gardiner Sam Eurich	Denton Nelson <i>Donnie Martin</i>	Jason Parker <i>Richard Elggren</i>	Lawrence Higgins Joshua King	Charles Younger Christopher Railey	Rebecca Halvorson <i>Larry Halvorson</i>	Simon Clark Jacob Rogers
Jonathan Brune Connor Judy	Todd Lamson Howard Freedman	Peter Noel <i>Steve Bendo</i>	Rob Schwere <i>Mark Cole</i>	Daniel Zeagler Keith Leaphart	Daniel Robbins Anthony De Rosa	Maritza Hamilton <i>Jordan Dubois</i>	Simon Clark Jacob Rogers
Robert Bennett, Jr. Guy Kern-Martin	Irwin Cohen Christopher Gaherty	Glenn Owen <i>David Fevitrell</i>	Jason Severeide <i>Jesse Moore</i>	Kenneth Nance Tim Maloy	Scott Rowe Thomas Downs	Austin Hannon <i>Shannon Jeffreys</i>	Simon Clark Jacob Rogers
Randall Hagan Virgil Keyton	Barry Walker Leon Harriman	David Peterson <i>Jack Osborne</i>	Jacob Steed <i>Ryan Steed</i>	Irvin Engelbrecht Crayton McIntosh	Matthew Ruggiero James Burg	Christine Harder <i>Brandon Hall</i>	Simon Clark Jacob Rogers
Ron Davidson Brian Kilmer	Lawrence Newth Everard Huggan	Scott Ritchie <i>David Alway</i>	Andrew Whitehead <i>Russell Bull</i>	Daniel Goree Braeden McMinn	John Scott Bruce Hunting	Daniel Harris <i>Kevin King</i>	Simon Clark Jacob Rogers
John Zimmerman Ronald Komar	Douglas Joseph Paul Kelly	David Alway <i>Walt Schneider</i>	Russell Bull Frank Withrow	Timothy Weitzel Cameron Moore	Stephen Smith Rodney Johnson	Edwin Harris <i>Simon Clark</i>	Simon Clark Jacob Rogers
John Lybarger Cameron Korb	Alan Coffey Roland Laroche	David Crosbie Antony Werunga	Jonathan Dreger	Daniel Zeagler Robert Moore	Steven Wyatt Nathan Wyle	Lauren Hill <i>John Bugarin, Jr</i>	Simon Clark Jacob Rogers
Phil Rhoderick David Lloyd	Richard Labrecque Dean Lees	Leonard Matiowsky Galen White	Seneca Land Rodney Brennen <i>Thomas Hoffman</i>	Russell Robinson Dan Moyes	Ethan Fuller Ryan Fuller	Maritza Hamilton <i>Jordan Dubois</i>	Simon Clark Jacob Rogers
Joshua Davis Tony McCauley	Wayne Crosbie Ryan Wills	Ryan Wills <i>Leonard Matiowsky</i>	Thomas Hoffman Bryan Donahue	Robert Powell Christopher Peters		Austin Hannon <i>Shannon Jeffreys</i>	Simon Clark Jacob Rogers
Plume Michael Calhoun	Stephen Horhota Robert McCarthy	Leonard Matiowsky	Ed Rummier Craig Lawergren	Brooks Harkey Curtis Peterson	No District Diana Abourafeh	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
Matthew Moore Patrick Stapleton	Brian O'Leary Fred McGregor		Brian Praetzel Michael Morgan	Wendell Peters Fred Portner	Michael Kelliher Valentin Abramkov	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
William Naydan Christian Hunter	Berel Weiner Dennis McHugh		Ben Budelmann Kirby Nupp	Jerry Todd Paul Press	Atte Heikkinen Sarah Alfieri	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
Gilbert Orejudos Nicholas Scopelliti	Jesse Heines Rich Norkun		Randon Reitz Robert Sawyer	Douglas Ashby Russell Robinson	Maggie McAlexander	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
Nathan Petschenik Richard Nurse	Scott Olmstead John Porter		Amanda Harris David Travis	Kenneth Nance Nathan Schaffer	Jared Baca Simon Clark	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
William Rodriguez Gregory Brown	Charles Moerdyk Tyler Grossman		Thomas Jones Alan Weinberger	Brooks Harkey Walter Sterneman	Allison Barrett Catharine Gray	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
Brandon Rohn James Rohn	Randy Campbell Dan Lance		Sagan Harris David Wilkinson	Lewis Sitterly Peyton Stevens	Stephanie Bartholomew Anthony	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
Justin Ross Richard Ulrey	Ted McKinney Kevin Lange		Robert C Praetzel, Sr Greg Zerbe	Brooks Harkey Alexander Wahl	Bartholomew Melissa Becker	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
Scott Ruggiero W. Worth Kirkman	Robert Greenwood Reese Lynn-Hillman		Berle Shingledecker	Chandler Stevens Brooks Harkey	Daniel Becker Barbara Belden	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
William Seland Joseph Ierubino	Randy Campbell Frank Mancuso		Southwestern Adam Alvarez Timothy Weitzel	Christopher Caulfield Richard Weiss	David Belden Donald Benson	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
Raymond Smith R. Kevin Stone	Thomas M Beatty Tony Reid		Isaiah Blalock Gary Hennerberg	Scott Bradford	Richard Mininger	Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers
Frank Spinelli Paul Buckley	Dean Burrill Tyler Rodriguez		Richard Blalock	Sunshine John Adams		Ben Shuman <i>Simon Clark</i>	Simon Clark Jacob Rogers

