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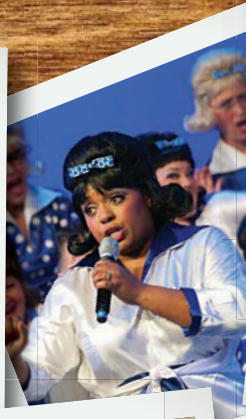
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PITCHPIPE

THE VOICE OF SWEET ADELINES INTERNATIONAL

Telling Our Story

The history of the "color bar" and where it has led us today.





BARBERSHOP MUSIC APPRECIATION DAY

JULY 13, 2018

Celebrate the day that Edna Mae Anderson started Sweet Adelines in Tulsa, OK U.S.A. for women to enjoy the sweet harmony of barbershop singing.

Tell everyone you know why you love Sweet Adelines and a cappella barbershop harmony!

**#iamsweetadelines #barbershopappreciationday
#sweetadelinesbirthday**

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*“We do what we know,
and when we know better,
we do better.”*
— Dr. Maya Angelou

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ON THE COVER: TELLING OUR STORY

The years 1957-1966 mark a difficult chapter in the history of Sweet Adelines. In 1957, SA amended its corporate bylaws to exclude nonwhite women from membership, effective May 1958. Member voices, new U.S. civil rights laws and other factors

brought positive change. At its October 1965 meeting in Denver, SA removed the exclusion, effective May 1, 1966.

Inside: A historical account, past and present, and where it has led Sweet Adelines today.

THE 2018 YOUNG WOMEN IN HARMONY FESTIVAL

Sweet Adelines International is excited to present the 2018 Young Women in Harmony Festival! This free-of-charge festival is open to female singers 25 or younger. Sweet Adelines membership is not required to attend or participate. The YWIH Festival is an opportunity to meet other singers your age, all with one thing in common: MUSIC! On Saturday, Oct. 13, participants will engage in an exhilarating day of fun and educational rehearsals, filled with music, singing and dancing!

Working with Sweet Adelines certified director Sheila Koplitz of Fox Valley Chorus, attendees will be introduced to the elements of singing four-part harmony in the barbershop style. The festival experience will culminate in an exciting chorus performance on the evening of Tuesday, Oct. 16. The YWIH festival chorus will perform a show package on the Sweet Adelines International stage at The Dome at America's Center, St. Louis, in front of an audience of more than 3,000 and webcast to thousands of fans across the globe.

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FESTIVAL DETAILS:

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9 a.m – 5:30 p.m.
Mary Institute and Saint Louis Day School
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THE PITCH PIPE

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A worldwide women's singing organization committed to advancing the musical art form of barbershop harmony through opportunities in education, performance and competition.

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Sitting in Neutral

If you've checked your Sweet Adeline email or news feed lately, you've probably seen and heard a lot about change — exciting changes, necessary changes, not so wonderful changes, unexpected changes, fun changes. It's in the air, as they say.

I ask that you please indulge me, as your freshly-minted president, while I wax on just a little more about change and what it means to you, me and Sweet Adelines International. For I find myself swept up in nothing but change these days. Both in my personal life and in my Sweet Adelines life — which, ok fine, I admit it, are mostly one and the same. The changes that have occurred, are occurring and will occur seem tremendously impactful to a sensitive soul such as mine.

Consequently, I've done a lot of thinking about change and delved into the scholarly research a bit, too. What I've learned has been helpful to me as I journey through some major life adjustments, and I think can be helpful to all of us as we travel together to a new and, yes, exciting era of barbershop for women.

"Progress is impossible without change, and those who cannot change their minds cannot change anything," George Bernard Shaw noted.

Sure, easy to say for someone who never had to maintain 100 different passwords and then change 20 of them because of some wretched hacker — sorry. Well, let's just agree that, of course, change is necessary if we are to progress but it's simply not easy. In fact, it can be downright painful.

In the original groundbreaking book, "Transitions: Making Sense of Life's Changes," author William Bridges offers an explanation as to why change, even change that we choose and desire, can be so distressing and difficult to endure yet, ultimately, has a successful effect.

Written more than 25 years ago, the book also offers what has proven to be an evergreen model for navigating the treacherous waters of change. Bridges maintains that it is not so much the actual change that is difficult for many of us, but the *transitional* period between when the change occurs and a new beginning that trips us up. This, he states, is because change is *situational*, but the transition from old to new is *psychological*. Change is external. Transition is internal. It is during transition, or what Bridges has termed "**the neutral zone**," that "critical psychological realignments and repatterning [must] take place." In addition, the initial phase of transition requires truly ending what was and letting go of the old world.

Time must be spent in assimilating and accepting the loss. In the final phases of transition, the brighter day emerges as a new beginning, and we are able to "develop a new identity, experience new energy, and discover the new sense of purpose that makes the change begin to work." Because we often ignore these transitional, primarily psychological, needs we can go to a LOT of effort and expense in an attempt to make a seemingly brilliant and life-or-organizational altering change with absolutely no effect or results, and can even do harm in the end.

The good news is that Bridges' model of transition offers proven solutions that help people let go, negotiate the emotionally charged neutral zone, and embark upon a new beginning. I highly recommend the book to those contemplating or undergoing change of any variety. I have personally found its concepts invaluable while exploring my own oft-times confusing, yet equally enlightening, neutral zone. And I intend to apply its principles as a leader serving an organization that I cherish as we learn, change, grow, and continually begin anew.

You've no doubt heard and experienced that the only thing constant is change. There will forever be changes of every shape and size happening in all of our lives and in our Sweet Adelines life, too.

Over 2,000 years ago Socrates opined, "The secret of change is to focus all of your energy not on fighting the old, but on building the new." Yes and no, Mr. Socrates. I agree with Mr. Bridges that a large share of our energy must first be spent in the neutral zone. Then, watch out world. 🌸

Gratefully yours,

A handwritten signature in cursive script that reads "Patty Cobb Baker".

Patty Cobb Baker
International President



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1. Download the logo licensing application at www.sweetadelines.com/resources/logolicensing.
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Change is a constant, but some things remain the same.

This past week, I noticed the story of Vocal Standard Chorus member Erin Miner-Yarbrough, who sang on stage with her chorus in the Region #5 competition in late April. Eight hours later, she gave birth to a beautiful baby girl — her third daughter. Congratulations Erin!

This made my mind jump back to a similar story featured in a Winnipeg Tribune newsclip, preserved on the 1961 SA history panel at our Tulsa headquarters.

I am sure many of you knew the late Lou Dykstra. In late April 1961, she and her quartet, the Nota Rieties, went to Winnipeg for regional competition. Lou went into labor the morning of the contest but never said anything until after the quartet's 4 p.m. performance. At 6 p.m., she delivered her son in a local hospital and later learned they won the quartet contest.

We have all heard the saying, the more things change, the more they remain the same. Now, 57 years later, in late April, Erin had an experience similar to Lou's. Talk about coincidence. Erin's chorus won regional in the overall #5 chorus division.

These amazing SA members — despite being in labor — competing on stage. Impressive!

As we know, the show must go on, which brings me to my latest musical obsession, "The Greatest Showman." My Dad was a singer and as a young girl,

he fostered my great love for musicals as I would perform in front of the mirror with my perfume bottle microphone and listen to his Broadway albums. After watching "The Greatest Showman" for the second time, I noticed two themes within the storyline that relate to our world of Sweet Adelines International.

First was the oh so wonderful music! I have listened to the movie soundtrack so many times that I have most of the words memorized (Dear arrangers, please arrange some of these songs for barbershop!) I am sure all of you would admit that you could never listen to songs like *How We Sang Today* too many times!

The second theme was Family. Sweet Adelines is rooted in sisterhood and belonging. Just like in the movie, everyone needs to be accepted, no matter how alike or different we are. We all need friends to share and navigate life with and I have heard countless stories about how Sweet Adelines support one another through celebrations and through life's hardships.

So, as much as our world quickly changes, some core things that unify women remain the same.

So many changes so quickly in our busy lives. Since SA was founded in 1945, think about the monumental changes in our world socially, technologically and economically. When SA first started, there were no computers or email. Modern technology now reduces the divide between time zones and physical proximity that mark an international organization.

Yet the continuity at the core of Sweet Adelines — music and sisterhood — remains.

So, it is my honor to work with you as together we stretch and change while honoring the core values of singing and sisterhood.

I've watched and experienced it myself — Sweet Adelines truly brings happiness by Harmonizing the World! 🎶

In your continued service,

Tammy Talbot, CEO

The Show Goes On...



Singing as a Labor of Love: Erin Miner-Yarbrough (above far left), and fellow chorus members, 2018.



Lou Dykstra and baby boy, shortly after winning her 1961 regional quartet competition.

Barbershop

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New Privacy Policies Affect All Regions, Chapters and Quartets

www.sweetadelines.com/aboutus/privacyprotectionpolicies.

Questions? Contact SA at 1-800-992-7464 or 1-918-622-1444 and ask for the finance or IT department.

The General Data Protection Regulation (GDPR), now in effect, regulates data protection policies for members of the European Union (EU). Organizations must comply with GDPR regulations for storing, using and managing personal data if they work with European customers, vendors or partners.

As an international organization, Sweet Adelines strives to be compliant on a global basis. We have updated our Data Privacy, Protection and Retention policies to ensure the safety of all member information handled by the organization.

In order to comply with the GDPR, the updated policies apply to all regions, chapters and quartets, even if not part of the EU.

The policies are posted on www.sweetadelines.com under the About Us tab. Updates will be made as needed, so that we remain compliant as an international organization.

Music Copyright Laws: Convoluted or Clear?

BY TRACY SHOGHI, SA MUSIC SERVICES MANAGER

Do copyright laws leave you stumped at times? Here are answers to some of the most common inquiries we receive.

• Can my chorus use music in our repertoire or do we need to have it cleared again?

You can use music that your chorus or quartet has purchased in the past, if you have retained proof of purchase. For your protection, keep careful records of these purchases.

If your chorus grows and you need additional music, you must purchase the additional copies. If there is no copyright information on the bottom of the first page of music, then it is in violation of copyright law.

