



MID-ATLANTIC

Volume 44, Issue 2

Spring 2013

A BULLETIN FOR EVERY BARBERSHOPPER IN THE MID-ATLANTIC DISTRICT



Qualifiers for 2013 International Quartet Contest

LEFT, DA CAPO (Ryan Griffith, Anthony Colosimo, Wayne Adams, and Joe Sawyer) and BELOW, 'ROUND MIDNIGHT (T.J. Carollo, Jeff Glemboski, Wayne Grimmer and Larry Bomback) both qualified at the Mid-Atlantic District International Quartet Preliminary Competition in Parsippany, N.J. March 15-16 to represent the District at the International Quartet Competition in Toronto this July.

UP ALL NIGHT also qualified out of district. More may be added at a later time by the BHS.

Congratulations, gentlemen!



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- ... AND MUCH, MUCH MORE!

NEW THIS YEAR! The HCE Chorus

SEE PAGES 4-5 FOR INFO AND TO REGISTER

‘Where do I sign?’

Pay it forward to honor *YOUR* unsung hero

“Do you like to sing?” **Joe La Barge** asked **Roger Tarpy** forty years ago in the Bucknell University faculty lounge.

The newly-arrived head of the Psychology Department gazed with some astonishment at the Religion professor and responded, “Well, I used to . . .”

And thus started a story familiar to all barbershoppers. Joe took Roger to the next meeting of the Lewisburg Chapter and, Roger says, “Half way through the first song – it might even have been The Old Songs – I was hooked.”

“Where do I sign?” he asked Joe, adding a ripple to the ever-expanding circle of encouragement – and joy – that is the soul of this hobby.

Roger went on to sing with several quartets, among them New Vintage which sang for many years to popular acclaim. He credits the quartet’s activity with introducing scores of men to barbershop music.

“We’d be singing in the local mall,” Roger says, “and a wife would elbow her husband in the ribs and say, ‘you could do that . . . you need a hobby . . . go check these guys out’ . . . and the next week there’d be another guy on the risers.”

So Joe’s invitation to Roger got played forward to many other men.

“If this kind of thing didn’t happen routinely,” explains Roger, “we would be nothing.”

Joe wasn’t particularly well-known outside of his chapter. He was one of the unsung heroes, a humble man who could be counted on to do what needed doing. Every summer he packed up the family for a road trip from Pennsylvania to the International Convention and his extended family in Arizona. If the convention happened to be on the way to Arizona, well and good. If not, the road trip just lengthened.

“He loved the art form and had endless enthusiasm for the hobby,” says Roger. “He generously gave of his time and energy. Most Men of Note are unsung heroes in just this way; they are the true backbone of the Barbershop Harmony Society.”

‘Most Men of Note are unsung heroes in just this way; they are the true backbone of the Barbershop Harmony Society.’

— *Roger Tarpy*



To honor Joe La Barge, Roger has issued the Tarpy Tribute Challenge. “I noticed that other Districts in the Society were having big jumps in membership in the Harmony Foundation President’s Council,” says Roger, “and I thought, ‘Mid-Atlantic should be at the forefront of this activity.’”

“Then it came to me. By issuing the challenge I could honor Joe and give other men the opportunity to honor their Men of Note. At the same time, we would be paying forward our own original invitations. Through the Harmony Foundation we would indirectly become Men of Note for dozens of young people who will come to know, love and carry on this art form and hobby.”

HOW THE TARPY TRIBUTE CHALLENGE WORKS

- Sign up with the Harmony Foundation to contribute \$1,000 to honor the man who introduced you to Barbershop Harmony. This can be in a lump sum or in monthly installments. It can even be deducted automatically from your checking account.
- If 25 new President’s Council members are enrolled before the District Competition in October, Roger will contribute a matching amount — \$25,000 — to the Harmony Foundation.
- Your name will be inscribed on the Wall of Honor displayed at the International Mid-Winter and Summer Conventions.

— *by Roxanne Powell, M-AD Editor*

UPDATE: Sean informs us we’re over half-way to meeting this challenge. Wouldn’t it be wonderful if we could announce the names of 25 honorees at Harmony College East in June?

Thank you for your constant support & encouragement, my friends - I look forward to seeing you at the divisional conventions later this spring!

Sean

Sean Devine, Director of Development
Mid-Atlantic District Representative

Member ID# _____

Name on account _____

Home # (____) _____ Cell # (____) _____

In Honor of _____

I’d like to make monthly gifts of:
(____ \$10 ____ \$30 ____ \$50 ____ \$84 ____ other: \$____)

I’d like to make a one-time gift of \$ _____

I’ll make my gift using a credit or debit card:
Card # _____

Expiration Date ____ / ____ CVS# _____

Please automatically deduct my monthly gifts from my checking account:

Bank: _____

Routing # _____ Acct # _____

Donor Choice:
Please distribute ____% of my gift to my district:

Please distribute ____% of my gift to my chapter:

Up to 30% of each gift can be allocated directly to a specific Barbershop Harmony Society chapter and/or district.

Questions? Contact Sean Devine:
toll free: 866.706.8021 ext. 3048
direct: 615.523.3048
cell: 714.271.4506
fax: 615.523.3094
website: www.harmonyfoundation.org
email: sdevine@harmonyfoundation.org

DOUBLE DOWN



Southern/Western Divisions
April 26-27, Reston, Va.

Combined Southern/Western Division Convention
April 26-27, 2013
Hyatt Regency Reston Town Center
1800 Presidents Street,
Reston, Virginia 20190

All the information regarding the hotels and reservations are on the District website at
www.midatlanticdistrict.com
www.mad-registrations.org/

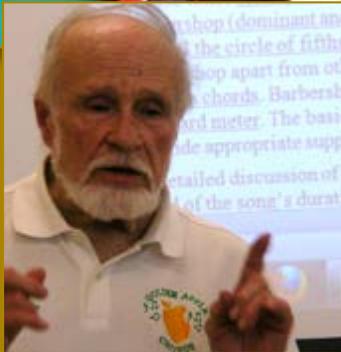
Combined Northern/Atlantic Division Convention
May 31 – June 1, 2013
Crowne Plaza Hotel
2349 West Marlton Pike
Cherry Hill, N.J. 08002

Northern/Atlantic Divisions
May 31-June 1, Cherry Hill, N.J.



Double the pleasure, Double the fun at two Double Division Conventions!

LOOKING BACK: HARMONY COLLEGE EAST 2012 — JOIN US FOR 2013!



SCHOOL DAYS!

Dean Ron Knickerbocker and his faculty outdid themselves last year in organizing the 2012 Harmony College East — Ron's swan song as dean of the institution. The long weekend at Salisbury State University was packed tight with a plethora of music, performance and barbershop craft classes enjoyed by all levels of singers from the neophyte who responded, "I started barbershopping two weeks ago," to 60-year plus Society member and all-round BBS guru Bob Wachter. Like all good colleges, there was much more to the experience than class work: world-class coaching for quartets of all ages and experience, two great shows, a surfeit of food -- with ice cream being the big draw -- tag singing/woodshedding/pick-up-quartet/gang harmonizing in the quad 'til dawn -- and even a fire drill in the women's dorm at 5:30 a.m. Join us THIS year, JUNE 13-16, in SALISBURY, Md. for an even more exciting time!

How It All Began: SPEBSQSA "The Barbershop Harmony Society"

By Grady Kerr – Barbershop Harmony Society Historian

As your president and as a barbershopper to the core (like you!), I feel the following terrific piece by our Society Historian, Grady Kerr, commemorating our founding 75 years ago, is well worth your time to read and enjoy. If you and your chapter are following (or starting to follow) the "True North Guiding Principles" I talked about in the last issue, keep it up! I'll "check in" with you on your progress in our next issue."

It All Started with 26 Men on a Roof — Bill Colosimo, M-AD President

Some say it was an accident, some say it was fate. Either way (or perhaps both) the move-ment we now enjoy as the Barbershop Harmony Society (aka. Society for The Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA)) can be credited to a meeting in Tulsa organized by **Owen Clifton Cash on April 11, 1938**. Cash was really only interested in getting a few guys together to sing. There was no grand plan, no grand scheme. He and acquaintance Rupert Hall had a chance meeting in Kansas City several weeks before and discussed forming a Song Fest. On his return to Tulsa, Cash drafted an invitation and mailed it to the 14 singers he knew might show up and encouraged them to bring guests. The invitation read:

Gentlemen,
In this age of dictators and government control of everything, about the only privilege guaranteed by the Bill of Rights not in some way supervised and directed, is the art of Barber Shop Quartet singing. Without doubt we still have the right of "peaceable assembly" which I am advised by competent legal authority includes quartet singing. The writers of this letter have for a long time thought that something should be done to encourage the enjoyment of this last remaining source of human liberty. Therefore, we have decided to hold a songfest on the Roof Garden of the Tulsa Club on Monday, April 11, at 6:30 p. m. A Dutch lunch will be served. After several months of research and investigation, we are convinced that your record warrants our tendering you the honor of joining this group. We sincerely trust you will not fail us.

As evidence of the work that your Committee has done in this connection, we enclose a compilation of most of the good old fashioned Barber Shop Quartet songs which we trust you will look over and familiarize yourself with.

Bring this list with you. The purpose is to start right in at the first, sing every song, in numerical order, plow right down the middle, and let the chips fall where they will. What could be sweeter than ten or twelve perfectly synchronized male voices singing "Dear Old Girl!" Just thinking about it brought back to your Committee fond memories of a moonlight night, a hay ride and the soft young blonde visitor from Kansas City we dated on that occasion years ago. Do not forget the date, and make every effort to be present, telephone us if convenient. We will have a private room and so will not be embarrassed by the curiosity of the vulgar public. You may bring a fellow singer if you desire.

Harmoniously yours,
Rupert Hall, Royal Keeper of the Minor Keys
O. C. Cash, Third Assistant Temporary Vice Chairman

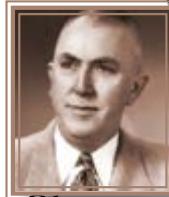
The Tulsa Club was a high class place and popular destination for special dinners, weddings and meetings. Special accommodations were made for the exclusive members, mostly rich Tulsa Oil men. Rupe was a member and arranged for the location. The management decided to place the "singers" on the roof (in open air - under the stars) so as to not disturb the clientele.

Although closed for years and under threat of demolition, the 11-story Tulsa Club building still exists in downtown Tulsa, Oklahoma and is located on the northwest corner of 5th and Cincinnati. Built in 1923, it's across the street (due north) from the Stanolind Oil Building where Cash worked.

It was a fine, warm spring day. OC Cash, Rupert Hall, Donnie O'Donovan, Elmer Lawyer and "Puny" Blevens were the first to arrive. Rupe went off to arrange for the food leaving the other four to ask, "What Are We Waiting For?" They decided to try to woodshed the song "Down Mobile".

Cash states that he had invited 14 men and 26 "crashed the party". They sang and harmonized to some old songs for several hours with several breaking off into quartets as well. Apparently some Tulsa club members on the floors below complained of the "noise" so the next week, April 18, they met at the Hotel Tulsa (3rd and Cincinnati). 70 men showed up at this second meeting showing there was interest in this idea and maybe an early indication of the future growth.

By the end of May, the newly formed group began meeting at the Alvin Plaza Ho-tel (7th and Main) and hosting 75 to 150 men each week. What would later be known as the Tulsa #1



Chapter, would continue to meet at the Alvin for 37 years. So, when you harmonize this week, ring a four part chord in tribute to these 26 close harmony lovers.

1938 Was A Very Good Year

How it All Began

The family unit was still very musical in the late 1930s with pianos in most homes and sing-ing (harmonizing), still a popular pastime. Many could still remember, first hand, enjoying the old vaudeville quartets and the professionals such as the Peerless Quartet from the turn of the century.

The love of close harmony existed even though it was no longer the most popular music of the day. In 1938 men harmonizing together had not completely died out but it was becoming rarer and certainly much less popular than 30 years before.

There were actually several different groups throughout the country who gathered and sang close harmony for pleasure. The Tulsans, a large city-wide classical and glee club chorus, was a popular outlet of the day. Many new Tulsa barbershoppers would come from this group. The movement we now enjoy as the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (S.P.E.B.S.Q.S.A. Inc.) can be credited to a meeting in Tulsa organized by Owen Clifton Cash.

Cash was really only interested in getting a few guys together to sing. There was no grand plan, no grand scheme. He and acquaintance Rupert Hall had met in Kansas City by chance and discussed forming a group. On his return, Cash drafted an invitation and mailed it to the 14 singers they knew might show up and encouraged them to bring guests.