New members reported between Jan. 1 and July 1, 2018 who did not list a recruiter on their application. Members who did not join a district when applying for membership, but who later joined a district, are listed among the districts.

Cardinal

Daniel Carmignani
Arturo Mondello
Patrick Nay
Wyatt Ringo

Carolinas
Fred Benoff
Stephen Brand
Fred Carty
Marvin Gelb
Juan Goodson
Dan Hobbs
Tyler Kennedy
James Murrell
Alexander Schaefer
Thomas Snyder
Robert Zangara

Central States

Zachary Blumeyer
Phillip Bryant
Nathan Buckland
William Dolezal
James Farquhar
Earl Gage
Brandon Haefner
Patrick Kakert II
Will Meyer
Todd Mundhenke
Ian Pierce
Tyler Smith
Paul Uzel
Ethan White

Dixie

Aaron Barnhill
Emmanuel Costellow
Robert Hogue
Michael Jackson
Hayden Langewisch
Damon Maida
Jonathan McLaughlin
Michael Oldham
Robert Radel
Robert Robbins
Ryan Rogers
Chandler Thigpen

Evergreen

Wilson Alness
Erik Beauchesne
Tyler Caruso
Daniel Chapman
Greg Chapman
Samuel Donily
Robert Doyle
John Durham
Terry Eichelberger
Richard Eisner
Eric Ewing
Kevin Feeney
Brett Hall
John Hardin
James Haskin
Matthew Holgate

Dennis Hutchens
Kevin Lee
Alexander Mel-drum
Dylan Moncus
Gordon Patterson
Trey Pope
Judson Randolph, Jr.
Bernard Schellenberg
George Scott
Dale Seaton
John Sieber
Cory Stajduhar
Russel Swalberg

Far Western

Ralph Beasley
Frank Brannon
Evan Braun
Daniel Brill
Gabriel Castro
Grant Cavaness
Jack Cheney
Finlay Christensen
Colin Cruz
Michael Dawson
stephen divine
Daniel Gollahon
Camron Gregory
Michael Gross
Eugene Hoge-nauer
Mohamed Ismail
Rory Keip
Colin Ketcham
Tony Korianitis
Stephen Leander
Doug Loveto
Vincent Lynch
Anthony Mabrey
Kenji Matsuoka
Elden McFarland
Anthony Miller
Nathaniel Pergamit
Karl Radtke
Alan Rhodes
Steven Rossi
Greg Singleton
Angel Solano
Daniel Solors
Glen Spagnolo
Matthew Stumpf
Domicio Tracy
Jay Uhler
Zach Wetzel
Charles Wilson
Michael Vivrette