• Do we need to have parodies cleared?

Parodies are a derivative work. To make a derivative version of someone else's work, you must obtain their permission. The original song must have clearance from the publisher.

Just changing the words to a song to make it funny doesn't mean it's a valid parody. A true parody will directly comment on the original source, usually for comedic effect. When using parody lyrics, the original work must always be recognizable to the audience.

In a legal case, parodies fall under the "fair use" defense. This legal doctrine permits some unlicensed use of copyright-protected material in certain circumstances. Keep in mind it's not an excuse to misuse music. Even the courts today have a hard time determining fair use from infringement when it comes to parodies. Always use your best judgement.

If you submit lyrics to the publisher because you're not sure they constitute a true parody, submit the lyrics on a separate sheet from the original music.

• How long does it take to get a song cleared? Can you put a rush on it?

SA does its best to clear music as soon as possible. However, once music is submitted to the publisher, the timing is out of our control. Currently, clearances range from two to three months, but may take longer.

The license we request allows SA to distribute and sell the song on our website. Requests must be approved by the composer(s), writer(s), legal department, editor, publishing department, etc. If any one of the aforementioned says no, then SA will be denied permission to distribute the arrangement.

• I saw sheet music on the SA sales website last month, but it is no longer there. Why?

Publishers, like Hal Leonard, Alfred Publishing and Bourne, have adopted new, more stringent licensing practices. We have removed the arrangements that are affected from our website until new licensing is in place.

We have addressed these issues with Hal Leonard and are working with Alfred and Bourne to renew licenses on arrangements they control. This is a slow process, as some publishers only allow a limited amount of requests at a time. 🙄

Note: Members outside the U.S. must still obtain permission to arrange and/or photocopy arrangements via a request to SA headquarters. In addition, follow any requirements particular to your own area.

For a copyright Q&A, visit the Members Only Section of the SA website, or contact music@sweetadelines.com.

Sweet Adelines Got Talent

BY CARIN WILLIAMSON, REUNION STREET QUARTET, REGION #10



L to R: Alice Williams, Carin Williamson, Debbie Culp, Kechi Okwuchi, Vicki Wyont, Anna Mae Garner

Our Reunion Street Quartet had the unmistakable privilege of singing for a convention audience of 500 in Orange County, Calif. We taught and performed a barbershop arrangement of *Unforgettable* with Kechi Okwuchi, a 2017 Top 10 finalist from the America's Got Talent TV show. At age 17, Kechi survived a Nigerian plane crash. We learned she has both an inspiring story and a beautiful voice.

We sang to surprise Debbie Culp, a fellow member of ours in Houston Horizon Chorus. What great fun to surprise her, sing with Kechi and introduce so many new people to our barbershop style! 🎵

Yep, There's a Chorus for You

BY STACEY ROSE, LIONS GATE CHORUS, REGION #26

About 10 years ago, I walked into a room of about 20 women singing four-part a cappella harmony. I had been singing from a young age; had formal training from some pretty amazing teachers; and experience in many genres.

That night, the level of learning on the risers fed me. The director was knowledgeable and the entire rehearsal was about improvement, not just practice. I was hooked — not on barbershop yet, but on personal vocal growth.

My chorus has given me the excitement of difficult music; high expectations; life-changing vocal coaching; an amazingly accomplished leadership team; and an unforgettable pinnacle week at international competition. I've found my happy place.

Sweet Adelines has small and large choruses. Some compete regionally; some sing for fun; and others are fueled by the commitment required to successfully compete on the international stage.

No matter your personality, your vocal experience, your schedule, your self-confidence, shape, color, or size — no matter what you believe, or who you love, there is a chorus for you.

Whatever you seek — to sing, to become a leader or to find a safe place with women who care about you — there's a chorus for that. The gift of Sweet Adelines transcends musical style.

I'd say we can use a little more love, laughter, friendship and purpose in our lives. Yep, there's a chorus for that! 🎵

Feeling the Love

BY DANITA BRAUN, WHITE SPRUCE CITY CHORUS, #26



Shortly after I drove eight hours for the Region #26 weekend school, my husband called with sad news about his mother's health. I was ready to drive back home but he urged me to stay and enjoy my weekend.

The workshops were rich, deep and filled to overflowing with brilliant musical inspiration and information. Though a cloud of need-to-be-home sadness hovered around my day, the tug to drink deeply of the learning and fellowship was completely irresistible.

I was assured that this event was a "safe place" for the "not so accomplished" singer but I wasn't convinced of that when asked to perform in a quartet. Then I looked out at a sea of smiling faces and felt the warmth of the group reaching out to me. When everyone began to sing with us, I heard what sounded to me like a 1,000-voice choir.

The music became so big and beautiful, yet so gentle and sweet. It washed over me and tenderly moved through me like a cleansing, healing rainfall, taking with it my sadness and leaving me feeling fresh and whole. And loved. And a part of something so much bigger than me and my stuff.

I wept, right there on that little stage. And it was OK. Thank you, ladies. 🌸

Singing and the Breath of Life

BY RINI HIDAJAT,
CHRISTCHURCH CITY CHORUS, #35



Christchurch City Chorus member, Cybele Freitas, is proof positive that singing can help build confidence and lung power.

Cybele was named a 2018 national recipient of New Zealand's biannual Respiratory Achievers' in Asthma Award. Honorees in a variety of fields are recognized for managing their respiratory condition while living active, full and inspiring lives.

An asthma patient since age 2, Cybele has been hospitalized many times throughout her life. However, singing has taught her breath control to expand lung capacity and achieve other respiratory benefits. SA has also helped build her self-confidence.

Cybele was our dynamic front row flamenco dancer in 2016 when Christchurch City was fifth among the Top 10 choruses and named Most Entertaining Chorus at international in Las Vegas.

If you'd like to watch her again, visit @SweetAdelinesIntl on YouTube. 🌸

Toward a More Inclusive Sweet Adelines: Harmonizing the World in the 21st Century

BY ELIZABETH DAVIES

Author's Note: Thank you to Janice Dorris, Valerie Clowes, David Wright, Maria Christian, Kathy Woodford and Amy Rose for their invaluable assistance on this project. Any errors or omissions are mine, not theirs.

The year 2016 marked an important milestone for women's barbershop. Fifty years earlier, in 1966, Sweet Adelines formally lifted its ban on nonwhite membership. The exclusion was written into the corporate bylaws in 1958 and, according to the organization's records, was an "unwritten policy" for years before that.

In my view, "Harmonize the World" is the most beautiful mission any organization could have. I believe in the power of close-harmony singing to lift spirits, enrich lives, and connect hearts and minds.

However, when I survey the thousands of gorgeous faces on the risers at regional and

international contests, I see that women of color are still few and far between. I wonder, "Could I be doing more to make this great organization even more inclusive? Could I do more to harmonize the world?"

It's a tricky question for a white Sweet Adeline like me, because it requires me to

confront the race history of barbershop, which is as complex and uncomfortable as the race history of the U.S. itself.

Yet, as I consider what kind of barbershopper I

want to be in the 21st century, there is much inspiration to be found in our complicated history. Here are some goals I have set for myself.

*"We do what we know,
and when we know better,
we do better."*

— Dr. Maya Angelou

1) When talking to audiences or other singers about the history and origins of barbershop, I will acknowledge its African-American roots.

Thanks to the investigative work of music historian Lynn Abbott (“Play That Barber Shop Chord: A Case for the African-American Origin of Barbershop Harmony”), we know that early barbershop, like jazz, blues and gospel, was deeply interwoven with African-American culture.

Banned from whites-only concert halls and theaters, African-American men invented their own musical entertainment in private homes and the backrooms of black-owned barbershops, focusing on the pleasures of “cracking up a chord.” According to Abbott, “The basic idea was to improvise, linger on and bask in the immediate warmth of hair-raisingly unusual close-harmony chords.”

Citing newspapers, biographies, songbooks and oral testimonies from the 1890s and early 1900s, Abbot provides overwhelming evidence that “For the male population, at least, [barbershop] was nothing less than the black national pastime.”

Swipes, tiddlies, echoes, call-and-response structures, and even the “barbershop seventh” chord itself likely grew out of African-American improvisational singing.

Indeed, says arranger and historian Dr. David Wright, “our very name [barbershop] most likely comes from the African-American harmonizers.” In the late 19th and early 20th century, the label “barbershop quartet” was applied predominantly to African-American singers. When whites sang barbershop, they were understood to be imitating the style of black quartets.

2) I will remember that both Sweet Adelines and the Barbershop Harmony Society (originally SPEBSQSA: Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America) excluded African-American singers for decades, and I will honor those members who advocated for inclusion.

In 1941, an African-American quartet, the Grand Central Red Caps, won the New York Quartet Contest in Central Park, where 18 quartets competed before a crowd of 15,000. The win qualified the Red Caps to compete at the national contest, but SPEBSQSA founder O.C. Cash wrote a New York organizer that his board would not allow the Red Caps to compete. (For more details, read *Honoring the Grand Central Red Caps* by Matthew Beals, in the Nov/Dec 2017 issue of *The Harmonizer*.)

Alfred Smith, a contest judge and former New York governor, and New York Parks Commissioner Robert Moses resigned their SPEBSQSA memberships in protest. Moses wrote to Cash:

“It is difficult for me to see any difference between your national ballad contest and a national track meet in which colored men run in relays or compete individually. This is not a social event, but a competition, which should be open to everybody.”