The Song Fest

The date was set for Monday, April 11 at 6:30 p.m. Hall, a member of the opulent, rich oil men's Tulsa

HISTORY, continued on next page



Location of First Meeting, April 11, 1938 – Roof Garden – Tulsa Club

HISTORY, continued from previous page

Club, had arranged for the meeting to be held on the Roof Garden (up on the roof - in open air - under the stars). The Tulsa Club still exists and is located on the northwest corner of 5th and Cincinnati. Built in 1923, it stands 11 stories tall. It's across the street (due north) from the Stanolind Oil Building where Cash worked. Closed for many years, it has escaped demolition many times. Its future is still in doubt. Twenty six [sic] men attended and harmonized. Apparently some Tulsa club members below complained of the "noise" so the next week, April 18, they met at the Hotel Tulsa (3rd and Cincinnati). Perhaps an early indication of future growth, 70 men showed up at the second meeting.

By the end of May, the newly formed group began meeting at the Alvin Plaza Hotel (7th and Main) and hosting 75 to 150 men. What would later be known as the Tulsa # 1 Chapter, would continue to meet at the Alvin for 37 years. The popular joke is ... "There were 26 [sic] men who attended the FIRST meeting April 11, 1938 ... I've met 150 of them." This is the list of those who actually attended the first meeting.

Roscoe Adams	Hank Gowans	C.A. O'Donovan
Marrin Ashbaugh	Fred Graves	W.A. "Bill" Palmer
S.M. "Puny" Blevens	Merle Gump	Ira T. Parker
Jack Carroll	Rupert Hall	Charley Pendleton
O.C. Cash	R.A. "Dick" Hittson	Roy Pike
J. William Colley	Hollis Hodge	Glen Thompson
Herb Coulter	Pete Hurley	Al Wells
Bill Downing	H.E. Hurst	Luther White
Wallace Easter	C.C. Kirkland	Guy Winningham
Paul "Happy" Fenton	Ray Latiner	Bill Wortley
H.E. Fitzer	Elmer Lawyer	Tubby Young
Dixie Gilmer	Thomas Murray	
	Bud Neal	

Well Timed PR

O.C. Cash was a master craftsman with the press. He would call his reporter friends at the **Tulsa Tribune** and the **Tulsa World** and give them such creative material about the new group, they couldn't help but use it.

The clever use of the initials **SPESQSA** (a humorous slap at President Roosevelt's alphabetical agencies) was only the beginning. One such event

was escalated into a "legal battle" via the press.

A "reactionary group" had apparently sprung up and began calling itself **S.P.C.D.A.D.P.O.F.L.T.** (The Society for the Prevention of Cruelty to Dumb Animals, Dumb People, and Other Folk of Low Taste). It was reportedly backed, promoted, financed, and advised by the Chamber of Commerce.

Their purpose was to consider legal action to "suppress, squelch, obliterate, eliminate, rehabilitate and otherwise bring about the non-existence of the harmless group of tenors, basses, and leads who enjoy their own singing once a month."

The group, claiming to be fair, agreed to hold off any legal action until after hearing the quartets sing at the Chambers' May 13th meeting. The performance was predicted to be "just provocation for either mayhem or murder".

Cash also "publicly" invited Bing Crosby to attend a meeting. Bing wired his regrets and promised to dedicate a song on his next **Kraft Music Hall** radio show. Crosby and other VIPs were later named to the Society's Board of Directors. There was also interest in forming a chapter in Hollywood.

Early on it was discovered the group needed some reference for the songs they liked to sing. The biggest problem was ... remembering the words. An official songbook of lyrics was produced, and distributed to all members. It contained 161 songs, many of which have not survived the five decades. The book was quickly withdrawn from circulation when A.S.C.A.P. threatened legal action against the Society.

Call The Cops!

The gathering of May 31st was possibly the most important single event in the history of the society.



Sixty-three singers met on the Mezzanine level of the Alvin. In the heat of the early summer night the windows were opened to the street.

To understand this event one must also be aware of the concern of the police department with spontaneous groups on the streets even years after the panic of the race riots in downtown Tulsa in (1921).

Reportedly, there was such a sound coming from the Alvin, passers-by on the way home stopped to listen, and cars began to pull over. Such a commotion was caused, a rare traffic jam resulted.

Apparently someone (some have rumored it was O.C.) called the cops. Ralph Martin, a reporter for the Daily World, followed a policeman upstairs to the singers' songfest to discover the source of the "riot". Even before the traffic jam was dispersed, Cash took Martin aside and began writing his story.

The next morning, Martin's "song-by-song" account of the disturbance appeared under the headline of... **"No, No Folks - You're Wrong! That Was Musical History In The Making!"** Cash had taken the liberty to embellish the truth just a bit. He had told Martin that the **Chicago Tribune**, the **Associated Press**, as well as **Time Magazine** had shown interest in the new group formed to preserve barbershop quartet singing.

He told of friends in Kansas City, Oklahoma City, St. Louis and other towns forming similar groups. The story was so "unique" it was picked up by the **Associated Press** wire and ran in newspapers around the country the very next Sunday.

Those Cash mentioned in the article were surprised to read the report and began to get calls from interested singers. Groups began to spring up all over the country. OUR Society was born.

The Society's second chapter was formed in **Kansas City**. Cash and friends travelled by rail to install that group on June 18. On July 23rd Tulsa barbershoppers took the "Frisco" to Oklahoma City to install the officers of the newly chartered (July 6th) chapter. They attended The Texas League All-Star baseball game that night.

1939

Charters and memberships continued to be

presented. There were no dues, rules, no officers, no headquarters but by the end of the year, eight chapters now including St. Louis, were meeting on a regular basis. Cash decided, if for no other reason than to get more PR, a major event was needed. A national quartet contest to pick "The World's Champion Barber Shop Quartet" was to be held.

Tulsa would be the site with contests being held on the stage at Central High School's south auditorium. The dates were set for June 2 (Friday) and 3 (Saturday). The Hotel Tulsa would be the headquarters with a registration of \$3 and an invitation to **"MEN ONLY"**.

By Friday 150 delegates and nearly 50 quartets showed up representing ten states and seventeen cities. Competitors included the **Flat Foot Four** (Oklahoma City), **The Maple City Four** (Springfield, IL), **Shell Quartet** (Arkansas, KS), **Topeka State Journal** (Topeka, KS), **The Industrial City Four** (San Springs, OK), **The Four Blue Notes** (Tulsa), **Jayhawkers** from Topeka, and **The Okie Four** with Cash on Bari.

The **Bartlesville, Oklahoma Barflies** won the contest, a trophy, and a \$50 check (that's \$12.50 per man).

Rapid and widespread growth had caught the Tulsa group by surprise. During the 1939 Convention a board meeting was held and our first slate of official officers were elected. It's rumored that **Rupert Hall** returned from the men's room to discover he had been elected the Society's first President. **O.C. Cash** refused any position beyond his self appointed "Permanent Third Assis-tant Temporary Vice Chairman".



The First Meeting Of Our Society With O.C. Cash

Society founder O.C. Cash talks with radio host Richard Levins and then-Society president Charlie Merrill about the first gathering in Tulsa Oklahoma, and the sub-sequent growth of Society quartets and chapters across America.

Woodshedding

the pure art of barbershop harmony



sheet music in the house.

The men who gathered at the request of Cash and Hall didn't have sheet music in their hands. They harmonized in true woodshedding style. When the tunes and their harmonies eventually were locked down on printed sheet music, there was a furor from the membership. Dots on a page didn't seem to have the same "freedom" of tuning the song by ear.

In fact, for several years, a fake woodshed was set up at each International convention and singers could stand before this backdrop and show off their woodshedding skills. Perhaps the transportation and setup of such memorabilia is cost-prohibitive now but it truly reflects the roots of barbershop harmony.

Today, there still are those who strive to remember the old ways. The Ancient and Harmonious Society of Woodshedders (AHSOW), a subsidiary of the Barbershop Harmony Society, was founded by Charlie Nichols at the 1977 SPEBSQSA International Convention in Philadelphia to encourage the skill of learning the music by ear and to treasure this part of our history. And in our own Mid-Atlantic District, the Danny Cuthbert Memorial Woodshedding weekend has been held for many years.

In this, the 75th anniversary of the Society, wouldn't it be great if each and every chapter spent some time woodshedding and exploring the roots of this great hobby? Give it a try. It really is a lot of fun.

Photo: 1954 International Convention (Washington, DC). Quartet in front of the old "Woodshed" backdrop.

"Oley" Olson (14 years old) far right.

Hoping for a photo finish

As the district's historian/archivist, I am charged with presenting the district's history. In 2013, the Barbershop Harmony Society's 75th anniversary, we will be displaying M-AD history with our new exhibition booth. I would like to display a collection of photos representing the proud musical history of the district.

To that end, I am seeking photos of M-AD quartets (both regular and senior) and choruses that have gone on to medal at the International level. Preferably, I'd like the photo where you received the medal, but will take what I can get. Quartets and choruses that earned medals more than once only need to send one picture. If you are willing to send an original, I will ensure it will be handled carefully and returned to you in good shape. If you'd rather scan them, please do at the highest resolution you can and either burn to a CD you can send me or email it to me. I have been unable so far to find some of the older quartets like the Garden State Four.

Thank you for your help. Please use the information at left for submissions and questions.



Often I've heard the term "woodshedding" used in connection with barbershopping. I'm sure many younger members have heard the term and think it means singing old songs without music. That's way too simple an explanation for what harkens back to the early days of the hobby and the pureness of the harmonizing that is at the root of barbershop.

The term "woodshedding" comes from the other unique American art form, jazz. It evokes a need to commit oneself to a place far away from the daily noise to refine and focus in on the mechanics of music. Jazz musicians with a hunger to "get it right" would sequester themselves away and sift down to the true base elements of the music.

Early barbershoppers adopted this term to refer to the purest form of barbershop harmony. So it means to take a well-known tune and harmonize to it, using only your ears and skills to make great music ... all without a piece of



by Jim Botelle,
M-AD Historian



You've Certainly Done it Now!



by Alan Wile, DVP Financial Development & Endowment Fund Chairman

Besides membership, there are two significant BHS goals we promote tirelessly: youth outreach programs and musical director development. Contributions to Harmony Foundation support both of these -- big time! In fact, donors enriched and changed the lives of over 10,000 students, music educators, chorus directors, and quarteters in 2012. This is how:

- 8,777 students and 320 music educators received scholarships to 61 youth camps and workshops.
- 60 chorus directors, 10 music educators, and 11 quartets attended Harmony University (HU) on scholarships.
- 2 individuals attended HU on Lou Perry arranger scholarships; 2 quartets on Larry Ajer

scholarships; and 1 director attended on the Jim Miller scholarship.

- 23 quartets were awarded scholarships to the Harmony Foundation Collegiate Barbershop Quartet Contest at the International Convention in Portland.
- 426 students and 15 choruses received scholarships to the Youth Chorus Contest at Tucson Midwinter Convention.
- 1,202 students and 15 music educators attended the College tour.

This is possible only through generous and thoughtful giving by members and chapters. Some contributions are made directly, others result from the "donor choice" option as members of Ambassadors of Song (AOS) and/or the Presidents

Council (PC).

Presidents Council members contribute a minimum of \$1,000 annually; Ambassadors of Song members as little as \$10 per month. Donors may designate up to 30 percent of their donation to be returned to their chapter and/or district ("Donor Choice").

"Donor Choice" funds that come to the district are deposited to the M-AD Endowment Fund which provides scholarships to current and aspiring directors to attend Harmony College East (and possibly to HU) and to youth quartets and their sponsor to attend the youth harmony camp at Harmony College East.

All the programs listed above were funded primarily by 857 members of the President's Council

and 2,648 members of the Ambassadors of Song (up 31% and 26%, respectively, from 2011).

M-AD is only 4 shy of having the second highest number of PC donors and has far-and-away the highest number of AOS members.

Contributions may be made in honor or memory of an individual, to memorialize a special occasion, through end-of-life bequests, retirement programs, trust arrangements, etc.

Imagine the impact if every M-AD Barbershopper joined the Ambassadors of Song and, further, if "donor choice" funds were returned to their chapters and/or to the district. Don't just think about it -- sign up today! I can help. Call, write, or e-mail me at alan.wile@comcast.net!

Chapters Invest in Barbershop Harmony

by Alan Wile, DVP Financial Development & M-AD Endowment Fund Chairman

A record thirty-eight chapters received certificates at the House of Delegates meeting March 17 for contributions to Harmony Foundation in 2012. Certificates were presented by National Director of Development, **KJ McAleesejerkins**, who was with us all weekend.

