

The Harmonizer

BRINGING BARBERSHOP HARMONY TO LIFE • JULY/AUGUST 2022



Whether you are happy or confused about your contest score, you can equip your ensemble—and the judges—with the info that will get you the feedback you need most



NOTEWORTHY
THEY PROMOTED THE SOCIETY ON TV
GREAT YOUTH OUTREACH

SPOTLIGHT
GREAT QUARTETTERS DON'T
RETIRE—LAST RESORT

INSIDE
VOICES UNITED: MORE THAN
JUST A BIG, NEW MIXED CHORUS



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In This Issue

JULY/AUGUST 2022 • VOLUME LXXXII • NUMBER 4

Voices United showed up on the barbershop world's radar after enjoying buzz as the largest chorus at the 2021 NED Fall Contests and finishing a strong second place. But there's far more to the chapter mission and culture than simply singing with mixed voices.



Features

16 Get better evals every time

During a multi-year stretch as both a candidate judge and competitor, Patrick Brown noted that he'd been on the receiving end of nine great post-contest evals in a row. He realized that this was because his quartets had armed the judges with the information they needed to provide higher-quality feedback.

22 Voices United: A new mix

The Northeastern District's big, new chorus from Rhode Island is working hard on building a chapter and community culture that can ensure that singing with mixed voices will be the least interesting part of chapter life. Elyssa Hurley, Carolé Mensing, Chad Putka, and Katie Rose explain their journey so far.

27 Signature's elite place in BHS History

Mike Sisk takes a deep dive into BHS International Contest history to show that Signature belonged to more than one elite group, and in some ways finished in a league of its own. Adapted from a larger article.

On the cover: Performance judge Allen Otto coaches Soul Purpose (Ansel Lundberg, Dwayne Smith, Joshua Landin, Darrell Chappell) at the 2022 FWD Quartet Festival. *Photo by Adam Kaufman*

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SINCE I DON'T HAVE YOU

AND MANY, MANY MORE
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The Harmonizer

GENERAL CORRESPONDENCE/EDITORIAL

harmonizer@barbershop.org

EDITOR

Lorin May

OUR VISION

Everyone in Harmony

OUR MISSION

To bring people together in harmony and fellowship
to enrich lives through singing.

OUR PURPOSES

To perpetuate the old American institution:
the barbershop quartet and barbershop harmony

To promote appreciation of barbershop harmony

To initiate and maintain a broad program
of musical education, contests, and appreciation in
support of barbershop harmony and the
allied arts

To establish and maintain foundations that support
our vision

To initiate, promote and participate in charitable
projects that support our vision

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Life lessons learned from standing on the risers

Marty and John take off their boss hats and talk about how barbershop teaches them life lessons they use every day.



Marty



John

BRIAN LYNCH: *Singing together in harmony has mental health benefits, physical benefits, service to the community benefits—all great reasons to barbershop. Stay in the organization long enough, and you find that some values that make weekly rehearsals gratifying turn out to apply to all parts of your life. What have you learned on the risers that you transfer to everyday life?*

ALWAYS READ THE ROOM. NEVER SPOIL SOMEBODY ELSE'S EMOTION

JOHN: Go with the emotion in the room. If it's jovial, be jovial. If it's romantic, be romantic. Read the room and go with it. Picture that moment when the director has set a mood, and

everyone is in the groove of a story about somebody that you love, or some cherished memory—and someone steals that moment with a joke. Usually it's not intentional, but once you get that moment, you need to cherish it, because emotionally aligning people on the risers is tough, and if the room is experiencing an emotion, all together, don't spoil it.

MARTY: I talk all day long, reply all day long, juggle ideas and instructions. In a chorus rehearsal, it's a relief to just be quiet and listen and do something both creative and ordered. Recharge by soaking up the knowledge and enjoy being directed by someone who knows better, and really appreciate the

value of being a good follower. Plus, ringing chords!

In life: Take a moment to listen. Take a second moment.

BE GRATEFUL FOR EACH PERSON

MARTY: A lesson we already had before the pandemic, but definitely amplified, is to simply be glad for each person who shows up. When someone returns after a few weeks away, thank them for being there, but also let them know that you missed their voice. Maybe you depend on that pillar voice behind you, or you're simply

SHARE ENERGY TO BRING SOMEONE WHO IS JUST ON THE EDGE OF CAPABLE OVER THE TOP, BECAUSE THAT COULD BE THE EXTRA 2% THAT MAKES A DIFFERENCE.

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Society Board of Directors societyboard@barbershop.org



comforted by the familiar sight of your riser buddy. Change constantly flows around us; the stability of casual friendships can't be taken lightly.

JOHN: Doubly so when building relationships with new members. Sometimes as you become familiar with them and they're not new anymore, you kind of forget about them—"Welcome: check. Done." Everyone on the risers should be treated like a first-time guest.

In life: After the pandemic, no more taking "until next time" for granted. Infuse each meeting and each parting with gratitude.

COME PREPARED—AND READY TO HELP

JOHN: I have less fun at rehearsal if I'm not prepared, and others have less fun if I'm not prepared. There's really a whole lot riding on it.

MARTY: You create that positive reinforcement loop when your readiness becomes encouragement for everyone else. We can all celebrate when it works, and the leader can applaud each person's contribution. That creates more confidence across the board. And it means that for someone who's just at the edge of capable, you're even more willing to share energy to bring them over the top, because that could be the extra 2% that makes a difference.

JOHN: Same applies to going to a Board meeting; if you've done the pre-reading and discussions, you have a very smooth-running operation.

In life: Do the homework.

AT THE END OF THE DAY, NOT ALL RISERS ARE FOR EVERY PERSON

JOHN: Not every chorus is for every person. The experience in southern Illinois might be perfect for me, but not for you—or perfect for me when I'm 20, but not when I'm 50. Like your close relationships, your chorus experiences reflect where you are in your life, what you want. Whether you're a competitor and you really enjoy really fine tuning a

WHEN SOMEONE RETURNS AFTER A FEW WEEKS AWAY, THANK THEM FOR BEING THERE, BUT ALSO LET THEM KNOW THAT YOU MISSED THEIR VOICE.

top performance, or a more casual setting of gang singing, that's the perfect risers for you. You have to be aware, and it's up to you, because if everyone on the risers is aligned and enjoying an experience and it's not for you, maybe that's the time for you to find your own perfect fit.

MARTY: A sometimes-overlooked expression of the Everyone In Harmony Strategic Plan is that we want to keep developing new participation models for barbershop, that don't depend solely on one person—one chapter—one night a week. Activities like Harmony Brigades, district all-chapter choruses, Music Medics, and so on, recognize that there is more than one way to fit into barbershop singing.

In life: Try everything.

KNOW WHEN IT'S YOUR TURN TO TAKE THE LEAD

JOHN: When you get the melody, you've got to own the melody. It might only be four bars, but if the dotted line hands the melody to basses, you have to step up all the way, whether you feel like lead singers or not. Getting rid of ego and getting rid of fear go together. Sing the notes with the confidence that it's both an obligation and a privilege to deliver the song.

MARTY: Even exceptional voices sometimes need to consciously keep it in the lane with the whole ensemble. All the chorus singers can't all belt like soloists all the time—it wouldn't sound like barbershop! Maybe the "average" voice has more direct experience of



John & Marty are attending

1st Wednesday of each month: Strategic Planning Committee meeting (virtual)

Tuesdays, Weekly Sound of Illinois Chorus rehearsal (John)

Nashville Music Medics - every 2nd Wednesday (Marty)

July 3-10, BHS International Festival & Convention (Charlotte)

July 4th, Quarterly BHS Board Meeting (Charlotte)

July 24-31: Harmony University (New Orleans)

Aug 19-22, American Society for Association Executives Conference, Nashville (Marty)

John is learning

"Trip the Light Fantastic" arr. Dan Wessler

John is reading

The Marshall Story: A Biography of Gen. George C. Marshall



STARTING PITCH

A conversation with our President and CEO

A GREAT PERFORMANCE IS NO GUARANTEE THAT PEOPLE ARE GOING TO COME TO REHEARSALS, BUT GREAT REHEARSALS GET PEOPLE TO COME TO GREAT REHEARSALS.

blending in without losing individuality. But when the moment comes, they have to step up.

In life: When someone says, "Take it"—TAKE IT!