In 1957, Sweet Adelines formally banned nonwhites from membership, setting off a firestorm of controversy both inside and outside the organization. A number of individuals and five choruses (in Rhode Island, Massachusetts and Ontario) resigned,

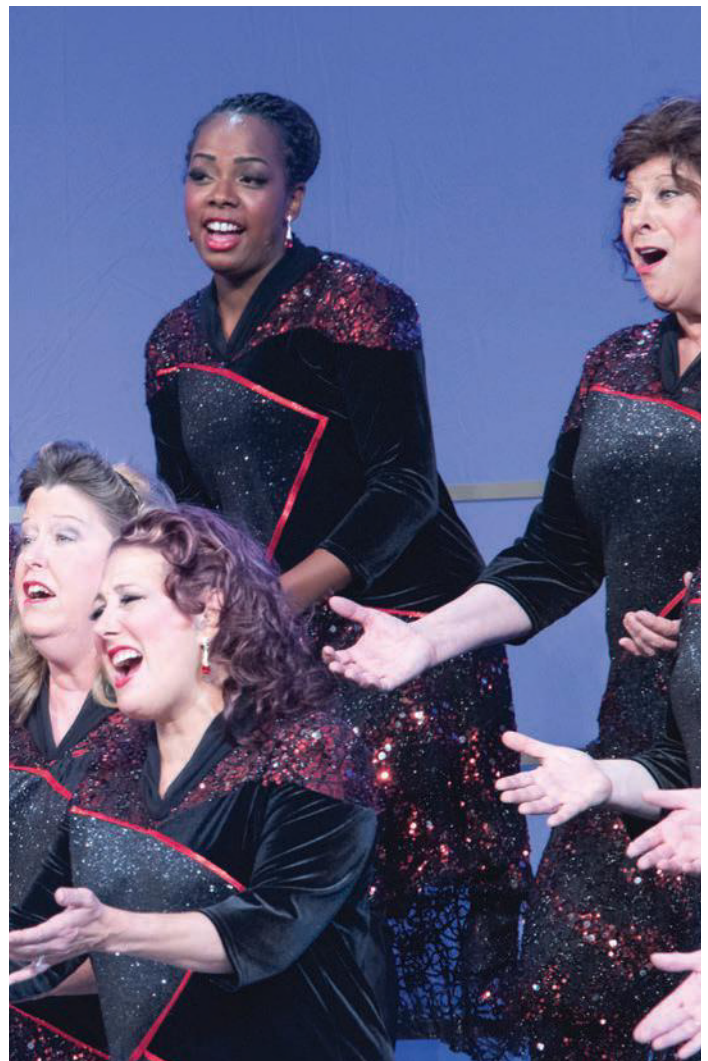
then collaborated to form a new, non-discriminatory women's barbershop society called Harmony, Incorporated.

The controversy intensified in 1963, when the chapter in Ottawa, Canada, sought permission to grant full membership status to tenor Lana Clowes, a woman of color. Ottawa welcomed Lana and at the time, she had been directing and singing with the chorus for more than a year. When the national organization declined to give permission, the story made international news. The chairman of the human rights committee of the Canadian Labor Congress called Sweet Adelines' membership policy “outrageous discrimination.”

Eventually, more than 20 of Lana's chorus sisters resigned from Sweet Adelines. These women, with Lana as director, founded the Capital Chordettes, under the umbrella of Harmony, Incorporated.

Read more about this story in the companion article on page 14. Painful ironies abound in the history of SPEBSQSA and Sweet Adelines efforts to “Keep America Singing” and “Harmonize the World.” It can be tempting to downplay the uncomfortable parts of our past.

But thinking about those who came before me, and who advocated for inclusion, inspires me to be a better advocate myself. I agree with barbershopper and historian Wynn Gadkar-Wilcox: “We do not need to wallow in our mistakes as an organization to be forthright and complete in acknowledging them. Anything less has the appearance of dishonesty.”



3) I will avoid repertoire that idealizes life in the old South.

We barbershoppers are all preservationists at heart. Cherishing and promoting the songs of the past is a big part of what we do. We tend to be passionately sentimental, nostalgic people, and change does not come easily to us.

In reality, barbershop has changed a great deal. Some popular songs from the early 20th century were so egregiously racist that we would never think of singing them anymore.

Between 1898 and 1958, the white urban songwriters of Tin Pan Alley produced more than 1,000 tunes idealizing the old South as a joyous place. As imagined by these songwriters, Dixie was a land of hospitality, southern belles, sentimental gentlemen, magnolias, smiling “darkies,” and doting mummies. The ugly facts of slavery and Jim Crow segregation were obscured behind images of African-Americans living in perfect contentment.

Having grown up in Alabama amid cotton fields and honeysuckle, I have a fondness for the rich imagery of many Dixie-genre songs. Some of the most jaw-dropping, stand-up-and-cheer chorus contest performances I have witnessed have been performances of Dixie songs.

“We barbershoppers are all preservationists at heart. Cherishing and promoting the songs of the past is a big part of what we do ... In reality, barbershop has changed a great deal.”

However, as barbershoppers today seek to increase diversity on the risers, we are re-thinking our attachment to a genre of songs that have been a barbershop staple for the past century.

The Internet has also made singers and audiences more informed about song history than ever before. Our time-honored strategy of simple lyric substitution — replacing “darkies” with “people” or “mammy” with “mother” — no longer seems like a satisfying solution if we are serious about recruiting more barbershoppers of color.

While recognizing that it is impossible to predict what great artists can achieve with any medium, including Dixie songs, I no longer treat these songs casually. Instead, I now follow the strategies recommended by Education Direction Committee member Corinna Garriock in her October 2016 Pitch Pipe article on inclusive music: thoroughly research song histories; stand in another’s shoes when evaluating the appropriateness of a song; consider my audiences and venues; and talk openly and honestly with my quartet or chorus about these issues.

I will resist the temptation to rationalize a questionable repertoire choice by saying, “Mary is African-American, and she hasn’t complained about that song, so it must be okay.” Instead, I will ask myself, “Is this song the BEST recruiting tool to welcome more women of color into my Sweet Adelines family? Can I do better?”



4) I will fearlessly advocate for the inclusion of women of color in Sweet Adelines promotional materials.

As a 50-year-old white woman, I know that if I saw a recruitment photo for a chorus that appeared to be made up entirely of men, teenagers, or any other group where I would be visibly in the minority, I would feel awkward about showing up at a rehearsal and asking to be included. A top strategy recommended for nonprofits who want to diversify their membership is, “Make sure the photographs in your advertisements and recruiting materials contain the diversity you seek.”

The last few years have seen some growing pains in Sweet Adelines as we have begun to internalize this concept. For example, in 2015, our Global Open House promotional video featured hundreds of Sweet Adelines from around the world, but no visible women of color.

“... Region #13, for example, has designed pages that feature shots of individual singers, including women of color, and warm, intimate groups that send the message, ‘Welcome to the sisterhood!’ and ‘You’re going to be a star!’”

I regret that when I first saw the video, I lacked the courage to call headquarters and point out the omission. Thankfully, other Sweet Adelines spoke up. Our fearless leaders, to their credit, reacted with a collective, “Oh, no!” and within 48 hours had re-edited the video to include many women of color performing in choruses and quartets.

As someone who promotes my regional choruses on social media, I have begun looking for opportunities to feature diversity whenever possible. For me, this means breaking some longstanding habits.

For example, it’s common for regional sites to feature photos of the champion quartet — usually four white women — and the champion chorus, typically a sea of 50 or more mostly white faces.

However, some choruses and regions are finding compelling ways to promote diversity through their social media.

In my region, webmasters Mindy Engelberg (a cappella Joy Chorus) and Sue Middleton (Jet City Chorus) have designed web

pages that feature shots of individual singers, including women of color, and warm, intimate groups that send the message, “Welcome to the sisterhood!” and “You’re going to be a star!”

Their example inspires me to think outside the box with regard to marketing and recruitment, and to share photos that emphasize the presence of women of color in barbershop, rather than emphasizing their rarity.

5) I will remember why I love barbershop.

What I love most about barbershop is not the songs or the sequins or even the ringing chords, but the intimacy. Our special brand of close-harmony singing demands that we pay extremely close attention to the woman beside us — to her breathing, pitch, timbre, timing, posture, attitude and energy.

At its best, barbershop quartetting is a transcendent experience in seeing and being seen, listening and being heard. It is four singers actively, consciously, deliberately weaving their voices together, making art from breath, always in the service of our highest artistic value — unity.

Whenever I quartet or sing a tag with other barbershoppers, it is impossible not to love them, myself and the world a little bit more than I did before. I want as many people as possible to experience this joy.

“... barbershop quartetting is a transcendent experience ... it is four singers actively, consciously, deliberately weaving their voices together, making art from breath, always in the service of our highest artistic value — unity.”

Going forward into the 21st century, I am determined to do my part to further enlarge the umbrella of harmony with regard to race, as well as religion, nationality, sexual orientation, gender expression and physical ability. I know that I may have more to learn and more personal changes to make.

To paraphrase American author, poet and civil rights activist, Dr. Maya Angelou, “We do what we know, and when we know better, we do better.”

Here's to the next 70 years of harmonizing the world! 🎶



About the Author

Elizabeth Davies is the director of Sound Harmony Chorus; assistant director of a cappella Joy Chorus and Song of Seattle Chorus; and associate director of the Seattle Sea Chordsmen. She also sings lead with LiftOff!, the 2018 Region #13 champion quartet. This article is an extension of her 2016 blog post from isingbarbershop.blogspot.com.

Telling Our Story

A Historical Account

A Note to Our Readers:

This article documents the years 1957-1966, when Sweet Adelines excluded nonwhite members.

“Telling Our Story” looks at this difficult time. It’s not an exhaustive retelling but concisely covers dates, rationales, reactions, the rescinding of the bylaw and where it has led SA today.

This historical account comes from written records, SA documents, letters, newspaper articles, published coverage from our barbershop peers and U.S. national history/civil rights organizations.

In October 1957, Sweet Adelines gathered in Miami, Fla., for the 11th international convention and competition. Since its founding in 1945, the organization had grown to 227 chapters in the U.S. and Canada, and some 6,000 members.

The many women attending the membership meeting had no idea how momentous it would turn out to be. Routine business matters came to a halt as the audience was jolted by an announcement that the outgoing board had revised the corporate bylaws to restrict SA membership to white women only.

A flurry of acrimony, resignations and protests filled the months between the convention and the board’s mid-year meeting, May 15-18, 1958, in Tulsa, Okla.