Illinois

Benjamin Bellerud
Scott Danner
Gerald Glore
Barrett Haselwood
Jonathan Keasling
Mark Kuehner
Matthew Mc-Donald
Justyn Olson

Harold Puzey
Gary Romoser
Bryan Schroeder
Benjamin Shain

Johnny Appleseed

Robert Braund
Marshall Cranmer
Jared Davis
Adam Fleeger
Roger Gill
Ian Hackworth
Joseph Haker
Edward Heinz
Dennis Kline
Jeffrey Moore
Stephen Novak
Mark Swearingen
Scott Toney
Michael Wakely
Leo Zigmund

Land O' Lakes

Dennis Arbuthnott
Brandon Balke
Sean Benz
Joshua Blauert
Alex Blenkinsop
Liam Clarke
Tyler Dvorak
Kenneth Elmer
Alex Frey
Peter Hansen
Duane Hazer
Robert Kangas
Andrew Kuemmel
Mosiah Osaseri
Emmanuel Osaseri
Connor Rowley
James Schmalz
Gabriel Senft
Damian Vandes-lunt
Clint Walz
Jace Williams

Mid-Atlantic

Samuel Mellman
Walter Adams
Edward Adams
Jerry Allocco
Michael Anderson
Michael Beck
Donald Bellenger
Donald Bingaman
Gregory Bowcock
Richard Vance
Vance Ceccon
Nicholas Clifford
Russell Collins III
Carlos Cruz
Howard Cutler
Joshua Davis
Colin Davis
Timothy Everard
Michael Feinstein
George Fletcher
Dylan Grunza
John Haak

Todd Hummel
Tyler Indyck
Tom Kline
Daniel Kolls
David Lauri Pla
Burt Marks
Derek Matarazzo
Travis Morse
Michael Mosolino
Carl Pereira
Cal Pridgen
James Pridgen
Jeffry Rinker
Alexander Ron-neburg
Scott Rothstein
Michael Saia
Trevor Silakowski
Matthew Toner
Timothy Van Hise
Gordon West
Cole Wojtkowicz
William Zangerle

Northeastern

K. David Atkinson
Martin Baltus
Thomas Cham-berlin
Liam Clancy
Aiden Donah
Michael Finigan
Dave Hansen
Wayne Keith
Wesley Marchena
William Moore
Clayton Moore
Brendan Murray
Tyler Pinney
Nathanael Pul-torak
Aidan Saccary
Duncan Stenhouse
John Sullivan
C. Adrian Tompkins
Kevin Watson
Jessica Williams
Vikram Ganti

Ontario

Sami Anguaya
Nicolas Berube
JOSEPH COOKE
William Devitt
Ezra Durke
Kenneth Goodall
Evan Huus
Jean Lord
Graeme Noble
Chris Starkey
Clifford VanVolk-ingburgh
Benjamin Wright
James Bammert
James Belladonna
Kevin Goldsmith
Connor Havenaar
Bradley Morse
Samuel Worley

Rocky Mountain

Paul Ashour
Roger Boss
Matthew Chee
Dallin Cox
Kyle Doying
Jeffery Duncan
Ron Fritsche
Cody Humpherys
Russell Johnson
Samuel Larsen
Adam Mahan
Robert Mitchell
Douglas Porter
Hunter Robar
David Schultz
John Smith
Tyler Steed
Jeffrey Wang
Shane Ward
Jay Gundersen