HAVE FUN DOING THE WORK—BECAUSE YOU SPEND MOST OF YOUR TIME THERE

BRIAN: When family and work schedules limited me to one actual stage performance in 18 months, I realized that my real hobby is barbershop chorus rehearsing. Sometimes I get to sing on a show stage, sometimes I get to sing in a contest, but just being on the risers rehearsing was meaningful in itself. The journey is everything.

MARTY: We look at a show or contest as the culmination of 50 rehearsals, but there are payoffs in the progress you make, week after week after week. If the only outcome of rehearsal is performance, that'll be the only measure. But we already know that it's about the fellowship and casting away your cares for the moment, and working together as a unit.

JOHN: I've said a million times that 90% of the time you're singing is in rehearsal, so if you can't find the joy in the process of rehearsal where you're spending most of your time, you're in trouble. A great performance is no guarantee that people are going to come to rehearsals, but great rehearsals get people to come to great rehearsals.

In life: Enjoy good work for its own sake. ■



Reader Feedback

Let us know what's on your mind: Harmonizer@barbershop.org

Hearing article could be a game-changer

My two more recent quartets did not fare very well in competition, and Norbert Hammes' article has made me wonder how much of that was due to my hearing impairment. I normally did not wear my hearing aids for singing because it seemed that I heard the harmony well enough without them, what with the volume of singing being much louder than typical spoken words. Mr. Hammes stated that due to not hearing certain overtones, the hearing-impaired singer will find it difficult to tune their voice. Coaches and judges rarely if ever suggested that I was not singing in tune, but now I wonder if they were just being charitable.

The improvement in volume is obvious with my current hearing aids, but they do not seem to help me distinguish similar consonant sounds from one another very well. In a noisy restaurant they are almost worthless, especially if there are two or more conversations going on simultaneously. Because of this article, I checked and found that my health insurance now provides some benefits for hearing aids, and I have scheduled an evaluation with an audiologist. I will use this article as a guide in selecting the right new hearing aids. Thank you to Norbert for contributing this article to *The Harmonizer*—I wish I had seen something like this years ago!



Tim McEvilly

Naperville, Illinois

Congratulations to VM for 50 years

Congratulations to Jim, Greg and all the thousands of **Vocal Majority** singers who have provided Barbershoppers and harmony fans everywhere such great joy over 50 years!

As a SWD native, I recall well the buzz went forth that *the* Ray Anthony was going to direct the new super chorus forming in Dallas. My first international was Kansas City in 1962, where the **Thoroughbreds** used a few walking cane taps en route to the chorus title. I was there in Portland, 1973, when the VM made their impressive medalist debut. By 1974 we had moved to KC (and I heard the dreaded words "steering committee" for the first of four times). We also heard that Big Jim vowed the VM would never again lose to the Thoroughbreds. He was almost right. ■

Jim Bagby

Kansas City



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Louisville

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● IN THE MEDIA

Barbershoppers use their time on TV to promote BHS

Four-part harmony wasn't necessarily what got them on TV, but BHS members Katy Dane and Kris Olson used some of their limited time to promote the Barbershop Harmony Society

Twice in May, popular TV shows featured BHS members who used the little time they had to talk about themselves to boost barbershop harmony and the Barbershop Harmony Society.

First was Katy Dane on *The Kelly Clarkson Show*, a popular daytime variety/talk show hosted by the pop singer. The show regularly features segments that feature everyday people who do amazing things. Having had her own life changed by a middle school choir director who challenged her to be her best musically, Kelly wrapped up her May 18 show with a "What I'm Liking" segment featuring Katy. Katy was chosen after being honored as the Barbershop Harmony Society/NAfME Music Educator of the year in February.

She discussed her passion and success as choir and orchestra director at Benold Middle School in Georgetown, Texas and about receiving the Music Educator of the Year award. She also discussed being director of BHS chorus **A Cappella Texas**, Director of Music and Performance for the Southwestern District, as well as her work with Sweet Adelines and as president of the SING! Texas non-profit.

On May 25, Kris Olson of Lexington, KY fulfilled a long-time dream by becoming a contestant on quiz show *Jeopardy!* In the segment



introducing each contestant, host Mayim Bialik stated that she could listen to Kris's deep, resonant voice all day, then noted that he was a member of the Barbershop Harmony Society. Kris, a 13-year member and director of Lexington's **Kentuckians**

Chorus, told viewers that the Society welcomed singers from around the world who loved making music together, and that it was "a heckuva lot of fun."

Kris played well, but alas, then-eight-time returning champ Ryan Long had a lot more practice in timing the buzzer. In the end, Long bested Kris by \$300 on his way to eventually notching 16 straight victories.



WATCH ONLINE See the televised segments featuring both Katy and Kris by linking to the YouTube videos at barbershop.org/harmonizer.

Hamilton performs for fire chiefs

Hamilton, Ontario's Harbortown Sound performed for the Ontario Association of Fire Chiefs at its annual memorial service on May 8, 2022. The OAFCh represents the Chief Fire Officers from 441 fire departments across the province. The chorus sang "God Save the Queen" and "O Canada," followed by "Let There Be Peace On Earth" and "Hallelujah." Following the service, chorus members sang "All Of Me," and a number of familiar song tags.



Get free editable templates to market your chorus

Your chapter can look great in print and online with FREE templates for show fliers, guest nights, holiday shows, and Singing Valentines. Download these high-quality designs from the BHS Member Center (login required) and then edit using PowerPoint or Google Slides to include or replace what's in the templates with your own info, dates and photos. Check them out at members.barbershop.org.



MAKING A DIFFERENCE

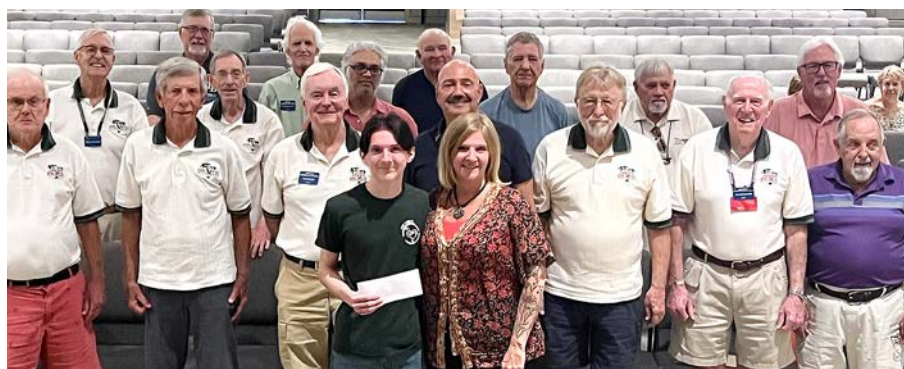


RHODE ISLAND AREA BARBERSHOPPERS GATHER IN BENEFIT CONCERT FOR UKRAINIAN RELIEF

The Narragansett Bay Chorus, along with several other Providence, RI-area singing groups, raised more than \$5,000 for the relief of Ukrainian refugees during a benefit concert in Providence on April 14. Photo: Singers from the Narragansett Bay Chorus (BHS), Coastline Show Chorus (SAI), Harmony Heritage Chorus (HI), Nantucket Sound Quartet, Southeast Light Quartet and Second Nature Quartet joined together in a concert to raise more than \$5,000 for the relief of Ukrainian refugees.

WCRI radio provided free advertising, grocery store Dave's Marketplace provided raffled items, and the Knights of Columbus Presentation 2965 provided free use of their hall. It took less than a month for the chapter to go from brainstorm to execution. World Central Kitchen helped publicized the concert and ultimately received the funds that have been used to feed Ukrainian refugees in Europe. Donations continue to be accepted at donate.wck.org/team/416089.

MAKING A DIFFERENCE 2



CHORUS AWARDS THREE COLLEGE SCHOLARSHIPS FOR 2022

The Sarasota Chorus of the Keys awarded Sheridan E. Brown Memorial Scholarships for 2022 to Jacob Hyer (University of West Florida), Joseph Crowell (State College of Florida), and Mark Cooper Vennerino (Western Carolina University). All have demonstrated outstanding musical achievement and will be pursuing musical studies. Totalling \$7,500 in 2022, the chorus has been awarding scholarships for over 20 years.