Receiving **Bronze Award** certificates (by contributing \$25.00-\$119.99/member during the year) were the following 32 chapters: **Anne Arundel, Arlington, Bryn Mawr, Charlottesville, Cherry Hill, Dundalk, Fairfax, Five Towns, Germantown, Hamilton Square, Harrisburg, Hell's**

Kitchen, Hunterdon County, Jamaica, James River, Loudoun County, Manhattan, Montclair, Morris County, Mt. Vernon, North Brookhaven, Nassau-Mid Island, Patapsco Valley, Philadelphia, Pottstown, Rahway Valley, Reading, Red Bank Area, Richmond, Roanoke Valley, Somerset Hills, Teaneck, and Westchester County.

The District of Columbia, Lansdale, Montgomery County, and Norfolk chapters earned a **Silver Award** (\$120.00-\$239.99/member) and two chapters, **Alexandria** and **Lancaster Rd Rose**, received a **Gold Award** certificate (\$240.00-\$499.99/member).

And what about us? The following chapters have each contributed over \$1,000 to the Mid-Atlantic District Endowment Fund since 2001: **Alexandria, Bucks County,**

Centreville, Cherry Hill, Columbia-Montour, DELASUSQUEHUDMAC, Lansdale, MADAQC, Pottsville Area, Red Bank Area, Wilkes Barre, Wilmington, and York. Remaining at the top of the list is the **Red Bank Area Chapter** which has contributed nearly \$10,250! Our second highest contributing chapter is **DELASUSQUEHUDMAC**, at over \$7,800 and **Cherry Hill** is third, with a total of over \$5,700.

Contributions to both the Harmony Foundation and the Mid-Atlantic District Endowment Fund support the Society's youth outreach and director education programs. Congratulations and many thanks to each of the above chapters for their significant investments in the future of barbershop harmony!



Long Beach Midwinter Registration Now Open

Because of the huge interest created by the very successful 6th Annual International Barbershop Youth Festival in Orlando, we've opened registration early for **Long Beach, California**, scheduled for January 28 - Feb. 1, 2014. Learn more and register at www.barbershop.org/long-beach-midwinter-main.html.

Plenty of Harmony in Parsippany

American Idle crowned District Seniors Champs

Da Capo, 'Round Midnight qualify for Toronto

DELASUSQUEHUDMAC welcomes 3 new members

9 Youth Quartets wow Saturday morning crowd

Where were you on March 15-16? If you weren't at the Sheraton Hotel in Parsippany, N.J. with several hundred of your barbershop friends and family, you missed a fabulous weekend of harmony and fellowship.

Undaunted by heavy traffic and a spring snow that left the hotel and its grounds looking like a fairy tale castle, attendees were treated to a smorgasbord of harmony sufficient to satisfy even the most ravenous fan of the ringing 7th chord.

This was our first time at the Sheraton Parsippany but it may not be our last. The facility was well-suited to our needs and the staff was friendly, courteous, and helpful throughout our stay.

Friday night, 20 quartets marched across the stage and every one of them was great. Before the evening was over, **American Idle** was declared our new **Senior's Quartet Champion** and the hall was abuzz with anticipation of the final round on Saturday night featuring three 2012 International Qualifiers and several other quartets that seemed within reach of qualifying for Toronto.

Saturday morning following a DELASUSQUEHUDMAC breakfast to welcome the M-AD honor chapter's newest inductees, singing continued with our annual **Youth in Harmony Adjudication**. What a thrill to see all those young people who love barbershop singing and performing so well for a very appreciative and supportive audience.

If you haven't had the pleasure of enjoying this adjudication, make plans now to attend **Prelims next year March 14-16** and see for yourself the future of our Society. It's an experience that will stick with you for a very long time.

On Saturday afternoon, members of the **President's Council** gathered for a reception and presentation by **KJ McAleesejergins**, National Development Director for the **Harmony Foundation** (HFI). President's Council members commit to donating a minimum of \$1,000 annually to support HFI and the work it does in support of youth outreach

... a smorgasbord of harmony sufficient to satisfy even the most ravenous fan of the ringing 7th chord.

and director development for the Society. KJ's presentation – and his Saturday night first person account of how barbershop literally transforms lives – was an inspiration to all.

The Saturday night quartet finals kicked off with mic-testers **Handsome Reward** in their first ever mic-test appearance. They were relaxed and entertaining and we all had fun as they helped the judges make sure the sound system was working just fine for the competitors and the audience.

Then came the final round, and wow, what a parade of great quartets. When the dust settled, we had qualified **Da Capo** and **'Round Midnight** for Toronto. Several more are singing in other districts to qualify so we won't know for a while how many quartets M-AD will actually send to Toronto.

And then the fun really began...

Everywhere you looked you found young and old alike singing songs, ringing tags, and celebrating our mutual joy of barbershop harmony. The main floor seemed to be overrun with barbershoppers while **Bob Ramsey** and wife **Noreen** hosted another one of their fabulous hospitality suites in room 444. The chords rang out long into the night ... and then a few hearty souls managed to make it to the House of Delegates meeting at 9 a.m. on Sunday.

Driving home Sunday afternoon I reflected on the great weekend and how much fun it was. Can't wait to do it all again next March. **See you there?**

— by Dick Powell, M-AD Past President



DA CAPO's (Ryan Griffith, Anthony Colosimo, Wayne Adams, and Joe Sawyer) performance earned an 86.3 average, qualifying them for the International Competition in Toronto.

'ROUND MID-NIGHT (T.J. Carollo, Jeff Glemboski, Wayne Grimmer and Larry Bomback) will also represent the District at the International Quartet Competition in Toronto this July.



AMERICAN IDLE earned the District Senior Quartet Champion title in Parsippany.

PARSIPPANY FINALISTS



**THE GOOD
OLD DAYS**



RIVERLINE



MAYHEM



GIMME FOUR



LOW DOWN SOUND

For more photos visit:
<http://www.midatlanticdistrict.com/?Code=Photos>



WHY NOT?



AMERICAN IDLE

FLAT IRON FOUR



For score sheets: <http://www.midatlanticdistrict.com/archives/ContestScores/2013SpringQtetFinals.pdf>
<http://www.midatlanticdistrict.com/archives/ContestScores/2013SpringQtetSemis.pdf>

APPEARING IN PARSIPPANY



SHAMELESS



DULY NOTED



HANDSOME REWARD



BACKSWING



FOUR TRAK SOUND



ELECTRIC CHORDS



THE FOUR DADS

CUATRO SINGO



BUSKERS



DISTINCTION



BEN & THE BOYZ

For more photos visit:
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For score sheets: <http://www.midatlanticdistrict.com/archives/ContestScores/2013SpringQtetFinals.pdf>

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INTER-SECTION RIVALS

Lansdale's Bass Section is Tops in New Member Drive

by **Bruce Aldinger**,
VP Marketing and Public Relations
Lansdale Chapter

The **North Pennsmen Chorus** of Lansdale Pa. recently held an intra-chapter contest to spur membership growth. Membership Vice President **Dave Baraff**, the chairman of the program, encouraged a competition among the four sections, with special recognition given to the section bringing in the largest number of guests, and the section responsible for adding the most new members.

At the final tally, the Bass section easily topped the charts on both counts with 12 guests and 5 new chorus members, far outpacing the other three sections. Shown in the photo are the proud members of the Bass section, wearing the "BASS BEAT ALL" T-shirts they received as an award for their efforts.

Commenting on the success of the program, Dave said, "Life is easy for the Membership VP when the chorus has high morale. There are so many things the Pennsmen do well that, as a group, we feel proud to be associated with the organization. We have great musical leadership. The Board of Directors is pro-active, and individual members are always helping out far and above the call of duty."

Dave added, "In a chapter environment this positive, all the Membership VP has to do is to remind the members that we need to continue to grow. Rather than nag, I divided them into teams to let the natural fun of competition motivate people."

Asked what Lansdale's secret to success

is, Dave said, "When people work together toward a common goal and there is team pride on the line, people are self-motivated. And it really helps when you have great team leaders. **Don Detweiler** (Bass section leader) is just that. His positive spirit helped motivate the basses to an uncontested triumph."

Musical Director **Anne Bureau** added, "From my point of view this created some great intra-chorus competition/spirit. Everyone has a little competitive streak. This contest made everyone appreciate how important it is to get new recruits into our chapter. And it was fun to see the groups huddling at break. They looked like football players planning their next big play!"

Of course, the Bass section is filled with pride. Don Detweiler, Bass team project leader, boasted enthusiastically, "YEA BASS SECTION!! What can I say?. We sing the MANLY part in our chorus so we did the MANLY thing and creamed the other sections! Rumor has it that a large number of those guys are considering joining the Bass section. Have no fear, we will keep the Bass section MANLY!"

An unnamed Lead countered regarding the MANLY Basses, "Those guys are on testosterone overload...but we love 'em anyway. The Lead section will do better next time!"

Increasing membership is a continuing goal for the North Pennsmen and all chapters. But as Lansdale has shown, adding a little intra-chapter competition to the mix can produce above-average results.

Some guys, especially Basses, can be highly motivated by the chance to win free T-shirts!



North Pennsmen Chorus's MANLY basses proudly wear the BASS BEAT ALL T-shirts they won in an intra-chorus membership competition.

Lancaster Red Rose Chorus to Celebrate Society's 75th

The **Lancaster Red Rose Chorus** will present "Celebrate Harmony" May 19 to commemorate the 75th anniversary of the founding of the Barbershop Harmony Society. The show features The Red Rose Chorus, under the direction of **Lori Jo Whitehaus**, the up-and-coming youth quartet **Break From Blue Collar**, and the recently crowned **2013 M-AD Senior Quartet Champion American Idle**.



The show will also feature a guest chorus of past members singing three numbers with the current Red Rose Chorus. Chapter quartets **Four O'Clock Curfew**, **Evening Mist**, **Lazy Daze**, a mixed quartet named **Sum Of Each**, and former Division Champ and Buckeye Funny Bone Champs **Razzmatazz** will each be performing one song made famous by a past International Champion Society quartet.

Plan to join us at 2 p.m. Sunday May 19, at the Lancaster Church of the Brethren, 1601 Sunset Avenue, Lancaster, Pa. An afterglow will follow at the same location.

Tickets are available by calling Rick Ashby 717-625-2945 or emailing him at rashby@ptd.net.



happy
birthday
to us!
April 11,
1938

'It's great to be a barbershopper!'



Carroll County Chapter featured in TV documentary

Grooving to music they'd never heard before, Comcast Cable cameramen focused in on the **Old Line Statesmen Chorus** and **Director Jeff Liebknicht** as they began the live production of an hour-long segment of a local television documentary called "Impact Carroll County."

The show alternated a moderated discussion of the history of the Barbershop Harmony Society with **District Historian Jim Botelle** and selections from the chorus repertoire.

The chorus enjoyed seeing how a TV studio works. They watched

the floor manager count down the seconds and keep everything running. They saw how the producer segmented the show in real time between information and singing. And they got a big grin out of those grooving cameramen.

Finishing the show with a rousing rendition of Keep the Whole World Singing, the chorus gave the final salute, "It's great to be a barbershopper!"

Produced by Dick Schlector, the program will air on the Comcast cable network.

CLOCKWISE FROM TOP LEFT: Jeff Liebknicht directs the Old Line Statesmen during the filming of the documentary. The chorus readies itself on the studio risers. Jim, Dale and Dave provide running commentary on Barbershop history.

from the OLS e-Bulletin, March 11, 2013.



*The Chorus of the Chesapeake
The Dundalk, Maryland Chapter, Barbershop Harmony Society
is proud to announce
...the release of our first CD*

"...FOR AULD LANG SYNE"



*International Chorus Competition Qualifier
Barbershop Harmony Convention / Toronto, Canada / July 2013*

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Timonium, MD 21093
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52nd Rahway Novice Contest



2013 NOVICE CHAMPS — *Fun Plus One* (David Ammirata, Joe Servidio, Mike D'Andrea and Joe Servidio, Jr.) display the plaque that will bear their name.

Fun Plus One is #1!

Congrats to the Rahway Valley, N.J. Chapter on their 52nd Annual Novice Quartet Contest. I know a lot of us in M-AD have stories about this great event. For me, it was this stage back in 1998 that gave me my first opportunity to compete in a quartet ('Swing Kids' along with **Brian Schreiner, Brandon Brooks** and **Jeremiah Brooks**. Congrats to my buddies **David Ammirata, Mike D'Andrea, Joe Servidio** and **Joseph T. Servidio** for winning gold this year!