Minutes of that meeting reference a “lengthy and thorough” discussion about a bylaws change that would finally codify SA’s “unwritten policy” admitting only white women, defined as Caucasian, Oriental or Indian. A motion passed to insert the word “white” before the word “woman” in the official corporate document.

In a letter to members, dated May 19, 1958, headquarters explained that the amendment formalized a “consistent attitude on this racial question” held by SA since its founding. It did not reflect “ill will toward any race” nor did it suggest that the “white race had

sole rights to four-part harmony.”

However, the letter continued, members expect to participate fully in SA activities and that “because of the racial barriers that exist today in many places, it is beyond the control of (SA) to offer full participation to women other than white women. We refer to such places as hotels, restaurants and auditoriums, which have guest-admittance restrictions. Subjection to these restrictions could prove mutually embarrassing to the individual member, her chapter and the corporation.”

The letter also cited an SA ethics code that prohibited the organization from becoming “embroiled” in controversial social, political or religious issues.

As Elizabeth Davies explains in her story beginning on page 10, the SA board cited the bylaws in 1963 to deny membership to Lana Clowes, a young woman of color. The Ottawa, Canada, chapter made the request, as Lana had been an active and admired chapter “member” for more than a year.

The board’s decision led to a barrage of media coverage in the U.S. and Canadian press. The publicity was particularly harsh in Canada, where discrimination was illegal. In letters to headquarters, chapters expressed great distress over the negative press, which was costing them the positive community image

This brief timeline tracks U.S. civil rights law from the post-U.S. Civil War era to the landmark legislation of 1964. Also listed — dates for Sweet Adelines actions in enacting and rescinding the ban on nonwhite members.

1865, 1868, 1870

The “Civil War Amendments” to the U.S. Constitution outlaw slavery and ensure citizenship and voting rights to African-Americans.

After the U.S. Civil War, state and local “Jim Crow” laws across South continue to legitimize racial segregation in public places.

1870s and beyond

1896

The U.S. Supreme Court rules in favor of state laws that allow segregation in public places, as long as accommodations are “separate but equal.”

Sweet Adelines Founded July 1945

1954

In the Brown v. Board of Education case, the U.S. Supreme Court outlaws racial segregation in public schools.



Tenor Lana Clowes, third row, third from left, was welcomed by Ottawa, Canada, Sweet Adelines.

they'd worked to develop – and was offending a huge group of women who “used to be potential members.” Some chapters asked that Canada be exempt from the ban, as it conflicted with the country’s anti-discrimination laws.

“What SA did was pretty normal for white people and white organizations at the time. Wrong? Yes. But normal. The full and frank truth is important because so many people see racism as a personal failing rather than seeing its cultural and institutional roots, causes and effects.”

— Valerie Clowes, Ontario Heartland Chorus

Chapters, especially those in Canada, continued to write headquarters, passionately protesting the “colour bar” and asking that it be rescinded. Deliberate exclusion based on skin color was “repugnant” to thousands of members and to the “moral

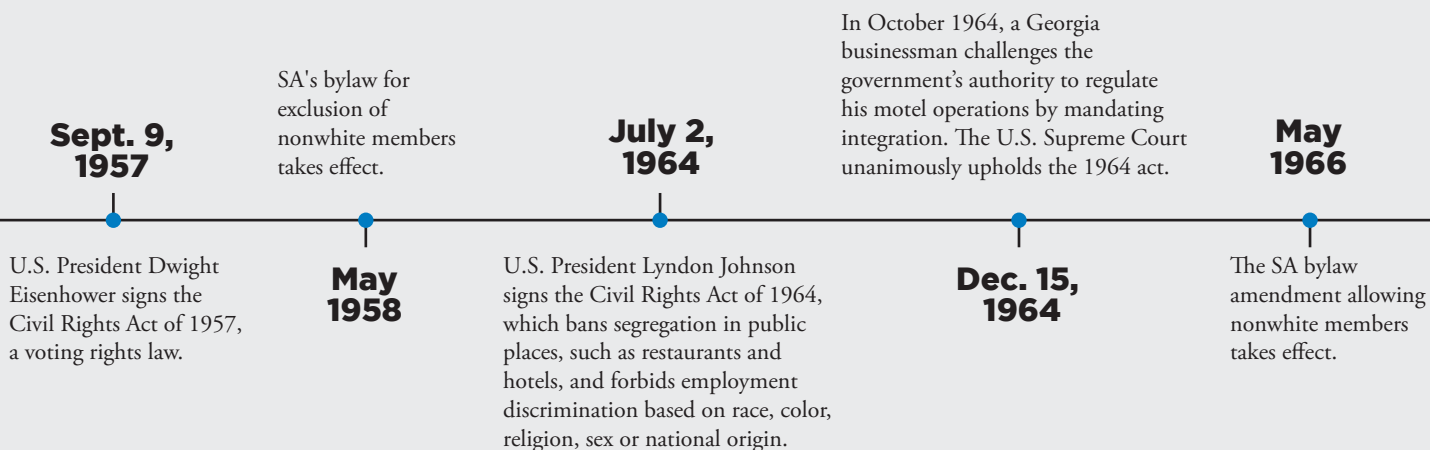
conscience of our nation and the world,” and made a lie of the organization’s stated objective to “Harmonize the World,” one chapter wrote.

On July 2, 1964, U.S. President Lyndon Johnson signed the Civil Rights Act, banning segregation in places open to the general public and in employment practices, and denying federal funds to any entity enforcing Jim Crow laws. Almost immediately, an Atlanta motel owner challenged the law. Almost as quickly, the U.S. Supreme Court unanimously upheld the act.

At SA’s May 1965 mid-year board meeting, a special committee presented a set of “membership acceptance procedures,” such as auditions and other basics. There was no reference to skin color in the report. A few months later, at its Oct. 25-27, 1965, international meeting, the SA board amended the bylaws by removing the word “white” before the word “woman,” effective May 1, 1966.

The member-initiated movement to include women of color lost some of its urgency following the bylaws change. However, over the years, choruses and individual members alike have continued to advocate for an inclusive, diverse group of women who simply love to sing barbershop.

In October 2015, at the Las Vegas convention, members asked SA leadership to act on “purposeful inclusion.” The women discussed tools chapters needed to reach diverse singers, such as tangible policies, plans and diversity-oriented education, training and marketing materials.



A few months later, in March 2016, a group of women ** from U.S. and Canadian choruses purchased an engraved brick on the commemorative patio at SA's Tulsa headquarters, honoring Lana Clowes and the Ottawa chapter. Later that year, at the urging of members and chapters, Sweet Adelines awarded a posthumous lifetime membership to Lana Clowes during the international meeting in Las Vegas. In making the presentation, International President Paula Davis also announced the formation of a new diversity task force, as well as SA's public commitment to diversity.

"Sweet Adelines commits itself to build bridges with potential singers regardless of race, religion, nationality, sexual orientation, gender expression or physical ability," she said.

Accepting the award on behalf of her mother, Ontario Heartland Chorus assistant director Valerie Clowes said, "This painful past is out in the full light of day now and it is here to teach us, not haunt

us. Lana would be glad for this honor, acknowledging what was a very real, messy time for her and the entire Ottawa chapter.

"The honors you've given my mother stand for Sweet Adelines stepping forward and owning our rightful place in conversations about all kinds of inclusion."

Recently, Valerie shared additional thoughts on this contentious chapter in SA history.

"During those difficult years, I think it's fair to say that [Sweet Adelines] silence on the race question was often considered to be an act of loyalty to each other, to the board. What SA did was pretty normal for white people and white organizations at the time. Wrong? Yes. But normal. The full and frank truth is important because so many people see racism as a personal failing rather than seeing its cultural and institutional roots, causes and effects." ❄

Diversity Task Force Update

Over the past two years, SA has pledged action on purposeful inclusion to seek, welcome, respect and retain diversity of all types among our quartets and choruses.

In 2018-2019, the diversity task force took the mandate to "develop a long-term strategy and short-term tools to support diverse and inclusive membership in Sweet Adelines International."

Tactics include creating tools for self-assessment; recommendations for outreach and chorus culture development; maximizing volunteer member involvement; and focusing hearts and minds on achieving our desired state of transparent inclusivity.

Today's plans are rooted in the 2015 Las Vegas meeting, in continuing dialogue through the years and, going back to the very beginning, in the heartfelt protests against discrimination voiced by many SA chapters more than 50 years ago.

Task Force members include:

Thérèse Antonini – chair
Becky Blakeslee
Helen Bolton
Valerie Clowes
Maria Christian
Sofia De Rama
Janice Dorris

Bridget Laurent
Yvonne Meyer
Faith Miller
Sybel Pici
Karri Quan
Emma Riley
Helen Shores

Kate Sullivan
Peggy Sutton
Tammy Talbot, staff/CEO

Watch for continuing task force updates on its IBOD-mandated deliverables.

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** Lana Clowes memorial brick donors: Janice Dorris, Adala Zelman, Adeline Zottola, Angela Lee, Beatrice Taylor, Debbie McCallum, Donza Friende, Elizabeth Davies, Janet Crenshaw, Jenn Garrett, Jessie Caynon, Jill Ruhlman, Kathleen Hansen, Marcia Dawson, Mo Field, Rosalind Jones, Elizabeth Key-Raimer (former member), Sandi Wright and Susan Casey.



Sing and Shine in 2018 St. Louis Competing Chorus Apparel!



Sweet Adelines licensed event apparel is now available for pre-order from Gold Medal Ideas.

Available in a variety of colors and styles:

V-Neck Tee • Crew-Neck Tee • Long Sleeve Tee
Fleece Pullover Hooded Sweatshirt • Fleece Full-Zip Hooded Sweatshirt
Crewneck Sweatshirt

Front:

2018 St. Louis International Convention & Competition logo

Back:

Harmony Classic & International Competing Chorus order of appearance

Aug. 23

Pre-order deadline for Competing Chorus & Chorus Roster Apparel. All competing chorus apparel pre-orders will be shipped prior to convention.

Want To Customize Your Chorus Apparel?