● YOUTH OUTREACH



Members of Arkansas' **Greater Ozarks Barbershop Chorus** visited two local elementary schools in nearby Miami, Oklahoma to share live music for the visit and sheet music for the kids to learn later. During their visits to Nichols and Roosevelt schools, chorus members both performed for the students and presented classroom sets of *Get America Singing ... Again! Volumes I and II* books to both schools. They also presented the Music Educator's Guide and Songbook to the music educators at each school, and included an extra copy for the area high school/junior high school.



● SONGWRITERS PROJECT



YOUTH WHO MISSED PASADENA VISIT NASHVILLE INSTEAD

Of the 11 choruses that were scheduled last January to go to Midwinter in Pasadena for the 2022 Next Generation Barbershop Junior Invitational, COVID concerns reduced the schools that were able to actually attend to only three. Fortunately, the disappointed singers from the other schools were instead given the option for later BHS-sponsored events during the school year.

This May, Columbus High School and director Jacob Ritter traveled from Nebraska to Nashville for a barbershop workshop. They also finally got a chance to perform and record the three original barbershop songs that had been written for them by Nashville songwriter Niki Smart and arranged by Barbershopper Robert Rund as part of the BHS-sponsored Songwriters Project. Link to their performance on YouTube at barbershop.org/harmonizer.

THEY "INVITED" THEIR FAVORITE QUARTETS TO THEIR WEDDING

Next time you meet with a wedding planner, ask them to fast-forward through the "Fairytale" or "Garden" theme sections in their fancy books and just turn to the "Barbershop Quartet" packages. Or at least we'll assume that's what British Barbershoppers Oli and Pippa Goodall did when planning their February union.

BHS staff across the pond in Nashville learned about their themed wedding when the couple asked if they could locate a trophy picture of 2005 champ **Realtime**. (How did the planner not already have that on hand?) This was their most critical photo, as it was to appear at the reception's top table. You may read between the lines about why the lovebirds wanted the retired Canadian/Australian/American foursome in the most prominent position. The quartets pictured at the other tables: **FRED** (1999 champion), **The New Tradition** (1985), **Instant Classic** (2015), **After Hours** (2018), **Crossroads** (2009), **Lemon Squeezy** (2016 silver medalist), **Midtown** (2019 bronze medalist), **The Gas House Gang** (1993), **Vocal Spectrum** (2006), **Double Date** (2014/16 BinG! mixed champ), and **"Ringmasters (+Martin)"** (2012). ■





What's Happening

Virtual Harmony University
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◀ **2023 International Louisville**
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◀ **Harmony University 2022**
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A barbershop-themed crossword puzzle by Michael Black. Answer key on page 26

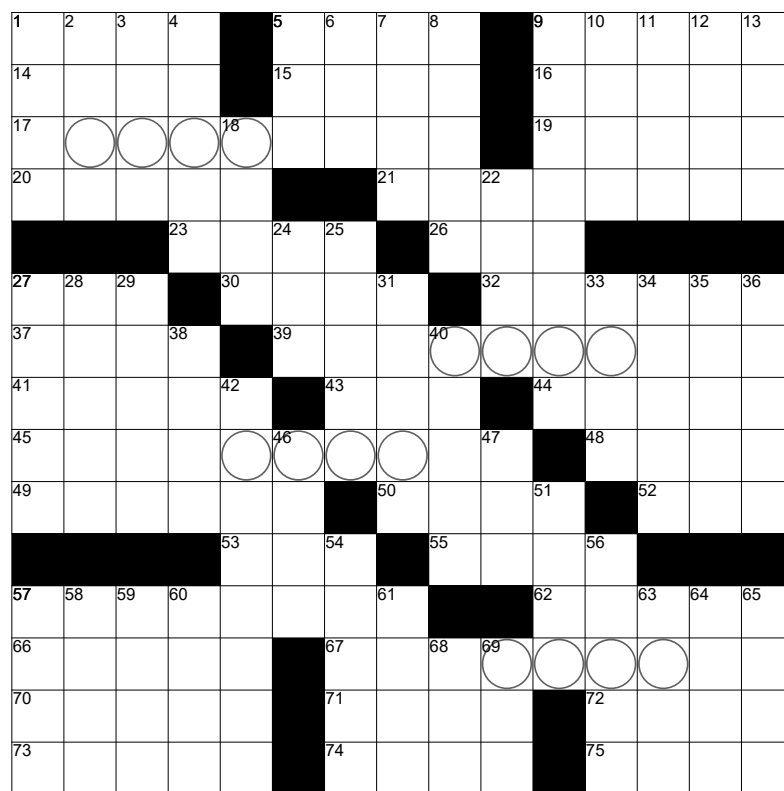
Across

- 1 Popular ballpoints
- 5 Home of the Beehive Statesmen chorus
- 9 Prunes
- 14 Smoothie "superfruit"
- 15 Tenor with eight medals with three quartets in nine years
- 16 Chart again
- 17 Spongy toy ammo
- 19 "... at night dear heart, for you ... " ("Sweet Adeline" lyrics)
- 20 "Darkness on the ..."
- 21 Altered scale degree to make a 17 chord
- 23 Barbershop sound?
- 26 Home dist. of Power Play
- 27 Roam (about)
- 30 Wild guess
- 32 Complete mystery
- 37 Unlike a paper moon or a cardboard sea, say
- 39 Heartburn
- 41 Heart chambers
- 43 Mess up err
- 44 Used foul language
- 45 Canine used for detection
- 48 Post-contest session, for short
- 49 Bakery-cafe chain
- 50 Exchange
- 52 Pair in the The Rapscllions?
- 53 Works in a gallery
- 55 Some charity grps.
- 57 Vocal quartet led by honorary Society member Gene Puerling
- 62 Waterproofs
- 66 Put a shine on one's shoes, in a way
- 67 "My ___ One" (2008 champion chorus ballad)
- 70 Home furnishings superstores

- 71 Snow queen in "Frozen"
- 72 "Must've been something ..."
- 73 Tenor Anthony of Men In Black
- 74 "American Harmony" et. al., briefly
- 75 Quartet champ with a mixed-up name in a contest set ... and in four of this puzzle's answers

Down

- 1 "Alexander's Ragtime ___"
- 2 Drink that can cause brain freeze
- 3 Auto Towners bass Dahlke
- 4 Sorts (through)
- 5 Where most BHS chapters can be found
- 6 Road goo
- 7 Performs in a play
- 8 Welcomes to one's apartment, say
- 9 Intervals between the third and the seventh in barbershop chords
- 10 Seized car, for short
- 11 "Sign me up!"
- 12 Salon job, for short
- 13 Blueprint detail
- 18 They may be dapper
- 22 Quaff at a BinG! afterglow
- 24 Call ___ day
- 25 Hoosier hoopster
- 27 Get a grip on
- 28 Insurance giant
- 29 With 40-Down, bari of Storm Front
- 31 Nighthawks, e.g.
- 33 "___ Can't Be The Same Old Sweethearts" (3-Down arrangement)
- 34 Signature Michael Jackson wear



- 35 Wall painting
- 36 Figure skating leaps
- 38 "Give Me The Simple ___"
- 40 See 29-Down
- 42 "Yes, unfortunately"
- 46 Arranger Moon
- 47 Comedy quartet routine
- 51 Freeze for a photographer
- 54 Dragged behind

- 56 Typographic flourish
- 57 Doppelgänger
- 58 Ceremonial dance performed when Musical Island Boys won
- 59 Old flames
- 60 2003 Collegiate Quartet Champion (or 2006 NBA Champion)

- 61 Quartet member's time to shine
- 63 Many miles away
- 64 Old balladeer's instrument
- 65 Toboggan, e.g.
- 68 The newest district: Abbr.
- 69 County prosecutors, for short



SPOTLIGHT

Jim Bagby, bari of 1986 champion Rural Route 4
jbagby3@kc.rr.com

● LAST RESORT QUARTET

Catching up with some great classics

You may not know Last Resort by name, but this non-competing quartet has a huge repertoire and audiences that many would die for ... for a week or two every year

Whadaya do if you're a veteran quartet singer with a week-long timeshare going to waste? If you're Tom Felgen, (gold medal bass of the 1965's **Four Renegades** and 1981's **Chicago News**) you call three other similarly talented singers and talk them into joining you for a week of harmonizing.

It was actually his wife's idea. When Jayne could not get away that Las Vegas week in 2010, she insisted that Tom round up three of his singing mates. Awwwright! That's what he did.