— *Bill Colosimo, DP*

Rahway Valley Chapter continues proud tradition of quartet encouragement

by *Rich Taylor, Director Rahway Valley Jerseyaires*

Seventeen quartets came from all over the Mid-Atlantic District to Rahway, N.J. to compete in the longest running Novice quartet contest in the Barbershop Harmony Society February 23.

Hosted by the Rahway Valley chapter at Roosevelt Middle School, the 52nd annual Rahway Novice Quartet Contest featured plenty of new talent. The contest rules state that no more than two members of any competing quartet can have appeared in a District Level contest and no more than one member can have sung on the International stage.

The seventeen quartets represented ten chapters in three states: **Five Towns College**, Long Island and **Hell's Kitchen** in New York, **Cherry Hill, Princeton, Rahway, Montclair, Hamilton Square** and **Sussex County** in New Jersey and **Providence** in Rhode Island.

The medal winners were:

- 3rd Place bronze: **Bodyguard**, singing All of Me and Sing Me That Song again (62.0 scoring average);
- 2nd Place silver: **Black Tie Affair**, singing I Told Them All About You and My Mother's Eyes (63.5 scoring average) and the
- 2013 Rahway Novice Champions: **Fun Plus One**, singing That Tumbled Down Shack In Athlone and Bye Bye Blues (64.0 scoring average).

The audience was treated to two special performances that evening. **The Good Old Days Quartet** from Five Towns College on Long Island, a competitor from the Mid Atlantic District to the 2012 International Collegiate Contest, sang for the audience and for "score only."

In addition, 2012 Mid Atlantic District Quartet Champions, **Frank The Dog**, made an appearance, treating the audience to an incredible 20-minute set that had the audience standing and cheering.

Chairman of the event **Alan Hirst** would like to thank Contest Administrator **Chuck Harner** for his continuing commitment to the Rahway Novice Contest. This year's judges were **Ig Jakovac**, Singing; **Richie Lavene**, Presentation; and **Adam Porter**, Music.

The 2014 contest, the 53rd annual, is being planned right now for February 22, 2014...same time, same place. Thanks to all the competitors for making this year's contest a resounding success.

KEEP THE WHOLE WORLD
SINGING



The Atlantic Harmony Brigade

Presents
our 8th annual show

A Night of Great Vocal Harmony
Saturday August 24, 2013 at 7:00 PM

Featuring **RINGMASTERS** quartet
2012 Barbershop Harmony Society International Champs!



Also featuring the renowned Atlantic Harmony Brigade Chorus



And a parade of Atlantic Harmony Brigade Quartets!

Concord High School
2501 Ebright Rd. Wilmington, Delaware

Tickets: Reserved Seats \$25
General Admission: \$20

AHBTICKETS@yahoo.com

AtlanticHarmonyBrigade.com



The Members of Acclaim! quartet are Van White, bass; Pat Patrick, lead; Dave Watts, bari; Dick DeLuca, tenor.

Quartet serenades mayor for proclamation

Acclaim! quartet serenaded Mayor Paul D. Fraim Feb. 14 as he signed a proclamation declaring April 7-11, 2013 Barbershop Harmony Week in Norfolk, Virginia.

Special greeting for deployed service members

The Norfolk, Virginia chapter of the Barbershop Harmony Society will be celebrating the Society's birthday April 11 by offering deployed military service members a surprise complimentary love song sung by a barbershop quartet, a greeting card with a personal message and a rose to their loved ones in the Hampton Roads Area.

Contact: David Jones, (757) 215-1602, president@commodorechourus.org



Philadelphia Chapter,
Sounds of Liberty
Men's Harmony Chorus:
Frank Foidl



Abington-Levittown Chapter,
Bucksmont Squires of Song:
Aaron Fox



Carroll County
Chapter, Old Line
Statesmen Chorus:
Brad Yates

Hunterdon Chapter
(Flemington, N.J.),
Hunterdon
Harmonizers:
Tony Weber



What's Happened/Happening/Going To Happen In 2013

We're just beginning what promises to be an awesome YIH year in the Mid-Atlantic District!

Those of you at the March International Quartet Prelims in Parsippany, N.J., experienced the inspiring Youth Quartet Adjudication (see below for details). Keep an eye out for a number of male collegiate quartets competing at our upcoming Division contests. They will be attempting to earn a qualifying score for the Collegiate Barbershop Quartet Contest (CBQC) this summer in Toronto.



by Gary Plaag, VP Youth In Harmony



Our YIH camp will be held in conjunction with Harmony College East June 13-16 and promises to be a well-attended event. We're hoping to attract 15-20 male and female high school and collegiate quartets for this camp. We have some very skilled, talented and enthusiastic young men and women here in the M-AD! Plan to join us at HCE and see for yourself.

YIH Adjudication: Our annual Youth In Harmony adjudication was held Saturday, March 16, in Parsippany at the M-AD Spring Convention and International Quartet Preliminary Contest. This "open" adjudication included six high school and three collegiate quartets (male and female quartets, not mixed). **Joe Sawyer**, baritone of **Da Capo**, served as the

MC and Da Capo sang for the students at the end of the adjudication while the administrators sorted out the paperwork. Scores are converted to "ratings" as follows:

- < 50% = Good
- 50-59.9% = Excellent
- 60-69.9% = Outstanding
- 70-100% = Superior

The results were:

SUPERIOR:

AKA – Phillipsburg HS, NJ (HS female)

OUTSTANDING:

E.L.I. – Trevor Day School, NY (HS male)

Chromantics – Phillipsburg HS, NJ (HS female)

Black Tie Affair – Tri Star Chorus, NJ (Collegiate male)

Cosmo – Longwood Univ/VA Tech (Collegiate female)

Stars of Harmony – CC of Baltimore/Notre Dame (Collegiate female)

EXCELLENT:

Brain Wave – Trevor Day School, NY (HS male)

Siamese Cats – Phillipsburg HS, NJ (HS female)

GOOD:

Bring It On! – Gaithersburg HS, MD (HS female)

Quartets may earn a scholarship to the YIH Camp at Harmony College East based on their ratings: Superior = full scholarship; Outstanding = ¾ scholarship; Excellent = ½ scholarship.

Harmony College East Youth Camp: Our annual Youth In Harmony camp will be held in conjunction with Harmony College East June 13-16. The goal is to have 20+ youth/collegiate quartets attend. Please encourage youth

quartets and ensembles in your area to register to attend. They will have a fun-filled educational experience that will stick with them for a lifetime. Registration is available on-line through the regular HCE on-line registration process via the M-AD website.

While the M-AD has some scholarship funds available, those funds are limited. There are already some YIH quartets and music educators who would like to attend the HCE Youth Camp but need some financial help to do so. *If you, your chapter or quartet would like to sponsor a quartet to the camp, please contact me, ASAP.*

Help With Your YIH Program: If you need help putting together a YIH outreach strategy and plan, please contact me at gplaagbhs@gmail.com for some tips and ideas. Chapters should also plan to send a representative to the YIH track held at the annual Leadership Academies at the end of this year and the beginning of 2014 (November/December/January). That's where you really learn how to get involved in the YIH program. If you have any questions, concerns, and/or suggestions about our YIH program, please feel free to contact me at gplaagbhs@gmail.com. I welcome your suggestions, comments and inquiries!

YIH On Facebook: Our YIH program has embraced social media. Yes, we have a page on Facebook! As we all know if you want to communicate with young people you have to so using their tools. Our Facebook page is "Mid-Atlantic District Youth Barbershop". Be sure to visit and "like" our page, so you can receive notifications of newly-posted YIH information and resources, as well as upcoming YIH events.

The Bucks County Country Gentlemen Invite you to the 2d Annual Youth in Harmony Competition



Last year's competition winner, The Taminators, showing their championship form.

Come and cheer on this year's quartets from Lenape, Tamanend, and Unami Middle Schools

When: Tuesday, April 16th, 2013 7:00pm
Where: Lenape Middle School, 313 W. State Street, Doylestown, PA 18901



After the judging, the Country Gentlemen chorus and quartets will sing some Barbershop favorites. Admission is FREE!

YIH IN PARSIPPANY



- SUPERIOR:**
AKA – Phillipsburg HS, NJ (HS female)
OUTSTANDING:
E.L.I. – Trevor Day School, NY (HS male)
Chromantics – Phillipsburg HS, NJ (HS female)
Black Tie Affair – Tri Star Chorus, NJ (Collegiate male)
Cosmo – Longwood Univ/VA Tech (Collegiate female)
Stars of Harmony – CC of Baltimore/Notre Dame (Collegiate female)
EXCELLENT:
Brain Wave – Trevor Day School, NY (HS male)
Siamese Cats – Phillipsburg HS, NJ (HS female)
GOOD:
Bring It On! – Gaithersburg HS, MD (HS female)



The Lehigh Valley Harmonizers

Allentown-Bethlehem, PA Chapter of the Barbershop Harmony Society

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Easy Choice – All in Good Time – *ffourtissimo*
Youth in Harmony Quartet Contest Winners
Pieces of Eight of Phillipsburg High School
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Special Guest Quartet

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Friday and Saturday, May 10-11
7:30 PM

Foy Hall, Moravian College
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Adults \$19./Students and Seniors \$16.

Tickets and Information call: 800-482-1548

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Looking Back to Look Ahead

Dwindling chapter dedicates treasury to YIH to secure future of barbershop



by **Ross Trube**
Bari, Frank the Dog

In the Winter 2013 Mid'l Antics, **M-AD YIH VP Gary Plaag** spoke of a legacy gift of the remaining treasury

from the disbanding **Deans of Harmony**, the Greater Brunswick Chapter of the M-AD. This gift was donated in the name of the Greater Brunswick Chapter and Robert F. Moss.

Who were the Deans? Who was Bob Moss? What's the gift all about?

A look back reveals an interesting episode in the history of the M-AD, which will help create our future.

The Greater Brunswick Chapter of the M-AD was organized in 1988, with the twin goals of dedication to musical excellence and promotion of quartetting. Many of the charter members and early members are still active as directors, chorus men and/or quartetters in the District today: co-founder and first director **Rich Taylor**, myself, **Bob Seip, Dick Nurse, Clayton Echan, Lowell Serhus, Barrett Peck, Mark Dubivsky, Charlie Ross, Walt Ulrich, Adam Porter, Arvid Holt, Ray Walker, Kearney Kuhlthau, Dick Beck, Jim Donohue, Joe Monahan, Pete Hallock, Steve Dunie**, and **Jeff Winik**, to name a few.

I first visited the Deans in August of 1991, after not singing barbershop since high school 15 years earlier. That first night, three guys got me quartetting, singing I Believe, and I couldn't wait to sign up. Two months later, I

When a group of Deans . . . agreed it was time to disband, we felt that it was important to use the remaining funds to ensure a legacy of continued harmony and quartetting in the future.

was competing in the District Contest and in awe of the performances from choruses and quartets at my first contest.

Pickup quartetting was a part of every weekly meeting, and I fondly recall afterglowing and quartetting into the "wee small hours of the morning", starting cherished friendships that last to this day. There were often Rahway Valley Novice Contests populated with three or four Deans quartets from a chapter of 15 or 16 guys.

While a small chorus over its lifetime, the enjoyment and commitment to craft earned the Deans a reputation as "the little chorus with the big sound" and regularly took the chorus to the District Contest. In 1994 the Deans became the first Small Chorus Champion in the M-AD, and competed with other small groups from around the country in the Buckeye Invitational Small Chorus Contest in 2000.

Bob Moss was an attorney for many years in Metuchen, and a fellow Rutgers University

Glee Club alumnus. I sang with Bob for years in the Rutgers Alumni Glee Club which we helped to form, and he answered an invitation to visit the Deans, which hooked him on barbershop harmony.

Bob was quite an interesting guy; a 1994 interview with him as part of a Rutgers World War II oral history project is available at http://oralhistory.rutgers.edu/images/PDFs/moss_robert.pdf, and it is an intriguing glimpse into growing up in the Depression years, serving in the Pacific in WWII, and building a life afterward.

When Bob passed away in 2002, he bequeathed a generous gift to the Greater Brunswick Chapter; these funds formed the core of the remaining treasury as the chapter membership dwindled in the 2000s.

When a group of Deans and former Deans met to discuss the fate of the Chapter, and agreed it was time to disband, we felt that it was important to use the remaining funds to ensure a legacy of continued harmony and quartetting in the future. The District leadership embraced our desire to dedicate the funds for M-AD YIH, and set up the **Robert F. Moss/Deans of Harmony YIH Fund** (Moss/Deans Fund). This "seed" fund will be used to support YIH outreach and education, and can accommodate other YIH donations in the future.