Seneca Land

Daniel LaCombe
Peter Perine
Frank Ricciardi-ello

Southwestern

Chris Bielefeldt
Matthew Cassi
Ted DeWeese
Ryan Giraldo
Brian Hebert
Wayne Irwin Jr.
Michael Marquis
Masahito Mizu-machi
Kenneth Nance
Kirk Prucha
Austin Shortes
Ritchie Thompson
Jerry Todd

Sunshine

Richard Angstadt
Anthony Borrass
Stephen Boughton
Tim Brozovich
Bernie Carpinelli
Douglas Cotner
Robert Davidson
Tony Doyon
Timothy Grogan
Steve Heglund
William Hutchins
Brent Keller
Wyatt Ledford
Herb Pattison
Melford Schmidt
Douglas Schuler
Joseph Smart
Philip Voelkel
Dave Weaver

No District

Alexa Ankrom
Carolyn Appleton
Audrianna Aragon
Chelsea Asmus

Charl Asuit
Janice Bane
Caroline Beal
Barbara Bell
Sally Benigni
Janet Billings
Becky Blatchford
Melissa Bomben
Theresa Bradway
Sherrie Bredeesen
Kay Bromert
Blair Brown
Ashley Brown
Harmony Brown
Anne Bureau
Ezra Burke
Kimberly Calland
Diane Carpenter
Danielle Carter
Anna Chamber-lain
Nancy Chapple
Amelia Charnock
Lindsay Chartier-Holdeman
Maria Christian
Valerie Clark
Dawn Clifford
Jama Clinard
Valerie Clowes
Cassi Costoulas
Courtney Crowe
Ariel Cudworth
Kathryn Dane
Elizabeth Davies
Holly Davis
Serena Davis
Anna Dean-McDonald
Laura DeGraw
Andrea Donahue
Margaret Donapel
Jeanne Downey
Kristin Drum-mond-Mance
Margaret Dudrow
Kathy Durden
Lindsay Durden
Sharon Ehrisman
Kim Elger-Griffin
Kesney Faubion
Maureen Field
Kristina Folsom
Debra Fouts
Bethany Frerichs
Gabriel Galindo
Elizabeth Gal-lagher
Judith Galloway
Jennifer Garrett
Jean Garrett
Helen Giallom-bardo
Joanne Gillespie
Kathryn Gillis
Meredith Glem-boski
Susan Goddard
Dianne Goldrick
Cecilia Gover
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Two chapters on two coasts provide fire relief

A February fire in Hopedale, Mass., destroyed the boyhood home of Bob O'Connell, music director of the **Narragansett Bay Chorus** (NBC) and left two families homeless and bereft of most of their possessions. Determined to help them rebuild their lives, Bob, with the help of his cousin, Christina Gaffney, organized a benefit concert that featured NBC and five of its quartets, as well as Bob playing original music on the piano.

The April 15 concert at the nearly-full Sacred Heart Church, where Bob was the organist for several years, was a community affair, with area churches, community groups, and friends and family of the victims joining with NBC to raise voices and spirits, as well as nearly more than \$6,000 for the victims of the fire. Most of the audience of 300-plus, at least a third of whom (based on a show of



Director Bob O'Connell (right) presented a \$6,000 check to the two affected families.

hands) were new to Barbershop music, mingled with the musicians at the well-provisioned reception that followed the concert.

"How powerful is it when so many people come together to help others they have never met," Bob said. "Music touches the heart in so many ways. Today, it helped heal the hearts of two families."

— Robb Barnard,

vpmarketing@singnbc.com

Brother, where art thou? ... He's right here

When the iconic Clark Lumber and Hardware store in Tualatin, Ore., burned to the ground in a spectacular overnight fire, it made all the news outlets in Portland. The owner, Harvey Clark, is a member of the **Oregon SenateAires** in Salem. While the building was insured, long-time employees were cut off from their livelihoods, and the business was curtailed from its long-time generous support of area school arts and athletic programs, churches, and non-profits. Barbershop brothers from all over the Willamette Valley later met to help affected employees. Choruses and quartets from

Bridge Town Sound, Tualatin Valley Harmony Masters, and the Oregon SenateAires later performed a benefit concert in Tigard. Many other area Barbershoppers and Sweet Adelines were present. Buckets were passed, and \$10,250 was donated to help the employees of Clark Lumber. Several other local businesses have raised funds as well.