So how come it's become the best quartet you've never heard of? Well, they don't compete. They don't typi-



The individual accolades of Last Resort make them one of the most accomplished non-competing groups ever: Tom Felgen (Bs), Mike Connelly (L), Stew Bush (T), Don Barnick (Br).

cally do shows. They love to sing the old songs, first for themselves and then for anyone they run into on the streets or in public places—usually (but not always) just small groups: “yep, folks, this is barbershop.”

And now the **Last Resort** has been singing across the country and beyond for more than 10 years.

CROSS-COUNTRY QUARTET GETS ITS START

But back to their formation: Tom, now a retired gentleman farmer and history buff in Spring Grove, a musket shot from Gettysburg, PA, hooked up with seven-time international medalist Mike Connelly of Cincinnati (**Roaring 20s**, **Rivals**, et al). That was after his longtime quartet buddy Joe Sullivan (original **Renegades** lead) was unavailable. Mike and Tom didn't need much arm-twisting to get suburban Albu-

querque resident and former Pennsylvania neighbor Stew Bush (RMD champ **Blue Steel**) to come sing tenor. He's 68 and serves as trip coordinator, as well as the unflappable business manager.

Then came the excruciating task of trying to narrow the list of the world's top baritones who'd fit in with this group. Many of us in this age bracket (more on that later) are still in demand with our own quartets or other vocal groups. (A moment here for you to stop rolling your eyes.)

Don Barnick, Raleigh, NC, says that “as they went down their mental lists of bari possibilities, I was No. 37.” Obviously he was kidding. That's typical of his humble attitude and one reason he's so revered in the barbershop world.

He said yes immediately. For the record, Don also is a double-gold

THEY DON'T COMPETE OR
TYPICALLY DO SHOWS. THEY
LOVE TO SING THE OLD SONGS,
FIRST FOR THEMSELVES AND
THEN FOR ANYONE THEY RUN
INTO ON THE STREETS OR IN
PUBLIC PLACES.

Full disclosure: The author will sing for a week this fall with Last Resort, filling in for (not replacing) Don Barnick, who will be coaching his daughter's quartet at the SAI International Convention.

medalist and only one of three men in BHS history to earn medals on three different voice parts (see sidebar). He co-hosts two invitation-only woodshed weekends each year.

The four members of Last Resort own four gold medals, six silvers and too many bronze to count. They total more than 250 total BHS membership years and also are members of SPPBSQSUS, where they were featured performers at that group's first annual convention.

The choice of Barnick was key in numerous ways. At age 79, he's like all the other LR members in that he looks, acts and sings like someone half his age. He's also the primary reason that from their 2010 founding through their present once-or-twice-a-year gatherings (not including the pandemic), they have not looked at one piece of music.

And they estimate they know at

THEY ALL KNOW EACH OTHER FROM THEIR YEARS OF COMPETING WITH AND AGAINST EACH OTHER AT INTERNATIONAL, MIDWINTER SENIOR CONTESTS OR AT THEIR RESPECTIVE DISTRICTS.

least 60 songs. That doesn't count the ones they woodshed or arrangements of their favorite quartets that they re-create as they travel the country—usually with Tom driving his car.

Aha—so Tom is the youngest of this lively foursome? No, he's an amazing 89. In the solarium of his home, he sings faithfully one hour per day. If you doubt that, listen to the 19-track CD they put out in 2019, *Last Resort, Almost Live*.

Connelly also is a chipper 79. He's the group spokesman and historian. In a little spiral notebook, he has re-

corded virtually every stop the foursome has made—primarily resorts, thanks to Felgen's timeshare, and places across the country (or a Caribbean cruise) that they just wanted to go. They prefer smalltown spots where they can gather their own small crowds to sing to and with.

Yes, they are all happily married and they kid that the wives are happy to have them out of the house for their harmonizing sojourns. But the guys swear they're looking for a time and place that will allow all four couples to spend a week together.

FRIENDSHIPS DEVELOPED ACROSS DECADES

They all know each other from their years of competing with and against each other at International, Midwinter senior contests or at their respective districts. "We'd become friends from these gatherings," Barnick said, "and as avid quartet singers, we would individually look for opportunities to find a foursome during breaks from formal activities



There's no doubt the quartet loves classic vehicles, including classic musical vehicles written primarily before or during the 1920s, as performed by all-time great BHS quartets. Despite meeting only once or twice a year and living far apart—Spring Grove, PA; Cincinnati, OH; Raleigh, NC; and Albuquerque, NM—the quartet usually enjoys multiple gigs per year. While only some are pre-scheduled events, a few have come from the quartet casually strolling and singing at its favorite haunt, Knoebel's Amusement Resort in Elysburg, PA (top). Also shown are the quartet performing a show package on the main stage at New York's Chautauqua Institution (top right) and stopping by Green Bay's Lambeau Field as part of a Wisconsin visit to Margie Latzko (bottom right).



ONLY THREE SINGERS HAVE MEDALED ON THREE PARTS

BRIAN BECK

1973 gold with *Dealer's Choice* (Br), 1983 gold with *Side Street Ramblers* (L), 2004 bronze with *Saturday Evening Post* (Bs)

DON BARNICK

1979 gold with *Grandma's Boys* (T), 1992 gold with *Keepsake* (Bs), and 2005 bronze with *Riptide* (Br)

GARY LEWIS

2000 gold with *PLATINUM* (T), 2007 gold with *Max Q* (Br), 2019 bronze with *Quorum* (Bs)

of convention weeks or weekends.

“Tom, Stew and Mike especially had been catching up with each other at these events to ‘vocally JAM’ for fun—just for the pure enjoyment of singing in a quartet.”

So when these four harmoniacs gathered in Las Vegas, for the first couple of days they did “jam” on songs they’d sung in their quartets, songs they’d heard from other four-somes they admired and often any older-style they describe as “classic barbershop singing.”

Barnick says that encompasses many songs from the 1890-1920 era, but even some appearing as late as the 1950s. “If we’ve sung it or heard it—and liked it—we do our best to resurrect it.” That’s where Barnick’s unique skills come in. The other guys call it his “Music Magic,” and define it simply: “He knows every part of every song that ever was.”

Perhaps not, says Randy Loos, who sang bass with Barnick for six years in the post-1979 championship **Grandma’s Boys**. “I’m not sure if Don knows all the notes. I think that amazing ear and memory hear the chord progressions, and then if he’s not sure of the exact voicing in the original arrangement, he’s *always* able to provide a voicing that works well.”

Loos joined GB after original bass John Miller moved from Illinois to California. Randy’s credentials include championship SAI chorus director, championship BHS quartet coach, respected administrator and

THEY ESTIMATE THEY KNOW AT LEAST 60 SONGS. THAT DOESN’T COUNT THE ONES THEY WOODSHED OR ARRANGEMENTS OF THEIR FAVORITE QUARTETS THAT THEY RE-CREATE AS THEY TRAVEL THE COUNTRY.

businessman, tag lover, and more.

Barnick’s fellow singers (and fans) figure he knows over a thousand tags, is self-effacing as the day is long, and that his greatest joy is standing four-square, locking and ringing a great series of chords. They also agree you will *never* see as patient a teacher.

Loos also suggests that Barnick is “the smartest singer I’ve ever been around ... he may not have the best God-given voice on the planet, but I challenge anyone to find someone who has made more of his natural abilities than Don as a singer.”

THEY’VE BEEN EVERYWHERE

Perhaps that helps explain how Last Resort can captivate audiences as diverse as they have encountered at the historic Chautauqua, NY, Theater; the Albuquerque Balloon Festival; Branson, MO; a Bahamas cruise; the Oshkosh Air Show and Lambeau Field among Wisconsin stops; Iron Mountain, MI; the Navy Pier in Chicago; Walt Disney World, where Don’s son, John, is a star entertainer at Fort Wilderness; the Air and Space



Museum in Washington D.C. (they love museums!); the Utz Potato Chip Factory in York, PA; the Massanutten Ski Resort in Virginia (it was summer); Palm Springs and Long Beach, CA, and their favorite stop, Knoebels Amusement Resort in Elysburg, PA, billed as America’s largest free-admission carnival. It’s only about 100 miles from Tom’s home.

A sample of their initial MO in Las Vegas: Mike went into a boutique in the mall at Caesar’s Palace and made an apparently befuddled appearance before the manager, claiming to have a singing telegram for a female employee. But he said the name was confused but it looked to begin with an “S.” The manager replied “We have a Sharmain and a Sally.” “Oh, could you bring them both out.” Which he did and Mike summoned the rest of the quartet waiting outside, and they proceeded to blow away the women and everyone else.