What a wonderful way to remember a generous man and the youthful giving spirit of quartetting and harmonizing that Bob and the Deans represented!

This just in . . .



... from Facebook's [Mid-Atlantic District Barbershop Harmony page](#)

"We're gleeful that ANOTHER of our great MAD quartets, competing "out of District" in the Carolinas this weekend, qualified, with an average score of 77.5, to proudly represent us at the International Quartet Contest in Toronto this July! WAY TO GO, **Up All Night!** Woohoo!"

UP ALL NIGHT, John Ward (T), Cecil Brown (L), Joe Hunter (Br), Dan Rowland (Bs), competed out of district in the Carolinas and qualified for Toronto with an average score of 77.5.



Best wishes to **Frank the Dog, Tim Knapp (T), Tom Halley (L), Ross Trube (Br)** and **Steve Kirsch** as they head off next weekend to Seneca Land District to compete for a slot at the International Contest in Toronto. Watch Facebook for comments!



THE BARBERSHOP HARMONY SOCIETY, IN COLLABORATION WITH VOICES OF GOTHAM, PROUDLY PRESENTS:
A SONGFEST IN CELEBRATION OF THE 75TH ANNIVERSARY OF THE BARBERSHOP HARMONY SOCIETY, FEATURING: **® I N G M A S T E R S**

**LIVE FROM NEW YORK!
APRIL 11
8:00 PM EDT**

WITH VOICES OF GOTHAM | SIRENS OF GOTHAM | BIG APPLE CHORUS | WESTCHESTER CHORDSMEN | LONG ISLAND SOUND
FREE LIVE WEBCAST AVAILABLE ON BARBERSHOP.ORG

Thank You to 4 Great Ambassadors

The **Rahway Valley Jerseyaires** would like to give a public thank you to the members of our **MAD Quartet Champs, Frank The Dog**, for graciously giving of their time to entertain the audience at the **52nd Annual Rahway Novice Contest**. **Tim, Tom, Ross** and **Steve** traveled (in one instance over 2 hours) and gave the audience members an incredible 20-minute show and brought their championship sounds to some folks who had never heard barbershop before.

Frank The Dog are gentlemen and last month they demonstrated their commitment to supporting chapters and spreading the gospel of barbershop harmony. Some of you know that the **Rahway Novice Contest** is a free concert for our audiences and we ask only for a donation from folks at the end of the contest to help the Jerseyaires continue this tradition each year. It was no surprise after the quality of the competitors and the appearance of Frank The Dog, that the donations were enough to cover all of our costs.

Congratulations to **FUN PLUS ONE** from the **Montclair Chapter** for becoming the **2013 Novice Quartet Champions**. Thanks also to **GIMMEE FOUR**, the **2012 Champions**, for appearing and singing for the crowd.

As long as you all continue to support the contest, The Rahway Jerseyaires PROMISE you that we will continue the tradition.

Thanks again to all,

Alan Hirst, Chairman; **Rich Taylor**, Director, Rahway Jerseyaires

CHAPTER ETERNAL



Harry Williamson, gold medal tenor

We're saddened to report that gold medal tenor, **Harry Williamson** has passed away at the age of 83. Harry was a kind man and a great tenor.

He won the gold in 1974 with **The Regents** (Harry Williamson (T), Joe Mazzone (L), Ron Knickerbocker (Br), Hal Kauffman (Bs)). They also won two consecutive 3rd place

silver medals.

You might also remember Harry as the tenor of **Pro's and Cons** (with Kevin King (L), Freddie King (Br) and Tom Ewald (Bs)). They placed as high as 10th at International competition and were a great show quartet. They represented the Mid Atlantic District.

We extend our condolences to Ann, Ed and the rest of the Williamson family.

Former Society President Plummer Collins

Plummer Collins, Society President in 1976, passed away March 1, 2013 in his home town of Warren, Pennsylvania.

In addition to having served as President, he also served

in every position on the international board, was certified as the international secretary of judges in 1974, and served as President of Harmony Foundation.

Collins, a 63-year Society member, was 87.



Dave Mittelstadt, barbershopper extraordinaire

R. David Mittelstadt, 82, of Florham Park, N.J., died quietly April 6 after a brief illness.

Dave was blessed with a strong, clear voice, and he sang with many fine quartets during his long career, including **The Villageaires**, **The Easternaires** and the **Playtonics**, which attained silver medal status in the BHS International Quartet competition in 1956. He also sang with the **Main Street Four**, **Showtime**, **The New Harmony Delegation**,

Sage, **The Travelaires**, **The Notewits**, **Mint Condition**, and finally, **The Four Old Parts**.

Dave also was an accomplished Barbershop chorus director who led the **Livingston, N.J.**, **Dapper Dans Of Harmony** to two International championships.

For more information or to send a condolence please visit www.bradleyfuneralhomes.com.



TIME IS RUNNING OUT

to get your advertisement in the
upcoming division program books.

Deadline:

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Promote upcoming shows, your quartet or seek ads from
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Jim Botelle
203 New Avenue, Reisterstown, MD 21136
gblead@verizon.net

For questions, call 410-526-6842 or use the email above

Lights! Camera! Action!

By Rob France, Lead, Cross Keys Connection

This year, my quartet, **Cross Keys Connection**, was fortunate enough to sing Let Me Call You Sweetheart during a live TV newscast on NBC-10 in Philadelphia.

The arrangements were made by **Eric Herr**, District VP of Marketing and PR. Eric is a long time broadcast professional and has connections throughout the industry, in several media channels. A friend of his contacted him to inquire about the availability of a quartet to perform a Singing Valentine on a newscast in the next day or two. Even though it was short notice, we were able to arrange our schedules and were available.

We arrived at the studio, signed in, and were ushered into the green room where we were to warm up. Yes, it actually is green! We posed for the camera crew and lighting technicians, and helped them arrange the set. We did not know exactly what was going to happen, except that we were to sing a song for someone while on camera. We did not even know if it was to be a live broadcast or not. Trying to warm up our morning voices and calm our nerves, we couldn't completely eliminate the jitters.

Then the moment arrived. The crew gave us the sign to be in place and get ready. Fix ties, stand up, smile, the interviewer would be there soon.

Co-anchor Keith Jones walked in and the next thing we knew we were looking down the barrel of the microphone, ready to fill in some detail and answer his questions. The segment was over in an instant, yet there were about a million things I wished we had done differently. All things considered, we were probably lucky that we did not just mumble "uh, er, what?" on air! (To see the actual newscast click on the following link: <http://www.facebook.com/photo.php?v=10152564791230436>).

Our moment of fame over, we hung out in the control room with our contact, Tina, who was wrapping up the show. To thank her for her assistance, we delivered a Singing Valentine to her.

On our way out we passed by Tina's husband. She introduced us, and then told him, "These guys were great. This was unique and would've been a great idea. Maybe you can remember this for next year?" We'll see to it! Count on it.

Cross Keys Connection has been together for a little over four years. We are all members of the **Bucks County Chapter** and sing regularly in the **Country Gentlemen** chorus, under the direction of **Chuck Lower** and **Stephanie Britson**. You can follow us by liking our chapter's Facebook page here: <http://www.facebook.com/TheBucksCountyCountryGentlemen>

We are pleased to have been able to provide our services for this oppor-



Cross Keys Connection sings Let Me Call You Sweetheart on a live newscast Feb. 13 on NBC-10 in Philadelphia.

tunity. We know that our performance serves to spotlight Barbershop Harmony for our brothers in harmony across the region. It is our hope that these kinds of opportunities continue to present themselves. As we are but one quartet amongst many, we hope that together we can share barbershop harmony with the general public via as many broadcast channels as possible.

I was a Fifth Wheel for Singing Valentines

By Craig Bell, Hunterdon Harmonizers

Since I joined the Hunterdon Harmonizers with the primary goal of singing in a barbershop quartet, I jumped at the opportunity to join **Ron Todd, Mark Bentley, Steve Sawin, and Kyle Lucchesi** for Singing Valentines as a "fifth wheel."



Singing in the chorus was fine. I could lip sync if necessary when I didn't know the notes. And few in the audience would notice or be offended. The chorus also generally

performs on a stage set back several yards from the crowd so it can add to the feeling of being "safe."

In a quartet however, you are up close and personal with the audience and **there's nowhere to hide**. You really have to stand and deliver the performance everyone expects.

I have electrified many bar room patrons with my karaoke renditions and also sang in an octet at the Lambertville/New Hope Chamber Commerce Christmas Party. But singing in a quartet was a totally new experience and one I

planned to savor.

Singing valentines may be somewhat old-fashioned and corny to some, but I'm here to tell you it's a very effective way to pluck a lover's heart-strings. There is something about the musical harmony of those songs that is so pure and melancholy that everyone can feel the love being generated.

No question we were appreciated everywhere we went and it certainly instilled a new-found confidence in my ability to perform. I had a truly great time.



I think singing in a quartet has got to be the best way to promote the chapter and encourage membership — not just at Singing Valentines, but all year round. After all, hearing and singing along with Ron T. and the others at the Wonderful World of Wines over Christmas 2011 inspired me to join The Hunterdon Harmonizers.

Cry for Happy

Singing valentines bring laughter and tears

For the members of the **Union Station** barbershop quartet, Valentine's Day meant another year of bringing people smiles and tears.

"Tears primarily," tenor **Fred Henke** laughed.

The quartet of tuxedoed gentlemen brought their red roses, bags of candy, teddy bears and some well-rehearsed tunes to wives, girlfriends, mothers and, on occasion, men, for the annual Singing Valentines, coordinated for the area by the **Keystone Capital Chorus**.

Overall, there were seven quartets including Union Station out and about from 9 a.m. to 6:30 p.m. Thursday, bringing Valentines to 90 different locations in the region. Some quartets had seven appointments to make while other busier quartets had as many as 17 or 18 appointments.

The Union Station quartet, made up of **Haneke, Ben Yost, Ray Devereaux** and **Dick Graybill**, managed much of the Cumberland County Valentines Thursday, arriving at people's homes and places of work to deliver two songs and their good-bies. For \$45, recipients get a rose, a stuffed bear, a bag of Hershey's Kisses and two tickets to the Keystone Capital Chorus annual show — which this year will be "Haunting Harmonies" on May 4 at the Scottish Rite Auditorium in Harrisburg.

"With us, you get music, chocolate, plus a night out in May," chorus President Bob Fisher said. "It's a gift that keeps on giving."

The real gift of the quartet was being there in-person, delivering a song to a loved one.

"Music is an emotional experience,"

Henke said. "You might be singing to someone who may have lost someone or is in the process of losing someone, and music can touch their heart."

Union Station made an appearance at Chapel Pointe in Carlisle Thursday at a special lunch for residents. Chapel Pointe activities coordinator Julia Carvalho said this is not the first time they've had a Singing Valentine for their residents, and the Valentines are a hit every time.

"They love it," she said. "We had a party (Wednesday) and we'll have a cafe (Friday), but we wanted to do something nice for them on Valentine's Day."

Although Union Station and the other members of the Keystone Capital Chorus take a day off of work to sing all over a county or two, with only a little time for lunch and down time when they get lost driving, the stories the quartets take back with them make it all worth it.

"Everyone comes back with at least one emotional situation," Fisher said. "It brings joy to so many people, including the guys who go out and do it."

Some of the stories that have stood out to Fisher include a wife of a pastor in Perry County who sent him a Singing Valentine during an evening church service to publicly thank him for standing by and taking



photo by Michael Bupp, The Sentinel

Members of the Union Station Quartet, from left, Dick Graybill, Ben Yost, Ray Devereaux and Fred Henke perform at Chapel Pointe in Carlisle.

care of her after she had a stroke a few years prior. Another group was hired by a husband to sing for his wife who suffered from Alzheimer's. Although she didn't respond initially to the music, she turned to her husband when it was over and said "I love you."

The Union Station quartet found that just today, they could make a big difference in people's lives.

The quartet arrived to sing to a woman who had just gotten in a fight with the man who hired them. After a few songs and a few tears, the couple were well on their way to making up.

"She was crying and upset, but when she heard us, she said 'I'm going to go home to him,' and she forgave him," Henke said.

"We're touching a lot of people," Yost said. "There are a lot of joyful tears. It's just a wonderful way to express love and feelings."