Brothers and sisters were here for Harvey and his family. Many thanks for all the support from the Barbershop Brotherhood of the Willamette Valley!

— Chuck Harris, *The Oregon SenateAires*, ceharrisor2014@comcast.net



Clark Lumber employees (top), including some of the performers (bottom)





Daniel Hips (L), Alex Garrison (T), Rebecca Luker, Matt Powell (Br), Tom Brown (back-up bari), Ed Wharton (Bs)

Performing with Broadway's "Marian the Librarian"

The Central Alabama Chapter's Silver Lining quartet performed with three-time Tony Award nominee Rebecca Luker on April 28. Luker headlined a Birmingham gala for the Red Mountain Theatre Company. Luker was nominated for a Tony Award for her portrayal of "Marian the Librarian" in *The Music Man* on Broadway. When she specifically requested to perform "Lida Rose/ Will I Ever Tell You," a barbershop quartet was not only needed, it was necessary.

"Rebecca Luker is as charming as she is talented," said Ed Wharton, bass for Silver Lining. "She was truly a joy to work with."

"Singing with Silver Lining quartet transported me right back to my time in the Broadway revival of *The Music Man*. What an immense pleasure it was to make music with this quartet."



For many years, the the Sarasota Chorus of the Keys has awarded the Sheridan E. Brown Memorial Scholarship to one or more area male high school seniors who have demonstrated outstanding musical achievement and who plan to music as part of their curriculum.

During two May rehearsals this year, the chorus awarded \$2,000 scholarships each to Andrew Chalaire (to attend Berklee College of Music), Erik Murrell (University of Central Florida), Michael Miller (Eastman School of Music), and Connor Wozniak (Notre Dame University). Checks presented by Jeffry Oleson.

Roger D. Murphy, rmurphy779@gmail.com



Building a show around the BHS vision statement while tripling chorus size

We want all of the "15 man and under" choruses out there to see one way to have a successful show and wind up with 39 people on the risers. It was exciting to see and hear something different. Clearly things are changing in our local barbershop chapter.

The **Greater Canaveral Chapter** took the Society's vision statement and built our annual show around it. "Everyone in Harmony" was not only the show title, but structure and theme as well.

The show opened with the first four minutes of the vision video from www.barbershop.org, which set the scene for the desire "to blend, to cooperate, to create beauty and to love each other." Our 14-man **Space Coast Chorus (SCC)** greeted the audience with "Hi, Neighbor" and then we introduced the emcee, a 20-year-old phenom from the nearby **Orlando Chapter**. Kealan Rivera represents the kind of passionate young people the BHS attracts today. A diehard quartetter, he performed in four quartets on four voice parts in the Sunshine District Labor Day Jamboree last fall. Kealan is also an artist, and his caricatures were a big hit at our afterglow.

Our chapter-sponsored mixed quartet **Sugar and Old Spice** performed separately and with the chorus, and then the chorus was joined by 11 members of the Orlando Chapter's **Orange Blossom Chorus**. Visually and musically, we were combining and growing, symbolically becoming something greater than just a small local chapter.

Pink Flamingo, the newly crowned Sunshine District mixed quartet champ, performed, and during intermission we showed video clips of our recent guest quartets, **Main Street**, **Signature**, **Crossroads** and **Boardwalk**. Our headliner quartet, **Throwback**, brought the house down. Each performing group was called back to the stage to sing as a combined chorus, building a community of "Everyone in Harmony." The afterglow was even more fun.