“Who sent this?” asked the lucky “recipients.” A glib Mike responded, “Oh, it was anonymous.” And the quartet pranced on to repeat the happy and harmonious scam at other shops, often picking up invitations to sing later at other places.

They might stand on a street corner and sing a song, and respond to those who gathered, “Have you heard barbershop before?” And says Tom, “Obviously, we were pretty good, so people went away impressed. And if someone in the crowd identified himself as a Barber-shopper or former singer, we always got them to sign with us and they went away really happy. And that’s what gave us our greatest joy.” ■

(Top right) At a balloon museum in Albuquerque, (bottom left) The quartet and the Statler Brothers in Staunton, VA.



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GET
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WANT A GREAT EVAL?

YOUR PREPARATION CAN ENSURE THAT HAPPENS

If you have ever competed, you might have memories of really great evals following a contest—the kind that can even take your quartet or chorus from disappointment at the result to excitement for the future. So, now that we've started to have contests again, how can you make sure they all go that well?



All photos taken by Adam Kaufman at the 2022 Far Western District Spring Prelims and Quartet Festival. (Left) Never Too Late with Music judge David Wright. (Above) Soul Purpose with Performance judge Allen Otto.

I've competed a lot, and during my candidacy period for judging I sat in on a lot of evals with different judges. While competing at a district contest, I realized something after being on the receiving end of nine great evaluations with two of my quartets. I had never experienced such consistency in evals, nor when observing as a candidate—some went well and some didn't. So what happened? This couldn't simply be due to luck.

It wasn't. Looking back, I realized my quartets' evals were successful in part because *we helped make them successful*. We put the judges in a position to succeed by going in knowing what we wanted to get out of the eval and giving them information to help their coaching reach the next level.

There isn't a ton of time sometimes between getting the results and meeting the first judge, but here are some quick thoughts on how you can prepare for more successful evals.

Before the Eval

Your ownership starts before the eval begins. Get together with your quartet, your music team, or whoever is going to be in the eval room and have a quick discussion about what you want to get out of each eval. Decide on specific questions you want to ask, what songs you want to work on, and what you want to make sure the judge understands. Get a sense of how everyone is feeling so there are no surprises from one person when you get started. Have recorders, pen and paper, or a friend to take notes at the ready.

Managing Emotions

Am I suggesting that performers have no right to be emotional after the results come out? Of course not. We compete because we're passionate about it, and when it doesn't go the way we want, that can be a tough pill to swallow. On top of that, we're often marched into evals right after results are an-

nounced, and intense emotions may be pretty fresh. So be happy, excited, sad, frustrated or confused if that's what your natural reaction is, but consider the following to help manage those emotions and still have a great eval.

1. Be emotional at the results, not at the judge. Having now met and worked with dozens of members of the judging community, I can say in complete good faith that these people want nothing more than for every performer to be successful and to find a way to be even more successful going forward. I have watched judge after judge compare scores, and watched their heart sink as they realized they were the low scorer,



Patrick Brown is a Performance judge and coach living in Toronto. He is a long-time member of the Northern Lights Chorus and is on faculty for Harmony U 2022. pat_of_brown@yahoo.com

SOME COMPETITOR DOS AND DON'TS

DO:

- ✓ **Take advantage of the new options** for evals (3 judges x 10 min, 3 judges x 20 min, 1 judge x 40 min). (See sidebar) Friday night evals only have the 3x10 or 1x40 options, and for most of those quartets, having a 40-minute session with a single judge is WAY more valuable than talking to three judges for 10 minutes each. You get a “deep dive” into critical areas, instead of rapid fire, laundry-list style comments.
- ✓ **Know what you want** out of the evals.
- ✓ **Give the judge a fair chance** to do their job
- ✓ **Give background** on the group, even if it isn't requested.
- ✓ **Be open and clear** about everything you're thinking and feeling.
- ✓ **Ask questions** to gain clarity on what the judge is telling you.
- ✓ **Record** your evals (audio or video).
- ✓ **Follow up with the judge** if you have additional questions after the eval.
- ✓ **Give feedback** to your district Contest & Judging chair about the evals, both good and not-so-good.

DON'T:

- ✗ **Indulge too much** in a hospitality room before an eval.
- ✗ **Decide to skip your evals** without letting the Contest Administrators know beforehand—before the contest, if possible. This way, they can change schedules and either judges or performers might finish evals sooner. But even if you decide last-minute to not go, tell someone so they're not wondering whether you'll show up.
- ✗ **Sulk in an eval** and decide ahead of time you're not interested in what the judge will say. If you're going to do that, you might as well not go to the eval.

“I can say in complete good faith that **THESE JUDGES WANT NOTHING MORE THAN FOR EVERY PERFORMER TO BE SUCCESSFUL** and to find a way to be even more successful going forward.”

especially if it's a significant margin. They don't want to punish anyone or hold anyone back. They are also performers themselves (judges are required to compete on a regular basis) and have experienced bad evals from both sides. They are just trying their best to do their job, and a volunteer job at that. Also, whether you feel it's justified or not, your performance led to that score, so it can't land entirely on their shoulders.

2. Tell the judge WHAT you're feeling at the start of the eval. There is nothing more awkward and counter-productive than not acknowledging an elephant in the room during an eval. While it won't necessarily make everyone comfortable, being clear with a judge that you are disappointed or angry puts it on the table so it can be dealt with directly,

and increases the chances of working through it. To be clear though, explain what you're feeling, and don't *unfairly* unload on the judge (see number 1). If you're going in hot, being clear and telling the judge that you're not angry at them specifically can make it a lot easier to move forward.

3. Tell the judge WHY you're feeling what you're feeling. Maybe someone told you your score was higher at a practice before contest, or you scored higher last time and worked really hard but your numbers dropped. Doesn't matter. Put it all out there. BUT ... put it out there as “this is what I'm feeling and this is why,” not “I'm angry at you and it's all your fault.”

4. Focus on skill building for the future. It's easy to feel like an eval is like a movie or theater review, where the judge is leveling criticism on all of your





history of the group is likely the most valuable information:

- What were your goals coming into this contest and did you achieve them?
- What rehearsal methods or coaching

approaches are you using to achieve these goals?

- What has the group been struggling to improve or figure out?
- What aspect of SNG/MUS/PER have you been working on lately?

This type of information gives a snapshot of the group they just saw on stage in this contest, and provides massive insight into what the judge experienced from the performance and why. Even if you didn't score the way you hoped, maybe you were successful in what you were working on but need to adjust slightly or add another skill to see that improvement show up on the score sheet.

hard work. This isn't what the purpose is, though. Treat your performance as a snapshot of where your group is today, and the eval is a way to identify the best skills to build on next.

By making it clear when emotions are running high, but also making it clear that those emotions are not aimed at the judge, the tip-toeing can stop and you can work together to turn things around.

Provide specifics at the start

Judges are trained to profile groups as much as possible so that they can adjust the eval to the ensemble's experience, expectations, and needs. But sometimes when judges say "tell me about the group," the information

they get back is limited, unspecific, or simply not helpful. The basic information is what most people easily provide, and it is definitely valuable:

- years together
- years in barbershop
- recent contest results
- any new/recent member changes
- age of songs and whether you plan to keep them going forward

As soon as I explained to a judge that my mixed quartet had only a handful of practices under its belt and that the two women in our quartet were experienced harmony singers but new to barbershop, you could immediately see the judges' eval plan come into focus and they were able to get right to work.

Most groups don't give information beyond the basics. But the *recent*

Look to the future

Evals are about getting better for future audiences and future contests; whether you are happy or upset with the result, chances are you are going to compete again. Give some thought to how you want the next contest to turn out. Tell the judge what you want to see the next time and find out what you need to do to get it. I often like to go into an eval with this one: "I'm not interested in small adjustments to this song or that song. I want to know how to make a big jump in score" (i.e. 5+ points).

You can include individual goals as well—maybe the lead wants to become more expressive or the baritone wants to understand his role in the quartet better.

My men's quartet went into one

"We put the judges in a position to succeed by **GOING IN KNOWING WHAT WE WANTED TO GET OUT OF THE EVAL** and giving them information to help their coaching reach the next level."