February 14, 2013 •
Naomi Creason, The Sentinel •
cumberlink.com

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Life Renewed salutes vets with singing

Life Renewed (Charlie, Ed, Matt (for Desi) and Ron) made its annual trip to Lyons Hospital to give the vets, staff and visitors about three hours of entertainment Feb. 15. This event is part of the singing valentine program. LR and the Chapter recently received a letter from the Department of defense thanking the group and the Harmonizers for bringing a wonderful "Salute to the Veterans" through song. LR loves singing to the vets and the staff as they move from floor to floor, wing to wing, station to station. There is so much appreciation on the faces of the men and women that it serves as the reward for a long day of singing. We honor the men and women through our red, white and blue dress and thank them for their service. Ed is a volunteer at Lyons Hospital and he knows everyone and everyone knows Ed.

We hope to be there again next year.



LIFE RENEWED

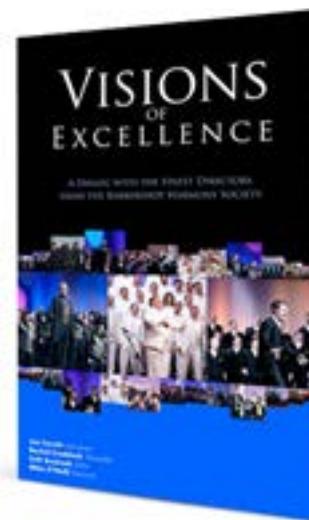


AFTER DARK delivers a singing valentine to a smiling centenarian.

from *In Tune*, a publication of



Volume 15 No. 1 March 2013



VISIONS OF EXCELLENCE

First-ever published book
from the
Barbershop Harmony Society

We are happy to introduce to you a very special, newly-released resource, just completed by the Society's Chorus Director Development Committee, entitled **Visions of Excellence**. This 171-page book describes how 25 of the Society's most successful directors led their choruses to excellence -- and it can help anyone learn how to be a more effective, dynamic director. Forget pep talks and warm fuzzies - this book is brimming with **PRACTICAL** details.

Learn more about the book, listen to interviews by top Society directors, and even watch a video of the great Jim Miller, click [HERE](#). And, if you feel so inclined, help us spread the word about this fantastic resource to directors even outside barbershop.

Three years in the making, it is a book that directors will refer to over and over. Purchase your own copy and/or or a copy for someone else -- for only \$19.99 [HERE](#).

What's it like to sing in a quartet?

Low Down Sound starts its journey

For me it's like nothing else. The experience starts with finding three other guys who love to sing. Don't be looking for some "silver bullet" because I really don't think there is one.

One of my first quartets formed in the early 1980's and started with four of us enjoying each other's company at a local "ale house". We were three tenors and a lead and decided we liked each other enough to try to sing in a quartet. We were all brand new barbershoppers in the **Buck's County Chapter** who just wanted to sing.

We each learned all four parts to a pole cat and asked **Les Moyer** (the director of the chorus at the time) to listen to various combinations. I wanted to sing the baritone but ended up singing lead. **Bob Bristow** stayed on tenor, **Joe Larsen** switched to baritone and **Lyle Benner** switched to bass.



by Ig Jakovac,
M-AD EVP

It was this quartet (**County Register**) that allowed me to experience "goose bumps" pretty much every time we got together. Well at least once or twice during every rehearsal.

Over the years, other quartets were formed as a result of singing with someone at a convention or school or just being at the right place at the right time. As I said, there is no formula. It's the blend of voices causing magic to happen that has

kept me at it all of these years.

I have learned that it is really important to make sure that all members of a quartet are on the "same page" when it comes to goals and work ethic. The "goose bumps" keep you coming to rehearsals and shows but the camaraderie, work ethic and goal alignment are what make the experience fun.

For example, I love working on a phrase or chord until it is awesome. Knowing that, I would not want to sing with a group whose philosophy is "that's good enough." I love to learn and always strive to improve. When I have learned one skill another shows up that I need to master. It's a journey

without a real endpoint and I can't imagine not being in a quartet.

In fact, I just got together with three other guys about two months ago. They are "dye in the wool" barbershop singers **Bob Bennett** (lead), **Thomas Moyer** (bass) and **Brett Thomas** (tenor) who have decided to share this quartet journey with me. We are **Low Down Sound**.

It's an unbelievable experience when four voices blend into one and the harmonics add to one another to make a symphony of overtones and undertones.

Bob and I sang in a quartet called **Escapade** – Bob sang the bass and I sang bari. When we lost our lead, **John Tsigounis**, Bob switched to lead and Thomas Moyer filled in at the last minute so that we could sing at the 2012 District contest. Following that, we lost our tenor, **Bob Ramsey**, and found Brett who had just stopped singing with **Top Shelf**.

Sometimes finding a quartet is simply about timing. After lots of discussion about "goals" we decided to "get socks" and registered as a quartet.

Our first hurdle was to find a name. After what seemed like a hundred suggestions we settled on Low Down Sound. We then had to agree on song choice (this is still ongoing), costumes, rehearsal night, rehearsal place, etc. All while preparing for our first contest at Prelims in Parsippany, N.J.

Each Thursday night starts with some resonance match exercises. That's when I first start to get goose bumps. It's an unbelievable experience when four voices blend into one and the harmonics add to one another to make a symphony of overtones and undertones.

Once the quartet sound is "in place" we start to work on songs. This involves working sections of the song, almost al-



LOW DOWN SOUND — *Brett Thomas, tenor; Thomas Moyer, bass; Bob Bennett, lead; Ig Jakovac, baritone in their fifth-place scoring performance at the Parsippany prelims.*

ways with a coach present. **Anne Bureau** coaches us at each rehearsal and periodically we have worked with **Ron Knickerbocker** and **Sean Devine**.

In my opinion, it is really important to have a "fifth ear" because it is very difficult to coach from within a quartet. If you can't have a fifth ear every week then make sure that you get periodic coaching. The District has a great program (Music Assistance Program) that will help pay for a coaches expenses so go to <http://www.midatlanticdistrict.com/?Code=MAS> for details.

Each of us generally has something that we need to work on at home following one of our rehearsals. If I am engraining a new skill, I will work it at home daily until it becomes natural. I don't want to be the guy who didn't do his homework. It's not fair to the other guys and it robs me of my fair share of goose bumps!

Be patient because things don't happen overnight. Any quartet needs "time in the saddle" to get the kind of consistency that is needed to be a high level quartet.

If you've never sung in a quartet you've got to try it! I'm thrilled to be on yet another quartet journey and can't wait to see many of you at the upcoming Atlantic/Northern Division Convention in Cherry Hill, N.J., where Low Down Sound is registered to compete in the hopes of qualifying for the District Convention this fall in Ocean City, Md.



Come join an extraordinary event! The **Big Apple Chorus** will celebrate 30 years of musical excellence and entertaining audiences worldwide. Joining the chorus in this very special celebration are two, yes two, International Gold Medal winning quartets, **Storm Front** and **Old School**, along with District Medalist quartet **Up All Night** and the **Westchester Chordsmen** chorus. Don't miss the most exciting barbershop event of the season!

American Idle honored to be Seniors Champs

Newly formed **American Idle** competed in the just completed MAD Spring International Preliminary Quartet Contest and were thrilled and honored to be crowned 2013 MAD Seniors Quartet Champions.

As the name suggests, they are a senior quartet. Two are fully retired, one semi-retired and one is still working really hard to support the other three. All live in central Pennsylvania and are married to incredibly patient and tolerant wives.

Most senior is the bass, **Tom Felgen**. Tom has a remarkable barbershop career having sung with two International Champs. He won his first gold medal in 1965 with the very popular **Four Renegades** and his second championship in 1981 with the great singing — and always entertaining — **Chicago News**. He has sung in countless other quartets including **Sage** and Silver Medalist International Senior Quartet **Hit Parade**. Why he agreed to sing with the other three in American Idle is an unfathomable mystery.

Next most senior is **Rick Ashby**, who after 40 years of singing lead has gone over to the dark side and now sings baritone with American Idle. The eldest of readers may remember his first quartet, the **Red Rose Four**, a Division Champ quartet in the 70's and 80's. Others will remember him performing with one of the Mid-Atlantic District's most popular and active show quartets, **Razzmatazz**, who sang in nearly 300 chapter shows over their quarter century run. He's never won a gold medal. The only thing Razzmatazz ever won was the Buckeye Funny Bone Quartet Contest (how appropriate for a bunch of nut cases like Razzmatazz).

Then there's **Hal Kraft**, next in line from an age standpoint. For some unknown reason he wanted to sing lead in American Idle but most will remember him as the wise-cracking tenor in the 1980



SENIORS CHAMPS — American Idle (Rick Ashby, Hal Kraft, Tom Felgen and Bob Schellhamer) accept the championship plaque onstage at the District 2013 Spring Convention.

MAD Champs, **Keystone Congregation**, as well as **Bandwagon**, **Jeopardy** and most recently singing with Tom in the 2011 Mid Atlantic District Seniors Quartet Champ, Hit Parade. He recently reprised his role in the quartet as one of the school board in a local production of **Music Man**. We think he is old enough (and elocutionarily challenged enough) to star in the role of Mayor Shinn. Hal still does some work as a chauffeur, so watch out on the highways and byways for a crazy singing driver.

Finally the youngest member is **Bob Schellhamer**. He is still gainfully employed as executive director of the Lancaster City Housing Authority. The rest of the guys are happy he continues to help pay their Social Security and Medicare. Bob sings tenor in American Idle as he did in **Harmony Reunion** for most of his 20+ years of quartetting! He is also the quartet's resident biker and you'll often find him on his Victory motorcycle on a weekend tour of some brewery or other notable focal point.

For performances please contact Rick Ashby, 717-625-2945 or rashby@ptd.net.



by **Don Myers**,
Western Division
Vice President

It's a small world . . .

Anchors aweigh with Gent's Nite Out

On December 27th Lieutenant Junior Grade (USN) Jeremy Ball was home on leave from duties on a fast attack nuclear submarine stationed in New London, Connecticut. Out with 10 family members for a holiday dinner at the Progress Grill in Harrisburg, he was startled to hear barbershop harmony drifting in from the lobby. As luck would have it, **Gents Nite Out**, a long-time chapter quartet from Harrisburg, had chosen that night and place to take their wives out for their annual "spouse appreciation banquet" and decided to sing while waiting for their table.

When the quartet and their wives were seated right next to Jeremy and his family, he leaned over and said, "Do you know the *Irish Blessing*?" When they replied "Sure thing," he asked if they would sing it for his family.

As the quartet stood and was about to take pitch, Jeremy added, "I actually know the tenor to this song."

And quick as a wink, Gents Nite Out invited him up to join them.

They sang to appreciative applause and then Jeremy admitted, "When I was in the Naval Academy, I got to sing in the USNA Barbershop Quartet — **Clean Shave!** It was great fun."

Not willing to let this chance go to waste, Gents Nite Out passed him a list of the songs they sang — but Jeremy didn't know any of them.

Not to be denied he said, "Do you know *Coney Island Baby*?"

Did they? Of course they did! So they entertained the restaurant to more applause and then Don Myers and Jeremy swapped war stories because it turns out that back in the day Don served on a diesel submarine stationed at — you got it — New London.

If you want to see and hear Jeremy with Clean Shave, check out these YouTube video links. Jeremy is the young man on the left.

Once Upon a Time: <http://www.youtube.com/watch?v=Cg5CpQPeWxg>

Hello Mary Lou: <http://www.youtube.com/watch?v=rzySgQnfLUQ>

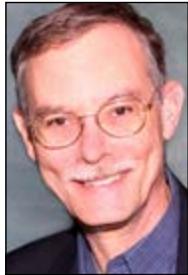
Irish Blessing: <http://www.youtube.com/watch?v=D9UHxrNqYGU>

Chordbusters: <http://www.youtube.com/watch?v=HkSWsiMOTJE>

My Old Man: <http://www.youtube.com/watch?v=U1Ya7OvhGP4>



Timely Notes for Chapter Treasurers



by Bob Eckman,
M-AD Treasurer

May 15 is the deadline for filing your chapter's IRS 990 form as well as reporting the completion of the annual Financial Review.

Failure to file a 990-N, 990-EZ or a full 990 at least once every three years will lead to the automatic loss of a chapter's non-profit tax status, with negative

consequences to the chapter, its patrons, the district and the Barbershop Harmony Society. Here is what each chapter Treasurer needs to do:

- File IRS Form 990-N or Form 990EZ or Form 990 with the IRS by the May 15 deadline. The table below shows which form you will need to complete, based on the chapter's gross revenue and year-end total assets.
- Send a copy of the completed 990 form to the Society office and retain a copy for the chapter.
- Submit a copy of the chapter financial review and year-end financial statements (Statement of Assets and Liabilities, and either a Balance Sheet or a cash account reconciliation report for chapters using the Cash Basis of accounting) to the Society office by May 15.
- Record completion of the 990 and Financial Review in EBiz (chapter Treasurer or Secretary).