Competing choruses have the option to place **their chorus roster** on the back of each item! A chorus representative **must register** chorus online and provide chorus roster by **July 20**. Chorus members will then place individual orders online.

Order Now!

www.goldmedalideas.com/stlouis2018



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for complete details on registration, housing,
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International Chorus Competitor: \$275

International Quartet Competitor: \$275

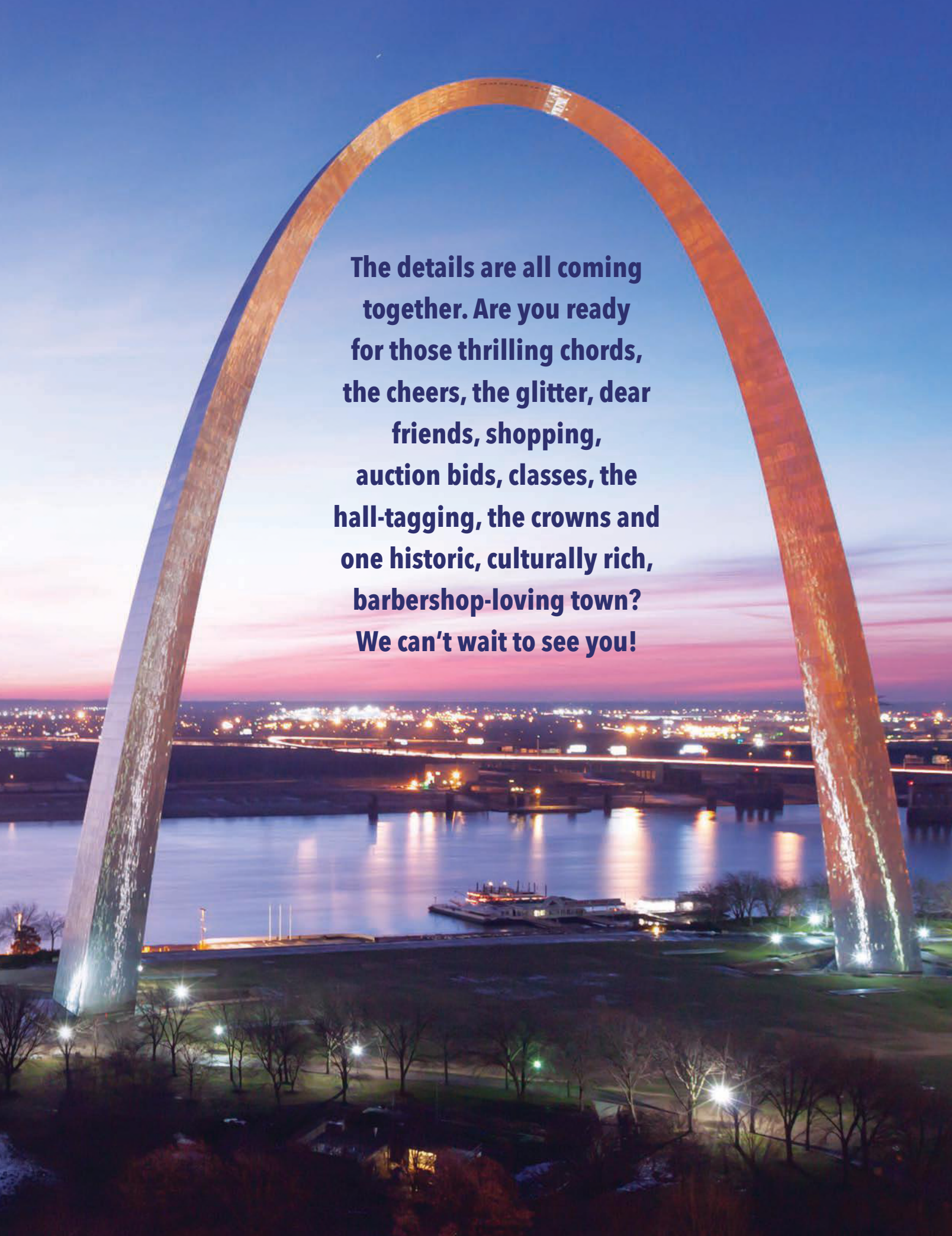
Convention Assistant (for 2017 volunteers): \$185

Member: \$275

Nonmember: \$300

Youth Member or Youth Nonmember (25 and under): \$200

(All fees are in USD.)

The Gateway Arch in St. Louis is the central focus, illuminated with a warm orange glow. The arch is set against a twilight sky with soft pink and blue hues. In the background, the city lights of St. Louis are visible, along with the Mississippi River and a bridge. The foreground shows a grassy area with some trees and lights.

The details are all coming together. Are you ready for those thrilling chords, the cheers, the glitter, dear friends, shopping, auction bids, classes, the hall-tagging, the crowns and one historic, culturally rich, barbershop-loving town? We can't wait to see you!

Reserve Your Room Now!

Experient is the official housing provider for the St. Louis International Convention. To ensure you receive the SA room rate, housing reservations must be made through Experient. Do not contact the hotel directly.

For questions regarding housing, please contact Experient:

Hours: Monday-Friday, 9 a.m. – 5 p.m. ET • **Email:** sweetadelines@experient-inc.com • **Toll Free (USA):** 1-800-967-8717

Call for Awesome Auction Items

Support the Young Singers Foundation

The annual convention Young Singers Foundation silent auction, led for years by Kate Veeder and her tireless volunteers, has helped fund more than 200 scholarships and countless barbershop education programs reaching 75,000 young singers.

They're at it again. YSF auction organizers need enticing, wow-inducing items for the auction booth in St. Louis. Some favorite fund-raisers:

- Vacation homes/getaways
- Airline miles
- Private stock beverages or wine collections
- Gift cards to national/international brands
- Jewelry/high-end fashions
- Novel SA memorabilia

To donate auction items or volunteer at the St. Louis auction booth, contact Kate Veeder, ianthekate@gmail.com.

Ahhhhhhh...All This Comfort and Ringing Chords?



Plan to take a plush seat in this year's TOS (The Overtone Society) Lounge at convention. We're talking a luxe setting, thanks in part to CLUB 327's sweeping stage views. You'll love the light menu, bar service, big TVs and the camaraderie of old and new friends in this classy space.

To reserve your spot make a gift of \$2,500 USD or more or set up a monthly pledge of \$208.33 by Oct. 5, for one VIP and one guest pass for entrance into the TOS Lounge.

Contact development@sweetadelines.com for more information.

We're Mixing It Up On the International Stage!

All-New Mixed Harmony Family Chorus Event



What could be better than singing on the international stage in St. Louis with your friends and family? This is the opportunity for you and your loved ones to shine under the lights – together!

- Limited to 250 participants on a first-come, first-served basis once registration opens
- Comprised of Sweet Adelines members and their male or female family and friends
- Two one-hour rehearsals at 8 a.m. on Friday, Oct. 19 and Saturday, Oct. 20 at The Dome at America's Center
- Performance on Saturday, Oct. 20, following the chorus finals competition

About the Directors

Meet Our Mixed Harmony Family Chorus Directors: Kerry and Steve Denino

Kerry and Steve Denino met as pre-teen, second-generation barbershoppers in Columbus, Ohio. Their love of barbershop harmony has always been a family affair, and they are thrilled to share that passion with the Mixed Harmony Family Chorus! Kerry is a Master 700 Director of the medalist Scioto Valley Chorus. She is the baritone of SPOTLIGHT, 2006 International Quartet Champions. Steve sings bass in The Core quartet – Barbershop Harmony Society semifinalists. He also sang in the quartet, Uptown Sound, a two-time BHS international silver medalist. Steve currently serves on the BHS board of directors. Steve and Kerry have two children who are both avid musicians and barbershop enthusiasts.

Want to join in on the fun?

Visit www.sweetadelines.com/STLOUIS2018 for details.

- Fill out the online interest form. You'll receive an email at a later date with more registration information.
- A \$20 USD registration fee will be required. The registration fee provides sheet music and learning tracks for two song selections, as well as a performance video that will be emailed to you post-convention. Due to music licensing laws, each person must pay the registration fee and music may not be shared.
- Once registered, you will be committed to learning the music in advance and attending two one-hour rehearsals at America's Center on Friday, Oct. 19, and Saturday, Oct. 20, at 8 a.m.



Calling All Music Educators

Join Us for the YWIH Educators Workshop

If you are a music educator and want to learn more about sharing four-part harmony in the barbershop style with your students, join us for this special one-day workshop (CEUs available). Debbie Baker and Karen Wysocky, both NAfME educator award recipients, will be facilitating the workshop. The workshop is open to any music educator interested in learning the following:

- How barbershop is different than other four-part harmony
- How singing barbershop can support individual vocal production and ear training
- How singing barbershop can support ensemble singing and tuning
- Physical expression without choreography

Oct. 13, 2018 • Mary Institute and Saint Louis Country Day School (MICDS) • St. Louis, Mo. USA

Online Registration Opening Soon!

www.YoungWomenInHarmony.com

Advertising Opportunities at Convention 2018

Secure your space on the jumbotron display and in the convention program! Space is extremely limited so download the rate card and send your reservation form today!

“Shout Out” ads are a great way to cheer on your sister Sweet Adelines, send good luck wishes, celebrate a birthday or high-five an achievement. Or, if you’re looking to place an ad for your business, you can do that too!

Jumbotron Ads:

Ads are displayed via two 12' x 16' jumbotron screens in the competition venue.

Program Ads:

This go-to source for all information during international convention is a keepsake that attendees read front to back and preserve as a souvenir for years after the competition.

Aug. 1:

Closing date for all advertising reservations

Aug. 17:

Closing date for all artwork file submissions

**For rate card and
more information visit:**

www.sweetadelines.com/STLOUIS2018

CHASE THE WIND AND TOUCH THE SKY!



We are so thankful and proud to be your 2018 International Champion Chorus, and so excited to see our new Director, Erin Howden, achieve Master Director 700 her first time on the International stage.

Thank you to Region #16 and to the members of Sweet Adelines International for all of your love and support.

Best of luck to all competing choruses and quartets: "It's Your Time To Shine!"