— Robert New (chapter president),
Ted Beerman (director)



Quartet canoe trip became far more poignant three weeks after returning home

Editor's note: Without changing a word, this story became immediately more profound about a week after it was filed. When submitted last fall, it was filed as "evergreen"—a good story without a true expiration date. A nice photo suggested it would be useful for a feature on quartetting. Then in June, we learned that tenor Bruce Beyer unexpectedly passed away shortly after this story was submitted—about three weeks after the trip itself.

That fact rather changed the meaning of this story; in life, nobody's story is truly evergreen. The story below is printed mostly unchanged, although everything changed shortly after the story was submitted. Remember that every moment with your family or singing brothers may become their final memory of you. That's how it was in hindsight for author Don Lewellen.



Bruce Beyer, Jim Rasmus, Anthony Schreier, Don Lewellen.
See video from the trip at www.barbershop.org/harmonizer

When four guys get together to sing in barbershop harmony, something magical happens. It is not just the blending of voices, but if the chemistry is right the seeds of lifelong friendships can flourish. However, finding the right time and space to practice is sometimes a problem.

It is amazing how much ambient noise is bombarding us every day in our regular lives. Finding a truly quiet place to rehearse can be a challenge. In the Boundary Waters wilderness of northern Minnesota, there is nothing other than the calls of the loons, the occasional Canada goose, the breeze in the trees and the waves lapping on the shore. In the absence of wind, the quiet can be almost startling. Add to that the amazing echoes that can result from the cliffs across a bay when singing a loud tag, and the experience is spectacular.

Lake Effect Quartet from Manitowoc, Wisconsin

recently travelled to the BWCA for the silence, solitude, swimming, and, of course, singing. Although we covered more water and portages than was probably medically advisable for three 60-somethings and a 35-year-old, we did find an abundance of harmony and tranquillity. We also found an interesting assortment of folks along the way; we perhaps brightened their days as they did ours.

At the welcome end of a particularly challenging portage, we met a young couple. They were obviously tired from the long carry, but still had a vigorous energy that we remembered from days long ago. It turned out that this trip for them was a celebration of their first wedding anniversary. What a choice to spend it together in the wilderness. We sang a simple song to them: "Heart of My Heart," and the tears from their eyes told us they would not soon forget this trip.

Sharing the gift of song with others is what Barbershoppers love to do, and we did a lot of it. In fact, any time we saw fellow paddlers on the lakes, we would offer some harmony to help them on their way.

On our final day in the wilds, light rain had been coming down for over 24 hours. As we crossed a large lake in the near silence, we noticed a small figure on the shoreline some distance away. We linked our two canoes together and needed only two paddlers gently keeping us straight as we started singing to the little person in the blue poncho. Within a minute, there were two other small colored ponchos on the shore and then a larger figure as well. Their cries of "more" were wondrous to our ears as we harmonized past their campsite on down the lake.

Building a quartet takes more than just making music. That is the starting point, of course, but building relationships and sharing our gift of music and humor with others is why we love it.

It's great to be a Barbershopper!

Don's addendum: "At the time this article was written, none of us had any idea that our tenor, Bruce Beyer, would die peacefully at home of a heart attack less than two weeks later. Although Lake Effect is rebuilding with a new tenor, the closeness that we felt in the wilderness was a feeling that the surviving three of us will always cherish. Being part of a quartet is so much more than just singing together; it is about sharing dreams, being willing to be vulnerable, and being generous with each other. The harmonies we produce musically are so much sweeter when they have a foundation of personal harmony underneath.