IRS Form 990 Filing Information

Every US chapter MUST file an IRS 990 (N, EZ or the full form) by May 15.

For the 2012 tax year, here are the filing requirements:

CHAPTER GROSS RECEIPTS	FILE THESE FORMS WITH THE IRS	SEND TO SOCIETY HQ
\$0 - \$50,000	Form 990-N (electronic filing only)	File a copy of the electronic receipt with the Society office
\$50,001 - \$199,999, and total year end assets under \$500,000	Form 990EZ, Schedule A and Schedule T (if unrelated income is more than \$1,000)	File a copy of these forms with the Society office
\$200,000 and over, or total year end assets over \$500,000	Form 990, Schedule A and Schedule T (if unrelated income is more than \$1,000)	File a copy of these forms with the Society office

Reference material and instructions for filing is available on the Society web site. From the main page, select Resources and Document Center in the top menu bar, then Tax Documents. Once you file, be sure to update your 990 status on EBiz.

Chapter Financial Review

Section 4.4 of the Chapter Treasurers Manual describes the financial review process. A sample form is in the Chapter Treasurers Exhibits manual and is available in Excel format on the Society web site (Resources/Document Center/Chapter Treasurer and Expenses/Chapter Treasurer

Templates). As noted above, the completed Financial Review Form and year-end financial statements should be sent to the Society office. Update EBiz to record your completion of the review.

Useful Links

990N Filing: <http://epostcard.form990.org/>

If you would like to automate (somewhat) the filing process for forms 990 and 990EZ, the Center for Charitable Statistics at the Urban Institute runs an online 990 preparation and filing site. I've used this service for over 7 years and find it simplifies the work and reduces errors. Similar to tools like TurboTax, it guides you through the preparation of the form and checks for errors. It also saves your data from year to year for the

historical parts of the form. The site is free for organizations with less than \$100,000 in gross receipts. Fees for larger organizations start at \$35. As part of the service you can file your 990 electronically with the IRS. You receive a .pdf copy for your records (and to email to Society HQ). Point your browser to: <http://efile.form990.org>

Finally, if you have any questions about the 990 filing or the Financial Review, please drop me an email or give me a call.

Bob Eckman, District Treasurer, (434) 589-1262
bob.eckman@comcast.net

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Top ten 'quick fixes' for your performances

Everyone knows that it takes a long time to build a really great chorus, and that many things have to fall in place for it to happen. Secure a talented director and build a committed music team, hire congenial coaches, establish a go-getter management team.

And much, much, more.

If you're lucky enough to have all this in place, then you'll surely be blessed, eventually, with an enthusiastic and competent group of singers, enviable contest scores, and, most important of all, a string of distinguished performances in your community.



by Roger Tarpy,
VP Music &
Performance

I say that distinguished public performances are the most important of all because I sincerely believe that they are the hallmark of a truly great chorus.

Sure, winning contests is cool, but singing well in your community will lead to many more positive outcomes than just wowing those intractable judges. For example, if you put on great shows, the expectations for excellence among chorus members will be elevated overall, so contest scores will improve too.

If you put on great shows, the positive perception of your chorus among community members will rise, meaning you'll enjoy better attendance in the future, more visitors at your next rehearsal, and enhanced demand for doing high-profile gigs. If you put on great shows, the very heart and soul of your chapter will be better served, because singing in public is the thrill we all discovered when we joined BHS.

My point is that if you spend a lot of time and effort focused on how well you perform in public, especially at your annual show, then great things will follow.

The catch, of course, is how to do this. Short of the long and arduous route noted above, here are ten quick-fixes that you might try to raise the level of your public performances.

The top-ten ways to achieve better performances. (Drum roll please!)

10. Never sing in public without using risers.

In fact, don't ever rehearse without using them. Otherwise, you're headed for a gang-sing, and you'll invariably say it's "good enough". Sure, some people (wives, mostly) will come up later to pay compliments, but few in your community will be impressed with your chorus or with barbershop harmony.

9. Don't accept gigs without making sure that virtually all of the chorus members will be there.

Spotty attendance almost always means (especially for the small chorus) marginal balance among parts, problematic voices sticking out, and the absence of ringing chords. In the long run, not singing is sometimes a better option than poor singing.

8. Don't accept public singing engagements for which the audience members have come to do something other than listen to you – no "strolling" gigs at the mall, no gang-singing at the store opening.

I know that this is a hard one to swallow, because we're often asked to do these sorts of shows, especially at Christmas time. But the singing is almost always marginal, the audience members are almost always dismissive, and the chorus members feel, rightly, that they've missed a good opportunity to advance the prospects of the chapter.

7. Never sing in public without reviewing all of the show ahead of time. Practice the songs, the segues, entrances, the exits – the whole ball of wax. Only then will your chorus feel well-prepared, sound competent, and look reasonably professional.

6. Sing familiar tunes. Don't sing "obscure" contest

music because, even if sung reasonably well, it is generally recognized and enjoyed only by other barbershoppers.

5. When giving segues, do not wait until the applause has subsided before approaching the microphone. Approach the microphone at the start of the applause and begin speaking, loudly and clearly, before the applause stops. Step up briskly (don't saunter), and never look back to the chorus members to see if you are eliciting any approving looks.

4. Segues should be short, always to the audience (never an aside to the chorus), and contain no inside jokes or material. They should be entirely upbeat. Never say things like "sit back, relax, and enjoy..." You want the audience members to be at the edge of their seats, not sitting back in a relaxed fashion and (... oops...) looking at their watches.

3. If you're doing a longer show, make the intermission short – no more than ten minutes. The only exception is when a large crowd has limited restroom facilities. Do not spend endless time on drawing prizes, but get back to the show as soon as you can.

2. If you use chapter quartets in your show, always vet their songs ahead of time. Be generous and supportive (e.g., provide coaching), but do not be afraid to deny their inclusion in the program if they don't meet minimum standards, e.g., if they don't know the music well and can't sing it with confidence.

And the number one quick-fix for your performances:

1. When singing at nursing homes, where most of the audience members are non-ambulatory, ignore all of the above rules. Anything goes in such a venue, because whatever joy you can bring to these unfortunate souls is all to the good.

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Why bring in a coach?

You will find coaches in all activities and in all walks of life.

The Little League coach teaches correct mechanics of hitting and fielding to our children to help them become better ball players.



by **Glenn Phillips, DVP**
Chorus Director Development

Language coaches teach subtle nuances in pronunciation so that we don't sound like "Americans speaking another language."

Financial advisors teach us better ways to diversify our portfolios, aiming for a stronger financial future.

We all learned long ago that professional advice is a sound investment in helping us realize our full potential.

Yet many barbershoppers, and indeed, many barbershop directors, are disinclined to bring in a coach to help the chorus improve. There are many reasons for this, and, as a result, a significant number of chapters avoid coaching entirely.

In this article, I will discuss four of the most common reasons why "we don't need a coach." And to wrap things up, I will offer a list of things that a director should consider when bringing a coach on board which will help to streamline the effectiveness of the coaching visit.

We do not need a coach. We are just a

social chapter; we are not that "serious".

Coaching isn't about getting a better score at contest, though it can certainly help lead to that. It is about learning new techniques and skills that will turn us into better singers.

I have met hundreds of men over the years that have no interest in the contest stage, but I have never met one man who did not want to sing well. Taking that a step further, I have never met one man who purposely tried to sing poorly.

Yes, singing in the most general sense comes naturally to many of us, so to some extent we can sing without training. However, singing is a skill, and singing well involves learning, practicing, and honing new techniques until those techniques become second nature to us.

If we are not aware of the skills and techniques that make singing beautiful, most of us will simply not ever know how to sing beautifully. The coach brings a wealth of these techniques into the chapter rehearsal and helps put the chorus on the path to better singing.

Our director is our coach every week. Why would we need another?

The chorus will sing and prepare very differently when a special guest comes to rehearsal; sort of like being on its "best behavior." Specifically, the chorus members will think and listen much more carefully and attentively, two critical skills in making great music.

Throughout the coaching session, the men on the risers will undoubtedly hear a lot of the same things that the director

has been saying over and over again. This validates the director in the eyes of the chorus.

In addition, hearing the same things from a coach and then learning new techniques to address problem areas shows the chorus that it is capable of overcoming problem spots and making good musical progress.

As for the coach, (s)he will hear and respond to the chorus objectively, without bias. Sometimes we directors hear things that aren't there, or don't hear things that are, because we are engaged in so many musical areas simultaneously.

A good coach will be able to size up the group in a short time and be able to prioritize where attention is most needed. The coach may also provide valuable instruction and tips to the director concerning proper conducting techniques, pace of rehearsal, and quick ways to fix many problem areas. In other words, in a very real sense, the coach will provide important coaching for the director.

We've brought in coaches in the past, and we've always greatly improved while the coach is there, but within a week or two of the coaching visit, we revert to singing the same old way we were singing before.

Unfortunately, this situation is not unique, but I find the dichotomy more alarming than the situation. What I mean is that a chapter knows full well that they dramatically improved musically during the coaching visit, but then falls right back into the same old habits and figures that this is just how

coach
continues on next page

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coach

continued from previous page

things go.

Not so! At least, not so if the director, music team, and membership at large take steps not to let this happen. This involves a proactive plan; it will not just happen without preparation.

Here is one such plan that may be helpful toward making the most of a coaching visit in the long-term:

As soon as possible following the coaching session — preferably before going home, but at the very least within 24 hours — each man should make two lists:

- the things I learned about me and my singing in the coaching session, and
- the things I learned about my section or the chorus as a whole in the session.

The lists should be exhaustive: every technique, trick, and helpful hint that you can remember. This should take no more than 15 minutes to complete.

And guess what? Now each man has a personal checklist of things to practice and improve upon at home before next week's rehearsal.

The chapter should record the coaching session in its entirety; if you can also use a video recorder that is immensely helpful. Someone on the music team (VP of Music and Performance is an excellent choice) should critically listen through the recorded session, noting all of the areas identified for improvement, along with techniques and drills that address these areas.

Once this list is compiled and organized, the director and music team should meet, analyze and discuss the data, and then come up with three or four big-ticket items to work on in the

next six months. For example: more air in the tone, taller vowels, pitch accuracy, and facially emoting the music.

I guarantee that if such a systematic procedure is set into motion, and the men buy into improvement in these three or four areas, you will have a very different sounding chorus six months down the road — just in time to bring back the coach for another session! ☺

Our Chapter cannot afford it.

Coaching can be an expensive arrangement, especially if you fly someone across the country to come work with the group. However, the Mid-Atlantic District is full of very competent and enthusiastic coaches, many who may live an hour or so away from your chapter.

In addition, the district has a program in place to reimburse your chapter up to \$75 in coaching expenses, up to five times per year. Expenses include fuel costs, tolls, hotel accommodations if applicable, etc. but they do not include the coach's fee.

Look for the Coaching Expenses Reimbursement forms on the district website, under the section entitled [Docs & Information](#). Indeed, coaching is not cost-prohibitive at all, and I highly recommend it for each and every chapter at least two to three times a year.

So you decide to bring in a coach. Now what? The following are some recommendations that the director should keep in mind when choosing a coach and planning for the coaching session:

- The director should always choose someone (s)he trusts and respects to coach the group.
- Inform the coach if there are certain problematic areas you want the coach to address; for example, pitch accuracy and properly balancing the chords.
- The coach may be able to provide

instruction to the director concerning conducting skills and such, so decide if you wish to receive such instruction, and if so, do you prefer it in front of the chorus or one-on-one with the coach.

- The director, music team, and chapter leadership should choose a coaching date affording maximum attendance and should hype the session as a signature opportunity to grow and advance musically.
- The chorus should only be coached on songs that the chorus knows well. If wrong notes or mis-sung lyrics are a significant issue, much time will be wasted just trying to fix errors, and not learning how to sing and perform the music better.
- If you bring in a coach before an important event (contest, annual show, etc), I highly recommend that you not schedule the coaching session less than a month before the event. This is because the coach teaches many new things to the group. But with less than a month to go, the chorus should not be learning anything new. Rather they should be honing and shaping and perfecting the things they already know. Last-minute coaching sessions, if scheduled, should only focus on musical touch-ups.

A coaching session is a time of immense musical growth in the life of a chapter, and I strongly urge each and every director to consider how a regular, long-term program of coaching can invigorate your chapter's singing and performance. After all, what barbershopper doesn't want to learn how to lock and ring those wonderful chords all night long?

Glenn Phillips directs the Patapsco Valley and Queen Anne's County Chapters in the Mid-Atlantic District.