Shift your thinking from “evals are the judge’s job” to **“LET’S WORK TOGETHER TO MAKE THIS SUCCESSFUL.”**

contest’s evals happy, saying we achieved our goals to clean up our sound and lock up all of our chords consistently. We explained that we wanted to become an A-level quartet instead of a B+ quartet. Every category had an understanding of why we were successful in certain areas and not others, and had clear instructions for us to get where we wanted to go.

Will every eval you have from here on out be amazing if you do all of these things? No. But if we shift our thinking from “evals are the judge’s job” to “let’s work together to make this successful,” your odds of success and your hit rate over time will go way up. ■



Team Harmony with Performance judge Shawn Mondragon



Gang Busters with Singing judge James Estes



Never Too Late with Singing judge Steve Scott

HOW TO CHOOSE THE RIGHT FORMAT FOR YOUR POST-CONTEST EVAL

Patrick mentions various eval types and it is worth explaining these a little further. For years, each group would see one judge from each category for 20 minutes each, assigned randomly. This was great, but we realized we could offer more types of evals to better suit the needs of each group and even let them request specific judges to work with. We tested this in a few districts in the Fall of 2018 and we rolled it out in all districts one year later. Then, of course, the pandemic shut contests down before these options became fully understood. So let us explain these options to help you be better informed in choosing the best eval type for your group in addition to all the other great suggestions that Patrick makes.

Three judges for 20 minutes each. This is what exclusively we had for years. It provides just enough time for the judge to talk about their category, understand your needs, and provide a little coaching. This is especially useful for higher-level groups that might be advancing to another competition.

One judge for 40 minutes. This is new and there are some misconceptions. The judge is not

expected to provide feedback from all the categories (there simply isn’t time to gather that) but the judge is also not expected to address only things in their category. It is as if you have hired this judge to coach you and you simply ask them to help you be better at barbershop. For most groups, this is the best fit. Once you remove the time to change rooms, and three different judges determining your needs, you will get just as much (or more) coaching time and it will be at a deeper level. And many higher level groups enjoy the option of spending 40 minutes with a particular judge from whom they’d like to receive coaching.

Three judges for 10 minutes each. This is also new, but it looks like the traditional 3x20 so it seems there are many groups opting for this because they believe they are better served by hearing from each category. This option does not provide time for any coaching and really is only intended for very specific circumstances:

- You won’t have enough of your group there to sing. If it is just the music team of the chorus or only one or two members of the quartet, a longer coaching eval doesn’t make sense and

this would be a good fit.

- You already have a coaching team that you trust and just want to get some concise, verbal feedback that you can take back to them. These tend to be our highest-level groups.
- You sang in the contest for fun and want to get to the hospitality rooms as quickly as possible but you’re interested in receiving a little bit of feedback.

In all other situations, you’d really be best served by one of the other options; if no 3x20s are offered (for example, for the eliminated quartets on Friday evening), the 1x40 may be a much more beneficial session for you.



Steve Armstrong is the BHS Chair of Contest & Judging and a long-time Music judge. He is a gold medal-winning director for Toronto Northern Lights chorus. steve@armstrongconsulting.ca

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Adding some new ideas into the mix

America's smallest state hosts a big, new chorus that works hard to ensure that singing barbershop with mixed voices is the least interesting part of chapter life

How did Voices United come about? What were the first conversations?

CHAD When the Society opened up membership to everyone in 2018, Elyssa was assistant director of a local Sweet Adelines chorus and I was assistant director for the BHS Providence Chapter men's chorus. We both knew a lot of singers who were curious about mixed barbershop. We all got together for just six rehearsals and two songs to see if we could work on something interesting.

ELYSSA This was a test balloon to perform a couple of songs on a joint show between our two choruses. We had 37 at our first rehearsal. It was people who were really excited about mixed barbershop—many were couples, or mom and son, dad and daughter, brother and sister or whatever. It took on a life of its own pretty quickly. After the performance, we polled people to see whether they wanted to keep doing it and got resounding yeses.

CHAD Some of the singers had been out of barbershop for a little while and saw it as an opportunity to try out something that was low commitment.

Is it still a low-commitment group?

ELYSSA We meet twice a month-ish on Sunday evenings, plus members learn our music in their own homes. Some wish we sang more often.

CHAD It's also a September-to-June season, and at the beginning you know 90% to 95% of the dates you'll be committing to for rehearsals, retreats, and shows. We've also been getting new gigs, which adds an asterisk to the calendar.

How have you attracted so many people to your chorus?

CAROLÉ I was an original member, and what really worked for me was the weekend rehearsal time and that we have a very open culture of acceptance. I was a real barbershop snob, but the music choices have

been outstanding, and our directors are educators who keep things fun and make us sound good. The chorus members have a real belief in each other and a trust, and there is a strong social part to this adventure.

CHAD We attract people by putting energy into the experience of the chorus singer. If people are having fun in rehearsal, switching up in ways that feel right, there is respect and trust from leadership and it feels like we've accomplished something at the end of the night, I think those are the things that make people want to invite their friends.

KATIE It was such a welcoming



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environment. I've sung in choirs in a variety of settings for 20-some-odd years. I've learned more about singing in the three years I've been in barbershop than in those 20 years.

CAROLÉ I've been a widow for a long time, and there was a lot of isolation that went with that in my era. And all of a sudden, I'm in a group where none of that matters. Walking into this group, the minute you walk in the door it is comfortable.

CHAD I often think, "How can we make being a mixed chorus the least interesting part of who we are?" Every BHS chapter has its own culture, sound, and stories that may have little to do with being a single-gender organization. The things that make us special and unique are so much bigger than being a mixed chorus.

Did you start out with a mission statement?

CAROLÉ When we first heard the phrase "Every voice matters," it really summed up what we all were feeling.

KATIE We survey our members a lot—after every rehearsal, in fact. In some form we're trying to learn, "How would you describe Voices United to a friend?" Conversations on our core values were based upon how our core members were perceiving us. We'll look to revise it, if necessary, every couple of years or so just to make sure that what we're doing is still in line with what we say we're doing.

CHAD We want to be a place where anyone is welcome, intentionally focused on learning and treating each other with respect and with kindness. Those are an absolute baseline to build an artistic community where people can be vulnerable with each other. There's a constant reevaluation.

KATIE Yeah, we trust our members to keep leadership honest, and vice-versa.

That can be a big change in mindset

"ONE THING THAT ATTRACTS PEOPLE IS THAT WE TRY NEW THINGS. WE JUST LIKE ASKING, 'WHAT'S A GOOD VERSION OF WHAT BARBERSHOP GROUPS DO, BUT IN A WAY THAT WE HAVEN'T SEEN BEFORE?'"

for people who are used to leading employees. Chorus members are volunteers, and they can and will walk if they don't like your leadership style or if accountability runs in only one direction.

CHAD It's a tough dance. In conductor's school, they teach you that everything is your fault. If something's not working, it's because you've got to make an adjustment. Sometimes, it's because I dropped the ball. I need to be able to say, "I made a mistake," and to have a culture where we can all say that with no shame attached.

KATIE That's the living portion of Every Voice Matters.

Tell us about the current composition of your group.

ELYSSA We have a few parent-child pairs, plus aunts or uncles with nieces and nephews, several married couples. We have 65 on the roster right now. At least a third are new to barbershop, including our president and many on our board. We now



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CAROLÉ MENSING is a VP of Voices United who works as a nurse in diabetes education. A 42-year Sweet Adeline, 20+ year Harmony, Inc. member, and 11-year member of the Barbershop Harmony Society, she is active quartet performance coach. carole@carolemensing.com

ELYSSA HURLEY is a music educator based in Providence, RI, where she teaches choir to grades six through eight and co-directs the Voices United Mixed Chorus. In her free time she enjoys reading, running, and community theater. hurleyelyssa10@gmail.com

KATIE ROSE is president of Voices United, and has worked for years in project management and group facilitation. After decades of instrumental and vocal musical experience, she discovered barbershop harmony and Voices United three years ago. katiemayerose@gmail.com

have a lot of dual members of other area choruses. We try really hard to keep good relationships with those choruses, and it helps that we're all offering something that's very different from one another.

The chapter seems to have above-par marketing prowess. Is that a big part of your chapter growth?

KATIE Every member is a part of marketing because we ask everybody to talk to their friends. One of the reasons we request so much feedback is because we want to make sure the word of mouth is about having a positive experience with Voices United.