The following pages feature the winners and wildcard quartets who will go on to international competition in 2018 and 2019.

Regional Competition 2018 The Golden Sound of Harmony

This year, 15,758 Sweet Adelines sang their way across regional competition stages around the world.

This season drew 352 chorus and 498 quartet entries. The upward direction of scores was impressive – 179 quartets scored a B level or higher, 20 more than in 2017. On the chorus side, one competitor scored an A+ and nine others scored an A. Seventy-seven choruses scored a B+ or above.

We are sending resounding shout outs to regional competition chairs and other volunteers for an incredible job of working with headquarters to gather and report official competition results and photographs. Many thanks to our globetrotting judges, too.

Join us in a rousing standing ovation for every Sweet Adeline who gave her all on and in front of the regional risers this year.

Note: Watch the October Pitch Pipe for B+ chorus and wildcard chorus listings.



First Place Saffron

Quartets

First Place

Saffron • Score: 637

Christine Bulgini (t) Chapter-at-Large, Region #1
Amanda Fowski (l) Chapter-at-Large, Region #1
Penny Schroeder (bt) Harmony on the Sound Chorus
Susan Berry (bs) Chapter-at-Large, Region #1
Songs: *I've Got A Feeling I'm Falling* (N. Bergman);
What Kind of Fool Am I? (D. Harrington)

Second Place

Boston Accent • Score: 615

(Chapter-at-Large, Region #1, Coastline Show Chorus)

Third Place

Uncorked! • Score: 603

(Chapter-at-Large, Region #1,
Coastline Show Chorus, Valley Forge Chorus)

Number of Competing Quartets: 23



First Place Harmony on the Sound Chorus

Choruses

First Place

Harmony on the Sound Chorus

Karen Sweeters, Director

Score: 646 • 63 on stage

Songs: *When I Fall In Love* (D. Wright);
Yes, Yes, No, No, Parody (R. Craig)

Second Place

Merrimack Valley Chorus

Eileen Gioe, Director

Score: 604 • 42 on stage

Third Place

Farmington Valley Chorus

Cheryl Wilcox, Director

Score: 603 • 38 on stage

Division A

Millennium Magic Chorus

Laurel Strielkaskas, Director

Score: 586 • 17 on stage

Songs: *My Foolish Heart* (J. Bescos);
Put Your Arms Around Me, Honey (A. Dale)

Division AA

Merrimack Valley Chorus

Eileen Gioe, Director

Score: 604 • 42 on stage

Songs: *Over The Rainbow* (C. Hine);
Smile Medley (C. Hine)

Most Improved Chorus

Boston Skyline Chorus

Wendy Pachter, Director

Score: 546 (+38)

Number of Competing Choruses: 19

Photos: E.R. Lilley Photography



Division A Millennium Magic Chorus



Division AA Merrimack Valley Chorus



First Place The Vibe

Quartets

First Place

The Vibe • Score: 633
 Abby Sella (t) Fenton Lakes Chorus
 Sarah Eggerstedt (l) Shoreline Sound Chorus
 Heather Kingham (bt) Grand Traverse Show Chorus
 Traci Martin (bs) Motor City Blend Chorus
Songs: *You Turned The Tables On Me* (N. Bergman);
Kiss Me One More Time (N. Andersen)

Second Place

Spectrum • Score: 608
 (Motor City Blend Chorus)

Third Place

Cantina Vocal Project • Score: 601
 (Chapter-at-Large, Region #2, Shoreline Sound Chorus, Song of the Lakes Chorus, Wichita Chorus, Region #25)

Number of Competing Quartets: 14



First Place Shoreline Sound Chorus

Choruses

First Place

Shoreline Sound Chorus
 Diane Catellane, Director
Score: 627 • 46 on stage
Songs: *Love Letters Straight From The Heart* (J. Arns);
It's Delovely/Steppin Out Medley (L. Wright)

Second Place

Grand Harmony Chorus
 Chris Arnold, Director
Score: 589 • 42 on stage

Third Place

Grand Traverse Show Chorus
 Jill Watson, Director
Score: 572 • 33 on stage

Division A

Fenton Lakes Chorus
 Jeanne Lundberg, Director
Score: 546 • 29 on stage
Songs: *When You Wish Upon A Star* (J. Bescos);
Midnight Choo Choo Leaves for Alabam' (P. Olguin)

Division AA

Shoreline Sound Chorus
 Diane Catellane, Director
Score: 627 • 46 on stage
Songs: *Love Letters Straight From The Heart* (J. Arns);
It's Delovely/Steppin Out Medley (L. Wright)

Most Improved Chorus

Seaway Sounds Chorus
 Michelle St. Onge-Mitchell, Director
Score: 390 (+32)

Number of Competing Choruses: 16
Photos: E.R. Lilley Photography



Division A Fenton Lakes Chorus



Division AA Shoreline Sound Chorus



First Place Prism

Quartets

First Place

Prism • Score: 606

Tori Adams (t) Vermillion Valley Show Chorus
 Jenelle Lambert (l) Melodeers Chorus
 Janet Masters (bt) Choral-Aires Chorus
 Deborah Lee (bs) Choral-Aires Chorus
 Songs: *Smile Medley* (C. Hine); *All The Way* (T. Gentry)

Second Place

By Request • Score: 597

(Yahara River Chorus)

Third Place

Quest • Score: 591

(Chapter-at-Large, Region #3,
 Melodeers Chorus, Midwest Crossroad Chorus)

Number of Competing Quartets: 18



First Place Melodeers Chorus

Choruses

First Place

Melodeers Chorus

Jim Arns, Director

Score: 749 • 96 on stage

Songs: *The Very Thought Of You* (J. Arns);
Georgia May/Sweet Georgia Brown Medley (J. Arns)

Second Place

Choral-Aires Chorus

Bonnie Fedyski and Amy Brinkman, Directors

Score: 682 • 82 on stage

Third Place

Midwest Crossroad Chorus

Tori Hicks, Director

Score: 619 • 38 on stage

Division A

Vermillion Valley Show Chorus

Kathryn Filipiak, Director

Score: 606 • 26 on stage

Songs: *My Foolish Heart* (J. Bescos);
Sweet Georgia Brown (G. Avenier)

Division AA

Midwest Crossroad Chorus

Tori Hicks, Director

Score: 619 • 38 on stage

Songs: *At Last* (N. Bergman);
Powder Your Face With Sunshine/Smile,
Darn Ya, Smile Medley (N. Bergman)

Most Improved Chorus

Vermillion Valley Show Chorus

Kathryn Filipiak, Director

Score: 606 (+66)

Number of Competing Choruses: 15

Photos: Jon Read Photography



Division A Vermillion Valley Show Chorus



Division AA Midwest Crossroad Chorus

Regional Results 2018

Harmony Heartland



First Place Infinity

Quartets

First Place

Infinity • Score: 606
 Kellie Phifer (t) K-Town Sound Chorus
 Leah Christian (l) Chapter-at-Large, Region #4
 Joy Suellentrop (bt) Cincinnati Sound Chorus
 Kris Wheaton (bs) Chapter-at-Large, Region #4
 Songs: *I Never Meant To Fall In Love* (J. Liles);
Don't Break The Heart That Loves You (G. Volk)

Second Place

Sweet Lucy • Score: 593
 (Chapter-at-Large, Region #4)

Third Place

Presto! • Score: 571
 (Metro Nashville Chorus,
 Scenic City Chorus,
 Song of Atlanta Chorus)

Number of Competing Quartets: 18



First Place Scioto Valley Chorus

Choruses

First Place

Scioto Valley Chorus
 Kerry Denino, Director
 Score: 713 • 98 on stage
 Songs: *Their Hearts Were Full Of Spring* (A. Dale);
Jazz Me Blues (J. Johnson)

Second Place

TuneTown Show Chorus
 Rick Spencer, Director
 Score: 634 • 52 on stage

Third Place

Scenic City Chorus
 Jennifer Cooke, Director
 Score: 600 • 51 on stage

Division A

Capital City Chorus
 Shirley Robertson, Director
 Score: 546 • 28 on stage
 Songs: *When You Wish Upon A Star* (J. Bescos);
The Moment I Saw Your Eyes (J. Liles)

Division AA

TuneTown Show Chorus
 Rick Spencer, Director
 Score: 634 • 52 on stage
 Songs: *The Way You Look Tonight* (M. Hale);
Shaking The Blues Away (S. Delehanty)



Division A Capital City Chorus

Most Improved Chorus

Diamond Jubilee Chorus
 Jean Barford, Director
 Score: 578 (+34)

Number of Competing Choruses: 18
 Photos: Jon Read Photography



Division AA TuneTown Show Chorus



First Place Take 4

Quartets

First Place

Take 4 • Score: 642

Melissa VanHousen (t) Chapter-at-Large, Region #5
Chacey Rembecki (l) Chapter-at-Large, Region #5
Kristin Drummond-Mance (bt) Vocal Standard Chorus
Wendy Spilker (bs) Chapter-at-Large, Region #5

Songs: *Looking At The World Through
Rose Colored Glasses* (D. Wright);
Love Letters (S. Delehanty)

Second Place

Legacy • Score: 619

(Song of Atlanta, Region #14, Vocal Standard Chorus)

Third Place

Eclipse • Score: 593

(Chapter-at-Large, Region #5)

Number of Competing Quartets: 21



First Place Vocal Standard Chorus

Choruses

First Place

Vocal Standard Chorus

Rob Mance, Director

Score: 644 • 38 on stage

Songs: *Stars Fell On Alabama* (D. Wright);
My Honey's Lovin' Arms (D. Wright)

Second Place

Metro Mix Chorus

Bev Hamilton, Director

Score: 594 • 39 on stage

Third Place

Kansas City Chorus

Michelle Hunget, Director

Score: 591 • 58 on stage

Division A

Acappella Omaha Chorus

Annette Wallace, Director

Score: 545 • 30 on stage

Songs: *My Foolish Heart* (J. Bescos);
I Never Knew/You Were Meant For Me (R. Craig)

Division AA

Vocal Standard Chorus

Rob Mance, Director

Score: 644 • 38 on stage

Songs: *Stars Fell On Alabama* (D. Wright);
My Honey's Lovin' Arms (D. Wright)

Most Improved Chorus

Vocal Standard Chorus

Rob Mance, Director

Score: 644 (+32)

Number of Competing Choruses: 13

Photos: Jon Petersen



Division A Acappella Omaha Chorus



Division AA Vocal Standard Chorus



First Place Sparkle!