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Joe Purdin — 610-678-4901 PretzelCity@comcast.net

How's your 2013 BOD doing?

If your answer to my title question is just, "OK," rather than, "the best operating, well-oiled machine in town," then I ask, did all of your 2013 officers attend one of the two Leadership Academy sessions held by M-AD in late 2012/January 2013?

If not, then that's why your answer to my first question was just, "OK."

LA is where our chapter leaders for the coming year learn the knowledge and skills (tricks of the trade) needed to carry out the duties of the offices to which they were elected in an efficient and effective manner.



by **Chuck Harner, DVP Chapter Support & Leadership Training (CSLT)**

The District attempts to rotate the faculties of our LAs, and feedback reports indicate that even "old dogs," guys who are repeating in office for the umpteenth time, seem to pick up some new knowledge or a new skill. In particular, there always seem to be changes that the Society has made that affect the Secretary and Treasurer curricula.

In 2011, M-AD had 93 officers attend LA from 38 chapters. In 2012, it was 130 officers from 41 chapters. This was encouraging considering the fact that Sandy caused the cancellation of the Northern LA session. Thank you to all

of the Northern Division officers who attended the Central LA!

The increase in attendance from a greater number of chapters was rewarding, but not great – considering that there are over 90 chapters in M-AD. Our President and Treasurer presentations were video recorded, and the data provided to Nashville. Hopefully something will come of this effort, and in the future video presentations of some LA courses may be available on the BHS website.

The next round of LAs are tentatively planned for October 25, 2013 (Southern) in Falls Church, Virginia; November 9, 2013 (Northern) in Morris Plains, N.J.; and January 11, 2014 (Central) in Newark, Del. The Central LA is planned so that those who couldn't attend either the Southern LA or Northern LA, in addition to those regularly attending this session, plus those from chapters that had late elections can attend a LA session.

In addition to the seven curricula tracks available this past cycle (President, Secretary, Treasurer, VP Membership/Chapter Development, VP Music & Performance, VP Marketing & PR, VP Program/Operations), a VP Youth in Harmony track will be added for the Central LA, if we have more than just one or two sign up for it.

Available funding is a problem affecting all chapters and individual barbershoppers. In an attempt to mitigate the financial burden of attending our one-day LAs, the CSLT

team again secured the following pricing to be in effect up until two weeks before each LA starts:

Number Attending	Price Per Student	Total Cost
1	\$45.00	\$45
2	\$42.50	\$85
3	\$40.00	\$120
4	\$37.50	\$150
5	\$35.00	\$175
6	\$32.50	\$195
7 or more	\$30.00	\$210 plus

Those who delay registration until later than two weeks before the scheduled LA start date will pay \$45 per student. So, plan your chapter elections before early October in accordance with the Standard Chapter Bylaws and register your incoming officers to attend.

And if a particular officer can't attend consider sending someone else to participate in that class and bring back late-breaking and useful information. It's also a great way to help prepare a successor or assistant for the specific function.

Registration forms will be posted to the M-AD web site, well in advance of the scheduled LA convening dates.

Let all of our MAD Chapters continue to learn and improve!

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Spring Report from the Society Board Representative

Society Board member Rick Ashby served as the official Society Board Representative to the M-AD Spring Preliminary Contest and Convention in Parsippany, N.J. Rick addressed both the MAD Board meeting, held Friday morning March 15 and the HOD meeting held March 17. In his remarks he encouraged everyone to carefully read the Spring 2013 Society HOD bulletin which is packed with interesting, useful and in many cases, essential information. Your Chapter delegate and your Chapter President each have a copy for members to read.



Rick Ashby,
Society Board Member

Rick highlighted the challenges facing the Society as it approaches its 75th birthday.

Rick discussed the membership decline and the issues which spring from having fewer members such as reduced revenue that leads to increasing dues; fewer attendees at conventions; lower participation in contests, and continued reliance on the same volunteers to accomplish all the work required at every level of the Society. These concerns have given rise to many programs over the years – all attempting to reverse our decline in membership. And we do very well recruiting new members. We still need to do a much better job retaining those new members – and that puts the focus clearly on the chapter experience and its value to the member.

The Society continues to concentrate on efforts to engage Youth singers. The recent Mid-Winter Convention included a record number of youth choruses and an unbelievable level of singing talent. Harmony Camps continued to expand in 2012 both in terms of the number of camps presented and the numbers of young people attending. Harmony Workshops attracted over 7,500 kids in 2012. While many youth members drop out after the first year, we continue to attract youth to the hobby.

The Society continues to concentrate on efforts to engage Youth singers.

The Society aspires to become the premier training and education organization for male singers in the world. In furtherance of this goal, the staff recently attended the American Choral Directors Association Convention in Dallas and attracted quite a bit of attention from the Choral Directors in attendance with our training materials and our well planned and executed Harmony Colleges throughout the districts. Our library of music and arrangements is an often-used resource for high school music teachers as well. Our stature among music professionals continues to increase as a result of efforts like these.

The Society Board has task forces working on enhancing Global Barbershopping, on supporting mixed quartets, on studying ways to support lifelong learning and homeschooling of vocal music, and creating a team to assist the BHS CEO in the area of Finance. The Board is also acting to make it easier and less expensive for districts to qualify their quartets and choruses for the International contests by alterations to the C & J rules.

One of the major efforts of the Board in recent years has been reaching out to the districts to assist in achieving Society aims and improving all aspects of our operations. The District Presidents Council and annual leadership forums have become more important to generate ideas and solve problems. And the Society Operations Team is more and more a part of the CEO's team to run an increasingly complex Society.

But all of us know that the heart and soul of a successful Society is the chapter. Whether your chapter is oriented towards chorus and quartet competitions, community activities, social activities, or just getting together and singing for your own enjoyment, the character, direction, and future of your chapter is up to you and your members. The district and the Society offer many programs and tools which can help you be successful at whatever you aspire to be, but it is up to you to set your own course and take advantage of those resources. We encourage you to do so.

MID-ATLANTIC DISTRICT OFFICERS

President: Bill Colosimo (Linda); 571-213-7376; billcatps@aol.com

Immediate Past President: Dick Powell (Roxanne); 410-451-1957; rpowell74@verizon.net

Secretary: Keith Jones; 202-651-1268; keith.m.jones@MidAtlanticDistrict.com

Treasurer: Bob Eckman (Maggie); 703-440-5997; bob.eckman@cox.net

Executive VP: Ig Jakovac (Anne Bureau); 267-932-8344; ijakovac@comcast.net

Board Members-at-Large:

Christian Hunter (Tracey); 908-806-7122; njbbslead@yahoo.com

Hardman Jones (Amanda); 804-379-6257; hajones425@aol.com

Dennis Ritchey (Sherrie); 540-846-6408; denritche5@cox.net

Roger Tarpy (Jean); 804-829-2466; rtarpy@verizon.net

2013 DISTRICT OPERATIONS TEAM

VP Chapter Support & Leadership Training: Chuck Harner; 903-938-3001; CACHuck@cox.net

VP Chorus Director Development: Glenn Phillips; 410-519-5385; scalhorn@msn.com

VP Contest & Judging: Gary Plaag; 703-868-5152; gplaagbhs@gmail.com

VP Events: Walter Griffith (Mary Jo); 570-735-5577; imabari1@aol.com

VP Financial Development: Alan Wile (Patty); 703-538-6526; alan.wile@comcast.net

VP Marketing & Public Relations: Eric Herr (Fran); 856-988-7721; ewh14@comcast.net

VP Membership Development: Christian Hunter (Tracey); 908-806-7122; njbbslead@yahoo.com

VP Music & Performance: Roger Tarpy (Jean); 804-829-2466; rtarpy@verizon.net

Do You Wanna Be a Judge?

Your chance to apply to become a Contest Administrator, Music, Presentation, or Singing judge is just around the corner. Every three years, just prior to Harmony University, judges in all four categories must attend judge Category School in order to recertify and those who have been candidate judges-in-training have the opportunity to join the judging ranks as certified judges.

This year, 2013, is a Category School year. After Category School concludes at noon on July 28, those interested in applying to become judges in one of the four categories (CA, MUS, PRS, SNG) have until December 31, 2013, to submit their applications.

Information about applying to be a judge and the certification process can be found in section VI. APPLICANT AND CANDIDATE REGULATIONS of the Contest and Judging Handbook, located as a .pdf at the BHS website: <http://www.barbershop.org/competitions/contest-a-judging-system.html>. Applications should be submitted through the district Contest and Judging VP.

Paired Division Conventions

As you are likely aware, the District Events Team, under the leadership of **Walter Griffith**, along with the executive leadership team and various members of the Operations Team are constantly working to structure our division conventions to minimize expense to all parties while providing the greatest value to the District membership.

This year the Southern and Western division conventions and the Atlantic and Northern division conventions

have been combined. Combining division conventions allows the District to save expenses on required infrastructure (triple judging panel instead of two double panels, lighting and sound engineers and equipment, stage setup, etc.), maximize use of the facility, and allow division membership to meet attendees from other divisions.

It's an all-around win for everyone.

Post-Contest Evaluations

After each upcoming contest, competitors (quartets and choruses) will receive an evaluation via email, addressed to the quartet's or chorus's contact person. The information requested focuses on how the competitor felt the contest sessions were run, how the evaluation sessions went, and what could be done to make the competition experience as valuable as possible for the competitor. (Unfortunately, I will not be able to change the competition outcome for anyone 😊).

In the past, we have gotten a low return rate on such evaluation requests. Rest assured that critical feedback will be handled with care so that the feedback source remains anonymous beyond the C&J VP. When you compete in a contest this spring or next fall, please make it a priority to complete the post-contest evaluation and return it to me. The M-AD contest and judging program and I need your feedback.



2013 CONTEST AND JUDGING UPDATE

Gary Plaag,
VP Contest and Judging

The Old Line Statesmen Barbershop Chorus
Carroll County, MD Chapter, Barbershop Harmony Society

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Web: www.oldlinestatesmen.org

Theater doors open 30 minutes before curtain time

US ON



The Americans with Disabilities Act applies to the Carroll County Government and its programs, services, activities and facilities. Anyone requiring an auxiliary aid or service for effective communication or who has a complaint should contact Gina Valentine, the Americans with Disabilities Act coordinator, 410.386.3800, 1.888.302.8978, MD Relay 7-1-1/1-800.735.2258 or email gvalentine@ccg.carr.org as soon as possible, but no later than 72 hours before the scheduled event.

Handicap Parking Available. **WHEELCHAIR SEATING IS LIMITED.**

The OLS Chorus is funded in part by a Community Arts Development grant from the Carroll County Arts Council

VP Youth In Harmony:

Gary Plaa; 703-670-4996;
gary.plaa@verizon.net

VP Atlantic Division:

Neil Keihm (Dottie); 302-737-6141;
keihm@verizon.net

VP Northern Division:

George "Oley" Olson (Pat); 973-539-7941;
oleyols@aol.com

VP Southern Division:

Jim Rogers; 804-740-0055;
jar10303@aol.com

VP Western Division:

Don Myers (Verna); 717-838-6146; gnolead@
yahoo.com

Chief Information Officer: Mike Kelly;

MikeKelly@MidAtlanticDistrict.com



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Editor: Roxanne Powell, 1717 Sturbridge Pl,
Crofton, MD 21114; 443-454-0604;
editor@midatlanticdistrict.com

NEXT DEADLINE:
June 20, 2013

Want to see your name in "print?" Have you or your quartet or your chorus had an amazing barbershop experience? Tell me all about it: editor@midatlanticdistrict.com

TAG TIME

THEIR HEARTS WERE FULL OF SPRING

Music and Lyrics by
BOBBY TROUP

Arrangement by **AARON DALE**
for the Kentucky Vocal Union - December 2006

Tag

The musical score is written for Tenor Lead and Bari Bass. It is in the key of D major (indicated by two sharps) and common time (C). The score is divided into two systems. The first system covers the lyrics "for their hearts were full of". The second system covers the lyrics "spring. in love, love in spring. love, e - ver in love in spring. spring. in love in spring." The Tenor Lead part is on a treble clef staff, and the Bari Bass part is on a bass clef staff. Both parts include lyrics and musical notation with various notes, rests, and ornaments. There are numbered measures (1-5) and a triplet of eighth notes in the second system.

Learning tracks and sheet music may be downloaded for free at
[www.barbershoptags.com/tag-669-Their-Hearts-Were-Full-Of-Spring-\(Westminster-Chorus-version\)](http://www.barbershoptags.com/tag-669-Their-Hearts-Were-Full-Of-Spring-(Westminster-Chorus-version))