CHAD We got a great start due to one of our members, Amanda Pitts, who is a professional writer and newscaster, and who also takes pictures and does web development. Our new Marketing VP is fresh out of college and very good. But it isn't just about looking good on Facebook. I know I'm not the only one who has done a lot of individual emails or phone calls saying, "Hey, I know you've said no to me the last three times, but we're really having a great time and I think you would really enjoy it." And sometimes that person says, "You know what? Things have opened up and the time is right."

How is being in a mixed chorus the same or different from traditional chapters?

CHAD In some ways our goals are the same as anyone else's. The big challenge is that the history of barbershop is not built for us. A Polecat book for mixed quartets doesn't exist yet. Mixed arrangements are very limited, so we often have to commission new arrangements, and the barbershop world is still figuring out how mixed arrangements should be voiced.

Are some of your sections more mixed than others?

ELYSSA We have had people of all



genders in all four sections.

CHAD A singer might have an identity as a baritone, but in our group, they might have to take some lumps to be happy singing it. We try to keep people where they're happiest. Sometimes that singer might not have the low end, but dang it if they want to sing bass, just let 'em sing bass.

How exclusive are your auditions?

KATIE In our mission statement, the fourth or fifth word is "high quality," so it's a challenge to help everyone be their best self without sacrificing quality. But again, every voice matters.

"WHAT REALLY WORKED FOR ME WAS THE WEEKEND REHEARSAL TIME AND THAT WE HAVE A VERY OPEN CULTURE OF ACCEPTANCE. THE CHORUS MEMBERS HAVE A REAL BELIEF IN EACH OTHER AND A TRUST."

The Voices United Mixed Chorus was scheduled to appear in the International Chorus and Quartet Festival in Charlotte this July, as well as perform as mic tester for the International Chorus Contest.

CHAD Sometimes we make sacrifices in what will get our best sound because we are trying to love an individual. Like, what does our attendance policy look like for those who want to be included but who have missed a rehearsal or two and now are completely out of the loop? Do we say you can't come to contest even if we may lose you in the long term? Holding those things in tension is part of what it is to be an artist with integrity.

What do you say to those who prefer a single-gender chapter experience?

ELYSSA It comes down to what people are looking for. I think it's maybe less common for men to have a space to hang out with other men, and a single-gender chorus may be where they find that space. Others are looking for what we have.

CHAD There's room for all kinds of chapters. The single-gender format

can be valuable for a lot of people. For example, a lot of men in the states are socialized to not be vulnerable; women can also experience that in different ways. So I love that when I'm coaching a men's chorus, I can help some men who might not be able to take down those walls in a mixed setting to do that in an all-male setting—in healthy ways that I think are cathartic for them.

What can you tell us about mixing men's and women's voices?

CHAD It's pretty similar to single-gender. My choral philosophy is that we achieve blend by achieving individual vocal freedom, and that's true in any kind of ensemble. When things aren't clicking, it's usually because of something like tongue tension and not because of gender.

CAROLÉ When we're voice-placed, it's done in a group. It's about how the voices match or don't match or where you fit within your pod of people that sing your voice part. It's not at all gender-related. It feels comfortable.

ELYSSA Pretty soon after our very first experience with directing mixed barbershop, Chad and I both went to Harmony University. All week, they keep saying that good singing is good singing. We definitely

"WE SURVEY OUR MEMBERS A LOT—AFTER EVERY REHEARSAL, IN FACT. IN SOME FORM WE'RE TRYING TO LEARN, 'HOW WOULD YOU DESCRIBE VOICES UNITED TO A FRIEND?'"

live by that in our group.

KATIE One of our guiding principles is active inclusion. If it makes you uncomfortable to organize sections without regard to gender, it's probably not going to be the right culture fit for you anyway.

CHAD But if you are open to mixed barbershop, maybe you are open to other less traditional things that are also a great fit for our chorus.

What did y'all do during the pandemic until you got back together to prep for the 2021 NED fall contest?

CHAD In March and April 2020, we did some online rehearsals, and then we dressed up on Zoom for a mock show to put the season to bed. Over that summer, we decided that practicing on Zoom would not help

us achieve our goals. Instead, there were a lot of small breakout rooms: an education series, sight-singing instruction. And then in spring 2021, we learned one song for a virtual choir.

ELYSSA We also had small clubs like ukulele, arranging, or crafting for people who just wanted to be with other people.

If you want having mixed voices to be the least interesting aspect of the group, what are some of the more interesting things you're trying?

KATIE It's the way we're out there in the community and pushing ourselves past traditional barbershop boundaries. Our end-of-season concert is on June 11, and it's an Outdoor Culture Festival with a bunch of other community groups, including a professional salsa group, a jazz combo, and a non-barbershop vocal group. It's really just a celebration of the talent that's in our community.

CHAD One thing that attracts people is that we try new things—not throwing shade at anybody who's doing a great version of the old ways. We just like asking, "What's a good version of what barbershop groups do, but in a way that we haven't seen before?" I love a traditional barbershop show, but our first chapter show in 2019 was



With a strong emphasis on the singer experience, the chapter puts a lot of energy into ensuring that each meeting/chorus rehearsal is filled with variety, changes in pace, and an uplifting atmosphere. During the pandemic, chapter members connected via musical and non-musical break-out groups, including a craft club and book club (below).



great, too. It was a bit potlucky and people sat at round tables and there was a cash bar. We featured a Broadway-style soloist and our headliners were mixed quartets. We're not trying to make everybody exactly like us. We're just trying to do things in a way that feels right to us.

What advice would you give to anybody who is thinking of forming a group like yours?

CHAD Our philosophy is people first. You can't make great music without people who are engaged and who feel appreciated and who feel respected.

KATIE We definitely don't have everything figured out. We've loved being able to learn from other groups and we love to pass that forward. So if anybody's interested, they're welcome to come to our rehearsals, check us out, and talk to any of us.

ELYSSA It's a ride that I'm really grateful that I've been a part of with people I love getting to hang out with and grow with. I've learned so much, and I'm so excited to see what I will continue to learn and how we will continue to grow as a group. ■



From page 11

Tired of the Winter Blahs each year?

Why not come visit sunny, warm Naples, Florida

And while you are here, check out the Paradise Coastmen Barbershop Chorus!

Directed by Mike Slamka, Lead of 2009 champs Crossroads

paradisecoastmen.org

Signature's elite place in BHS history

Signature ends its reign as our first-ever champion to hold the trophy for three years; but they are first ever in another area as well

Mike Sisk has collected a lot of firsts in the BHS contest world into a story called "Signature, the Thread of the Cloth." As **Signature**, the 2019 International Quartet Champion (finally) relinquishes the trophy to another worthy competitor, it's worth noting that quartet's place among BHS champions involves both its inclusion on some elite lists, as well adding its



own first among the 81 past international champions. While there isn't room in this issue to include some of the individual accomplishments of past gold medalists, see Signature's

inclusion on two elite lists before making two part changes ahead of its international championship!

– Mike Sisk

clarionstate76@comcast.net

QUARTETS THAT LEAPT FROM EITHER QUARTERFINALIST OR SEMIFINALIST TO MEDALIST IN ONE YEAR

Quartet	Semis	Medalist
Doctors of Harmony	1944 (42)	1945 (5)
Lamplighters	1944 (45)	1945 (4)
Westinghouse Quartet	1946 (31)	1947 (5)
Mid States Four	1946 (23)	1947 (3)
Cleff Dwellers	1947 (11)	1948 (3)
Four Chorders	1949 (18)	1950 (2)
Keystone Quads	1950 (19)	1951 (2)
San Diego Serenaders	1951 (13)	1952 (4)
Sing Copates	1952 (19)	1953 (3)
Four Hearsemen	1952 (17)	1954 (2)
Orphans	1952 (30)	1954 (1st)
Lytle Brothers	1953 (11)	1954 (4)
Confederates	1954 (31)	1955 (2)
Easternaires	1955 (12)	1956 (5)
Playtonics	1955 (16)	1956 (2)
Evans Quartet	1957 (18)	1958 (5)
Western Continentals	1966 (21)	1967 (2)
Regents	1971 (31)	1972 (3)
Rural Route Four	1984 (11)	1985 (5)
Chiefs of Staff	1985 (12)	1986 (5)
Bank Street	1987 (21)	1988 (4)
Acoustix	1989 (14)	1990 (1)
Nightlife	1992 (11)	1993 (4)
Four Voices	2000 (13)	2001 (3)
OC Times	2004 (18)	2005 (5)
Ringmasters	2008 (17)	2009 (4)
Lemon Squeezy	2013 (14)	2014 (5)
Signature	2015 (17)	2016 (4)

DOUBLE SILVER MEDALIST QUARTETS

After winning two consecutive silver medals in 2017 & 2018, Signature entered into another elite historic group: the only 12 quartets to win two silver medals. In 2019, they became only the sixth of this group to win gold. But in addition to being the only quartet to appear in all three elite columns, but hold a singular accomplishment in the third column as well.