It really is great to be a Barbershopper. ■

— Don Lewellen, bari of Lake Effect Quartet,
don.lewellen@gmail.com

CHAPTER ETERNAL

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

Cardinal John Patterson <i>Frank Thorne</i>	Robert Buse <i>Yakima, WA</i> Gary Gross <i>Coeur D'Alene, ID</i> <i>Spokane, WA</i> John Urquhart <i>Chilliwack, BC</i>	William Relf <i>Stockton, CA</i> Bruce Robin <i>Palomar Pacific, CA</i> Thomas Slater <i>Eureka, CA</i> W. Wilcox <i>Placerville, CA</i>	Neil Richmond <i>Middletown, OH</i> Bruce Robin <i>Pittsburgh Metro, PA</i> Kirk Roose <i>Akron, OH</i> <i>Lorain, OH</i> Dennis Setele <i>Independence, OH</i> <i>Akron, OH</i> Canton, <i>OH</i> Tom Sommer <i>Frank Thorne</i>	Richard Wells <i>Saskatoon, SK</i>	Carolinas Joseph Falcone <i>Upstate S. Carolina</i>	James Rutt <i>Grosse Pointe, MI</i> Jim Townsend <i>Sault Ste Marie, ON</i>	Joe Johnson <i>East Texas, TX</i> <i>Dallas Metro, TX</i> Bruce Robin <i>Town North Plano, TX</i> Larry Schaeff <i>South Texas Alamo Regional</i> <i>San Antonio, TX</i>
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"New director" ads are free in *The Harmonizer* (first 50 words) to Society chapters. Send to harmonizer@barbershop.org.

NEW DIRECTORS 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>.

The Houston Tidelanders are seeking a Musical Director and an Associate Director; both are contract positions. Ideal candidates will have 5+ years experience directing preferably a cappella ensembles, the ability to inspire atmosphere to inspire enjoyment and fun while working to achieve A-level performance, and the desire to continue to developing director skills. Contact President@houstontidelanders.org by Oct 31, 2018.

BIG APPLE CHORUS. The Big Apple Chorus in New York City is seeking a director. Rehearsals are held every Monday. The chorus is seeking someone with

enthusiasm who will help in building the chorus while maintaining high standards. Maurice Debar mjdebar40@aol.com, bigapplechorus.com.

The Gold Standard Chorus in Charlotte is looking for a new front-line director. We are an active 25-30 man chorus committed to musical excellence in a supportive environment of respect, friendship, and fun. We have a strong administrative and Music teams. Contact Steve Curulla at scurulla@aol.com or (704) 560-8639.

The Marin Golden Gate Barbershop Chorus in San Anselmo, CA. Our 25-man chorus of devoted singers (marinbarbershopchorus.org) seeks an energetic and organized director with strong musicianship, leadership and communication skills to continue our growth and develop our performance abilities. Barbershop experience preferred. Compensation DOQ. Contact Kelley Reid at kreid@bortonpetrini.com, 415-677-0730.

Santa Rosa's **Redwood Chordsmen** seek new Director for weekly rehearsals, frequent community performances, semi-annual

shows and competitions. Celebrating over 50 years, we are 20-30 guys wishing to grow in musicality as well as numbers. Compensation commensurate with qualifications. Please send resumé and references to thrillingharmony@gmail.com.

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.

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General correspondence/editorial:
harmonizer@barbershop.org

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THE TAG

Joe Liles, Tagmaster



Anyone can pick a part: Everyone in Harmony!

To coin a phrase: "If you're a part of the human race, then in BHS you have a place." Here's a tag for all to sing, a collaboration between Nancy Bergman and me. Nancy is an associate in our Society and directs the BHS SaddleBrooke Chorus. She's a celebrated composer and arranger of barbershop for male

and female singers, and an honoree of the coveted "Lifetime Achievement Award" from Sweet Adelines International. In 1954, her quartet, **The Mississippi Misses**, won the Sweet Adelines International championship.

Sound an E^b and grab a note! ■

EVERYONE IN HARMONY TAG

Words by JOE LILES

*Scored to be sung simultaneously
or performed separately*

Music and Arrangement by
NANCY BERGMAN and JOE LILES

Tenor Lead

1 2

Women Sing - ing is so heav - en - ly with

Bari Bass

3 4 5 6

ev - 'ry - one, ev - 'ry - one in har - mo - ny!