Quartets

First Place

Sparkle! • Score: 618
 Barbara Graham (t) Chapter-at-Large, Region #6
 Julie Hagstrom (l) Chapter-at-Large, Region #13
 Lisa Case Kvigne (bt) City of Lakes Chorus
 Marcia Starnes (bs) City of Lakes Chorus
Songs: *Who's Sorry Now?* (E. Moon);
If Ever I Would Leave You (C. Hine)

Second Place

Spice • Score: 608
 (Chapter-at-Large, Region #6, City of Lakes Chorus)

Third Place

Affinity • Score: 541
 (Spirit of Harmony Chorus)

Number of Competing Quartets: 10



First Place Fox Valley Chorus

Choruses

First Place

Fox Valley Chorus
 Heather Johnston, Director
 Score: 545 • 27 on stage
Songs: *No, No Norman* (C. Hine);
Time After Time (J. Arns)

Second Place

Spirit of Harmony Chorus
 Judy Weipert, Director
 Score: 543 • 27 on stage

Third Place

Twin Cities Show Chorus
 Denis Allaire, Director
 Score: 535 • 38 on stage

Division A

Fox Valley Chorus
 Heather Johnston, Director
 Score: 545 • 27 on stage
Songs: *No, No Norman* (C. Hine);
Time After Time (J. Arns)

Division AA

Twin Cities Show Chorus
 Denis Allaire, Director
 Score: 535 • 38 on stage
Songs: *I Miss Mother Most Of All* (J. Liles);
Mr. Piano Man/No New Tunes (B. Beck)

Most Improved Chorus

Zumbro Valley Chorus
 Ryan Evans, Director
 Score: 433 (+70)

Number of Competing Choruses: 12
Photos: Jon Read Photography



Division A Fox Valley Chorus



Division AA Twin Cities Show Chorus



First Place Ruby Blue

Quartets

First Place

Ruby Blue • Score: 619

Cindy Wadsley (t) Skyline Chorus
Rebecca Richards (l) High Country Chorus
Heather Tavel (bt) High Country Chorus
Jocelyn Nguyen-Reed (bs) High Country Chorus

Songs: *Yes Sir, That's My Baby/Babyface Medley*, (J. Dale);
This Heart Of Mine (S. Alsbury)

Second Place

Vintage • Score: 610

(Chapter-at-Large, Region #8, Skyline Chorus)

Third Place

Fringe • Score: 608

(Chapter-at-Large, Region #8)

Number of Competing Quartets: 26



First Place High Country Chorus

Choruses

First Place

High Country Chorus

Rebecca Richards, Director

Score: 591 • 53 on stage

Songs: *If I Had My Way* (D. Harrington);
Alexander's Band Medley (D. Briner)

Second Place

Bella Voce Chorus

Anna-Lisa Glad, Director

Score: 555 • 21 on stage

Third Place

Mountain Jubilee Chorus

Stevie Dugdale, Director

Score: 507 • 37 on stage

Division A

Bella Voce Chorus

Anna-Lisa Glad, Director

Score: 555 • 21 on stage

Songs: *If You Love Me, Really Love Me* (N. Bergman);
Doctor Jazz/Jazz Holiday Medley (M. Coffman,
Bev Sellers)

Division AA

High Country Chorus

Rebecca Richards, Director

Score: 591 • 53 on stage

Songs: *If I Had My Way* (D. Harrington);
Alexander's Band Medley (D. Briner)

Most Improved Chorus

Bella Voce Chorus

Anna-Lisa Glad, Director

Score: 555 (+26)

Number of Competing Choruses: 9

Photos: Jon Read Photography



Division A Bella Voce Chorus



Division AA High Country Chorus



First Place Viva!

Quartets

First Place

Viva! • Score: 715
 Patty Cobb Baker (t) Harborlites Chorus, Region #21
 Gina Baker (l) Toast of Tampa Show Chorus
 Chris DeRosa (bt) Toast of Tampa Show Chorus
 Peggy Jones (bs) Carolina Harmony Chorus, Region #14
Songs: *Put Your Arms Around Me, Honey* (A. Dale);
How Deep Is The Ocean? (R. Hopkins)

Third Place

Here N Now • Score: 578
 (Spirit of the Gulf Chorus)

Number of Competing Quartets: 25

Second Place

Sonore • Score: 596
 (Chapter-at-Large, Region #9, Sound of Sunshine Chorus)



First Place Toast of Tampa Show Chorus

Choruses

First Place

Toast of Tampa Show Chorus
 Tony DeRosa, Director
 Score: 739 • 88 on stage
Songs: *Maybe This Time* (C. Hine);
Five Foot Two (C. Hine)

Second Place

Bridges of Harmony Chorus
 Kim Higdon, Director
 Score: 644 • 41 on stage

Third Place

O-Town Sound Chorus
 Kay Webb, Director
 Score: 613 • 42 on stage



Division A Hilton Head Shore Notes Chorus

Division A

Hilton Head Shore Notes Chorus
 Faye McLanahan, Director
 Score: 563 • 26 on stage
Songs: *Love Letters* (J. Arns);
Big Bad Bill Is Sweet William Now! (J. Arns)

Division AA

Bridges of Harmony Chorus
 Kim Higdon, Director
 Score: 644 • 41 on stage
Songs: *Their Hearts Were Full Of Spring* (A. Dale);
Taking A Chance On Love (J. Giallombardo)



Division AA Bridges of Harmony Chorus

Most Improved Chorus

Sound of Sunshine Chorus
 Gayle Burton, Director
 Score: 537 (+49)

Number of Competing Choruses: 17
Photos: Jon Read Photography



First Place The Ladies

Quartets

First Place

The Ladies • Score: 646
 Quincie Smith (t) Chapter-at-Large, Region #10
 Caroline Hunt (l) Chapter-at-Large, Region #1
 Kimberly Newcomb (bt) Capital City Chorus, Region #4
 Ashley Brockman (bs) Chapter-at-Large, Region #10
Songs: *May I Never Love Again* (R. Craig);
Cuddle Up A Little Closer (C. Hine)

Second Place

Essence • Score: 616
 (Alamo Metro Chorus; Chapter-at-Large, Region #10)

Third Place

Sheer Bliss • Score: 586
 (Alamo Metro Chorus; A Cappella Unlimited)

Number of Competing Quartets: 20



First Place Houston Horizon Chorus

Choruses

First Place

Houston Horizon Chorus
 Janet Burnett, Director
 Score: 611 • 49 on stage
Songs: *In The Wee Small Hours Of The Morning* (J. Arns);
You Turned The Tables On Me (N. Bergman)

Second Place

Crescent City Sound Chorus
 Mary Beth McMurray, Director
 Score: 589 • 37 on stage

Third Place

A Cappella Unlimited Chorus
 Kathryn Dane, Director
 Score: 588 • 19 on stage

Division A

A Cappella Unlimited Chorus
 Kathryn Dane, Director
 Score: 588 • 19 on stage
Songs: *The Way You Look Tonight* (M. Hale);
This Can't Be Love (D. Wright)

Division AA

Houston Horizon Chorus
 Janet Burnett, Director
 Score: 611 • 49 on stage
Songs: *In The Wee Small Hours Of The Morning* (J. Arns);
You Turned The Tables On Me (N. Bergman)

Most Improved Chorus

Heart of the Pines Chorus
 Teresa Reed, Director
 Score: 478 (+37)

Number of Competing Choruses: 17
Photos: E.R. Lilley Photography



Division A A Cappella Unlimited Chorus



Division AA Houston Horizon Chorus



First Place Troubadour

Quartets

First Place

Troubadour • Score: 596
 Marlee Delia (t) Santa Monica Chorus
 Anna Mavromati (l) Chapter-at-Large, Region #11
 Carolyn Yoshida (bt) Santa Monica Chorus
 Leah Tanzy-Roberts (bs) Santa Monica Chorus
Songs: *What'll I Do?* (E. Waesche, R. Craig);
Daddy! (N. Bergman)

Second Place

Vixen • Score: 549
 (Santa Monica Chorus; Chapter-at-Large, Region #11)

Third Place

Reprise • Score: 539
 (Voices United Chorus)

Number of Competing Quartets: 16



First Place Lady Luck Showtime Chorus

Choruses

First Place

Lady Luck Showtime Chorus
 Linda Kelly, Director
Score: 606 • 53 on stage
Songs: *If I Give My Heart To You* (J. Clancy);
I Never Knew/You Were Meant For Me (R. Craig)

Second Place

Santa Monica Chorus
 Laura Pallas Singer, Director
Score: 602 • 47 on stage

Third Place

Verdugo Hills Chorus
 Tammy Ragsdale, Director
Score: 567 • 49 on stage

Division A

Voices United Chorus
 Michael Ogdon, Director
Score: 511 • 21 on stage
Songs: *If You Love Me, Really Love Me* (N. Bergman);
The Bandstand In Central Park (N. Bergman)

Division AA

Lady Luck Showtime Chorus
 Linda Kelly, Director
Score: 606 • 53 on stage
Songs: *If I Give My Heart To You* (J. Clancy);
I Never Knew/You Were Meant for Me Medley (R. Craig)

Most Improved Chorus

Agoura Hills Harmony Chorus
 Monica Tautkus, Director
Score: 567 (+57)

Number of Competing Choruses: 17
Photos: E.R. Lilley Photography



Division A Voices United Chorus



Division AA Lady Luck Showtime Chorus



First Place Ditto

Quartets

First Place

Ditto • Score: 630

Dana Entrikin (t) Southern Oregon Sound Chorus
Martha Segura (I) Southern Oregon Sound Chorus
Dina Lalkaka (bt) Northern Gateway Chorus
Mary Segura (bs) Southern Oregon Sound Chorus