2X Silvers	Years	Gold
KC Serenaders/ Lions Club	1946-47	N/A
Cleff Dwellers	1949-50	N/A
Four Rascals	1965-66	N/A
Sundowners	1970-71	N/A
139th St Quartet	1977-90	N/A
Second Edition	1987-88	1989
Yesteryear	1995-96	1997
Michigan Jake	1998-00	2001
Uptown Sound	2001-02	N/A
Old School	2009-10	2011
Forefront	2014-15	2016
Signature	2017-18	2019

READ THE FULL ARTICLE

ONLINE To revel in Mike's much longer full "inside baseball" story, go to barbershop.org/harmonizer.



QUARTETS TO MAKE A PART CHANGE THE YEAR BEFORE WINNING GOLD

1939 4th place **Flat Foot Four** changed baris from Granville Scanland to Red Elliot and became 1940 champion.

1942 6th place **Four Harmonizers** changed baris from Ed Young to Huck Sinclair and became 1943 champion.

1949 6th place **Buffalo Bills** changed bari Hershel Smith to Dick Grapes and became 1950 champion.

1952 30th place **Orphans** changed baris from Mr. Harris with Pete Tyree and became 1954 champion.

1968 2nd place silver **Mark IV** changed bass C.O. Crawford to Mo Rector and became 1969 Champion.

1976 7th place **Most Happy Fellows** changed bari Bob Jones to Jack Lyon and became 1977 Champion.

1986 2nd place **Interstate Rivals** changed bari Geoff Mucha to Paul Gilman and became 1987 Champion.

1989 14th place **Class Of the 80's** changed leads from Dan Bell to Rick Middaugh. They would also change their name to **Acoustix** and became 1990 Champion.

2018 2nd place **Signature** made two part changes. When bari Matt Clancy stepped down, tenor Will Rodriguez switched to bari and Paul Saca (previously of **Throwback**) took over at tenor and they became the 2019 International Champion. ■

SUMMER TIME

Ladies Racerback Tank \$15

Ladies Ponytail Cap \$20

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Charlotte Tee \$25

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DIRECTORS WANTED

Need a director? First 50 words are free for BHS chapters. marketing@barbershop.org. See the most current postings at barbershop.org/directorsearch.

The **Mesa, AZ Chapter** is seeking a new director. We are an all-male chorus with an enthusiastic program of singing in the community, 2018 FWD Plateau A Chorus Champion and Chapter of the Year, and 2019 Most Improved Chorus at the Arizona Division FWD contest. Contact Greg Grace at gregorybgrace@gmail.com.

River Blenders Chorus in St. Louis MO is seeking a dynamic & visionary Director to lead their Internationally competitive Sweet Adeline Chorus of 70+ members. If you are someone

who has experience in a cappella singing, understands the barbershop style and can inspire connections within chorus and community, email your interest to Directorsearch@riverblenders.org. www.riverblenders.org

The Stone Mountain Chorus, BHS Greater Atlanta Chapter is looking for a full time director to lead weekly rehearsals and prepare the Chorus for fall and spring shows, other public performances, and contests. Requirements include conducting skills, knowledge of

proper vocal technique and music theory, and ability to motivate and inspire chorus members to improve in singing and performance. The director has input on matters of music selection, arrangement, and stage presence. Compensation offered. Contact Lynn Trapp at ltrap1950@yahoo.com.

Risers for sale

Wenger risers: 11 sections; 4 steps with backs. Good condition. Price is negotiable. Contact: Zinalemke@gmail.com

CHAPTER ETERNAL

Members reported as deceased between March 15 and May 15, 2022. Send updates to membership@barbershop.org

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Donald Bobo
Muncie, IN
Richard Holderman
Columbia City, IN

CAROLINAS

David Grove
Greensboro, NC
Fred Klena
Wilmington, NC
William Wilson
Asheville, NC

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Grover Hartsuch
Davenport, IA
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St. Charles, MO
Boyd Ostrem
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Jim Pierce
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Robert Sharp
Frank Thorne
Michael Short
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Beatrice, NE

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Michael Walsh
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John Vincent
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NO DISTRICT OR CHAPTER

(Reported as deceased
May 15, 2021–May 15,
2022)
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Evie Caldwell
Susumu Kunito
Harlan Mellem
Sue Pippel
Ray Rosenbaum
Gerald Tiemann
Joel Trent
William Wilson



Steve Plumb
Popular performance coach with high influence in the Contest & Judging community, including service as C&J Chair from 1998-2001



Lani (Dieter) Batke
Long-tenured Harmony Hall Kenosha employee

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* The Society considers Harmony Foundation to be a Society Subsidiary, but due to current litigation, the Harmony Foundation will be listed as a Friend in Harmony until litigation is complete. For more information, please visit barbershop.org/news/key-issues.

The Harmonizer

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I'm Alone

Well-known arranger and composer Steve Delehanty has been singing barbershop since 1964, when he joined the **Westchester (N.Y.) Chapter**, of which he is still a member. A judge since 1987, first in the Arrangement category and now in Music, Steve is a retired human resources executive.

From 1972-96, Steve sang tenor in the **Note-Wits**, a popular show quartet that specialized in comedy. Needless to say, much of the group's material came from Steve's fertile (fevered?) brain.

His **Westchesteraires** quartet appeared six times on *The Late Show with David Letterman*. More recently they have sung on *The View* and *The Late Show with Stephen Colbert*.



This haunting tag comes from the song "I'm Alone," written by Steve back in 1975 and performed in contest by his chorus, the **Westchester Chordsmen**. The first-inversion chords—meaning the bass is on the third—that are sprinkled throughout help to create a melancholy, vulnerable feeling.

Leads, Steve has built in a nice spot for you to breathe at the end of measure 6. But if you suffer from Tim Waurick syndrome—defined as the ability to hold a note for days at a time—feel free to stay on the last "me" till the end, omitting the words in 7-8.

Steve, who lives in the Bronx with his lovely wife, Connie, will soon be offering "I'm Alone" as a free download on the BHS website. So if you want to touch the sad spot in your audiences' hearts and maybe do a little healing, give this song a look and a listen. ■

I'm Alone

TTBB voicing Steve Delehanty (1975)

Tenor Lead

Bari Bass

And to - mor - row seems lone - ly to me. to

Now my dream has to be just a sad mem - o - ry.

SSAA voicing Steve Delehanty (1975)

Tenor Lead

Bari Bass

And to - mor - row seems lone - ly to me. to

Now my dream has to be just a sad mem - o - ry.

SATB voicing Steve Delehanty (1975)

Tenor Lead

Bari Bass

And to - mor - row seems lone - ly to me. to

Now my dream has to be just a sad mem - o - ry.

Unable to attend HU Loyola?

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November 6 – 12, 2022

What is VHU?

A week-long virtual education event for students from all around the world. All **classes will be taught live** by the best faculty in barbershop, and will be available for delayed viewing.

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Registration will be all-inclusive and includes access to ALL sessions live with delayed viewing until January 1, 2023.

What will be offered at VHU?

- **Core Classes** - Week-long classes with topics on: Vocal Techniques, Performance, Arranging and Theory, Leadership, and more!
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- **General Sessions** - Exclusive access to all the morning general sessions AND the open and closing sessions presented at Harmony University 2022!
- **Shows** - Watch the Saturday night show presented at Harmony University 2022!



“I have wanted to attend HU for years. VHU 2021 made it possible for me to receive quality education for a fraction of the cost of attending in person. **The courses were amazing, the instructors prepared and engaging.** This was such an awesome opportunity.”

FOR MORE INFO VISIT **BARBERSHOP.ORG/VHU**



Support the Step Up Campaign

A group of BHS friends and donors have stepped up and committed to increase their 2022 donation over their 2021 gift.

They are pooling their increase to offer a matching gift challenge to every new dollar raised in 2022.

With your help, we can "step up" and provide new levels of financial support for the impactful BHS programs you love.

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