Tenor Lead

1 2

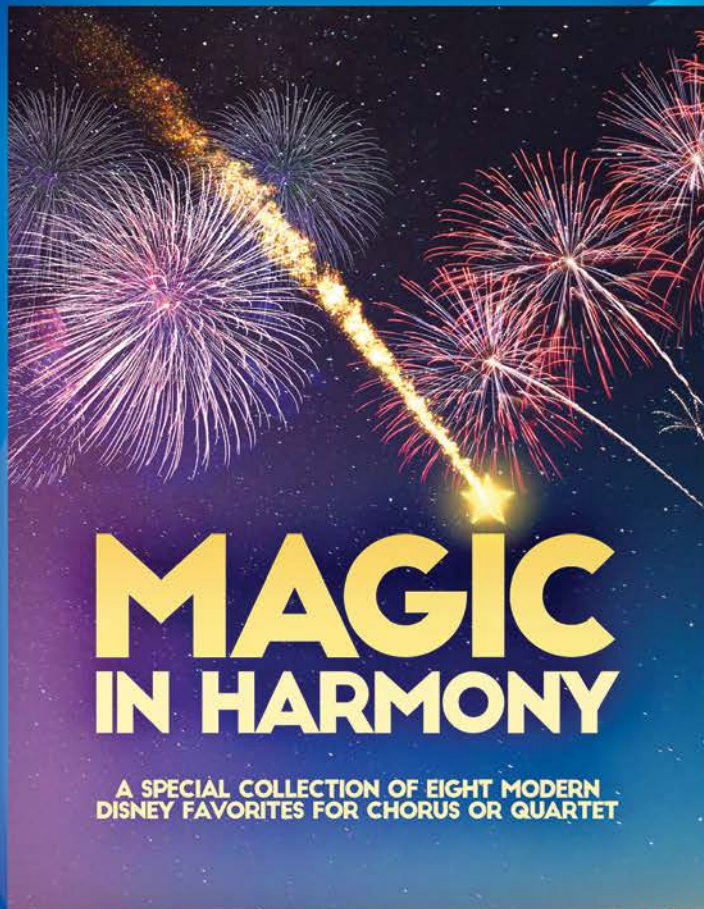
Men Sing - ing is so heav - en - ly with

Bari Bass

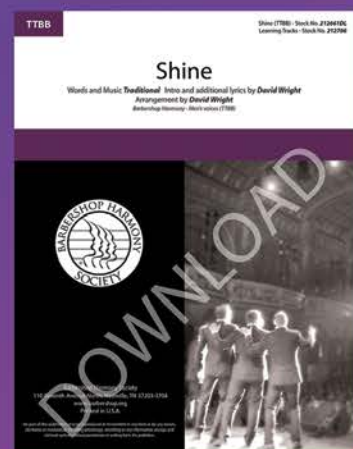
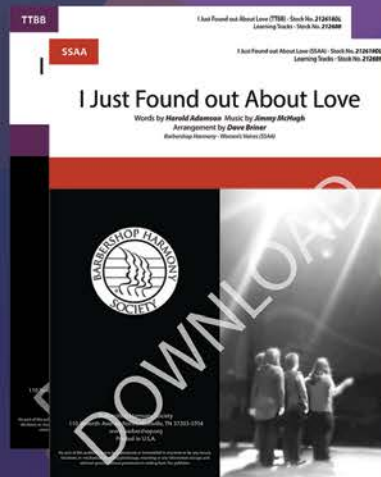
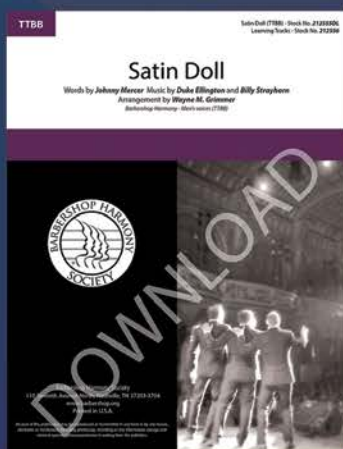
3 4 5 6

ev - 'ry - one, ev - 'ry - one in har - mo - ny!

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