Songs: *Sweet Georgia Brown* (G. Avener);
Next Time I Love (L. Wright)

Second Place

Fresco • Score: 621

(Chapter-at-Large, Region #12; Sacramento Valley Chorus)

Third Place

LiveWire • Score: 607

(Diablo Vista Chorus; Mission Valley Chorus)

Number of Competing Quartets: 26



First Place Bay Area Showcase Chorus

Choruses

First Place

Bay Area Showcase Chorus

Julie Starr, Director

Score: 652 • 95 on stage

Songs: *A Nightingale Sang In Berkeley Square* (L. Wright);
When The Midnight Choo Choo Leaves For Alabam'
(J. Giallombardo)

Second Place

Sacramento Valley Chorus

Dede Nibler, Director

Score: 632 • 44 on stage

Third Place

Diablo Vista Chorus

Caitlin Castelino, Director

Score: 612 • 47 on stage

Division A

Greater Eugene Chorus

Lauren Kahn, Director

Score: 542 • 26 on stage

Songs: *Oh, How You've Changed* (L. Kahn);
The Moment I Saw Your Eyes (J. Liles)

Division AA

Diablo Vista Chorus

Caitlin Castelino, Director

Score: 612 • 47 on stage

Songs: *Their Hearts Were Full Of Spring* (A. Dale);
Diamonds Medley (L. Wright)

Most Improved Choruses

Diablo Vista Chorus

Caitlin Castelino, Director

Score: 612 (+47)

High Desert Harmony Chorus

Amy Fleming, Director

Score: 436 (+47)

Number of Competing Choruses: 15

Photos: Jon Read Photography



Division A Greater Eugene Chorus



Division AA Diablo Vista Chorus



First Place Lifftoff!

Quartets

First Place

Lifftoff! • Score: 630
 Donna Stewart (t) Pride of Portland Chorus
 Elizabeth Davies (l) Sound Harmony Chorus
 Frances Davies (bt) Song of Seattle Chorus
 Patty Hale (bs) Olympia Chorus
Songs: *Love Walked In* (N. Bergman);
LiffOff's (LuLu's) Back In Town (J. Arns)

Second Place

Brilliance! • Score: 615
 (Alaska Sound Celebration Chorus)

Third Place

Wink • Score: 602
 (Chapter-at-Large, Region #13,
 Grand Olympics Chorus, Jet Cities Chorus,
 Olympia Chorus)

Number of Competing Quartets: 33



First Place a cappella Joy Chorus

Choruses

First Place

a cappella Joy Chorus
 Nikki Blackmer, Director
 Score: 648 • 50 on stage
Songs: *In The Wee Small Hours Of The Morning* (J. Arns);
Rock This Town (A. Dale)

Second Place

Alaska Sound Celebration Chorus
 Peggy Benton, Director
 Score: 629 • 56 on stage

Third Place

Voices Northwest Chorus
 Charlene O'Connor, Director
 Score: 588 • 39 on stage

Division A

Rolling Hills Chorus
 Lucy Heinkel, Director
 Score: 536 • 26 on stage;
Songs: *The Bandstand In Central Park* (N. Bergman, R. Heller);
Seventy-Six Trombones (N. Bergman, R. Heller)

Division AA

a cappella Joy Chorus
 Nikki Blackmer, Director
 Score: 648 • 50 on stage
Songs: *In The Wee Small Hours Of The Morning* (J. Arns);
Rock This Town (A. Dale)

Most Improved Chorus

Grand Olympics Chorus
 Connie Alward, Director
 Score: 479 (+69)

Number of Competing Choruses: 24
Photos: E.R. Lilley Photography



Division A Rolling Hills Chorus



Division AA a cappella Joy Chorus



First Place Up All Night

Quartets

First Place

Up All Night • Score: 609
 Sara Duffy (t) Vienna-Falls Chorus
 Allison Lynskey (l) Vienna-Falls Chorus
 Heidi Wilson (bt) Vienna-Falls Chorus
 Kristen Lebryk (bs) Vienna-Falls Chorus
Songs: *It's A Pity To Say Goodnight* (N. Bergman);
If I Had My Way (D. Harrington)

Second Place

REV'L • Score: 582
 (Greater Richmond Chorus)

Third Place

Game of Tones • Score: 542
 (Virginia Coast Chorus; Carolina Harmony Chorus;
 Southern Harmony Chorus)

Number of Competing Quartets: 15



First Place Carolina Style Chorus

Choruses

First Place

Carolina Style Chorus
 Jean Danaher, Director
 Score: 619 • 45 on stage
Songs: *Red Hot* (N. Bergman);
Time After Time (J. Arns)

Second Place

Vienna-Falls Chorus
 Claire Gardiner, Director
 Score: 615 • 56 on stage

Third Place

Carolina Harmony Chorus
 Susie Smith, Director
 Score: 614 • 26 on stage

Division A

Carolina Harmony Chorus
 Susie Smith, Director
 Score: 614 • 26 on stage
Songs: *My Foolish Heart* (J. Bescos);
Big Bad Bill Is Sweet William Now! (J. Arns)

Division AA

Carolina Style Chorus
 Jean Danaher, Director
 Score: 619 • 45 on stage
Songs: *Red Hot* (N. Bergman);
Time After Time (J. Arns)

Most Improved Chorus

Heart of Columbia Chorus
 Jamy Claire Archer, Director
 Score: 454 (+11)

Number of Competing Choruses: 12
Photos: Freeze-Frame Photography



Division A Carolina Harmony Chorus



Division AA Carolina Style Chorus



First Place Just 4 (Kicks)

Quartets

First Place

Just 4 (Kicks) • Score: 607

Diane Sussuma (t) Harmony Celebration Chorus
Helen Jean Schoenlank (l) Harmony Celebration Chorus
Beth Fulton (bt) Harmony Celebration Chorus
Janet Cebula (bs) Harmony Celebration Chorus

Songs: *It Had To Be You* (K. Keller);
No, No Norman (C. Hine)

Second Place

Drive! • Score: 590

(Greater Nassau Chorus, Sirens of Gotham Chorus)

Third Place

Brown Eyed Girls • Score: 574

(Chapter-at-Large, Region #15, Greater Nassau Chorus, Sirens of Gotham Chorus)

Number of Competing Quartets: 25



First Place Greater Nassau Chorus

Choruses

First Place

Greater Nassau Chorus

Harriette Walters, Director

Score: 689 • 52 on stage

Songs: *All The Way* (T. Gentry);
Alexander's Ragtime Band (B. Beck)

Second Place

Spirit of Syracuse Chorus

Kay Crawford, Director

Score: 611 • 55 on stage

Third Place

Hickory Tree Chorus

Carolyn Schmidt, Director

Score: 599 • 36 on stage

Division A

Sirens of Gotham Chorus

Stephanie Ofshinsky, Director

Score: 597 • 30 on stage

Songs: *If I Ruled The World* (R. Rund);
I'm Almost There (K. Keller)

Division AA

Greater Nassau Chorus

Harriette Walters, Director

Score: 689 • 52 on stage

Songs: *All The Way* (T. Gentry);
Alexander's Ragtime Band (B. Beck)

Most Improved Chorus

Saratoga Soundtrack Chorus

Jennifer Hunter, Director

Score: 561 (+38)

Number of Competing Choruses: 18

Photos: Jon Petersen



Division A Sirens of Gotham Chorus



Division AA Greater Nassau Chorus



First Place SoundByte

Quartets

First Place

SoundByte • Score: 593

Denise Weinberger (t) Spirit of Syracuse Chorus
Alicia Caron (l) Spirit of Syracuse Chorus
Rhonda Spoelstra (bt) Image City Sound Chorus
Maria Manzare (bs) Chapter-at-Large, Region #16
Songs: *How Many Hearts Have You Broken?* (J. Arns);
It's You (R. Rund)

Second Place

Glisten • Score: 559

(North Metro Chorus)

Third Place

VQA • Score: 553

(Canadian Showtime Chorus)

Number of Competing Quartets: 17



First Place Canadian Showtime Chorus

Choruses

First Place

Canadian Showtime Chorus

Sandie Nason, Director

Score: 642 • 72 on stage

Songs: *Time After Time* (J. Arns);
Oh, You Beautiful Doll (J. Giallombardo)

Second Place

Limestone City Voices Chorus

Kristin Stevens, Director

Score: 604 • 24 on stage

Third Place

York Harmony Chorus

Martha DeClerq, Director

Score: 601 • 48 on stage

Division A

Limestone City Voices Chorus

Kristin Stevens, Director

Score: 604 • 24 on stage

Songs: *Don't Break The Heart That Loves You* (G. Volk);
How Deep Is The Ocean? (R. Hopkins)

Division AA

York Harmony Chorus

Martha DeClerq, Director

Score: 601 • 48 on stage

Songs: *What Kind Of Fool Am I?* (K. Keller);
I Love Jazz Medley (D. Wright)

Most Improved Chorus

Limestone City Voices Chorus

Kristin Stevens, Director

Score: 604 (+51)

Number of Competing Choruses: 18

Photos: Jon Petersen



Division A Limestone City Voices Chorus



Division AA York Harmony Chorus



First Place Wicked

Quartets

First Place

Wicked • Score: 622

Nancy Conway (t) Greater Harmony Chorus
Kathryn Accetta (l) Greater Harmony Chorus
Alyssa Lang (bt) Lake Ridge Legacy Chorus
Allison Hengelsberg (bs) Greater Harmony Chorus
Songs: *Lulu's Back In Town* (E. Nightengale);
Lover Come Back (N. Bergman)

Second Place

Surefire • Score: 615

(Battle Creek Chorus, Greater Harmony Chorus,
River Raisin Chorus)

Third Place

Intrinsic • Score: 610

(Chapter-at-Large, Region #17, Lake Ridge
Legacy Chorus, Scioto Valley Chorus)

Number of Competing Quartets: 22



First Place Grand Rapids Chorus

Choruses

First Place

Grand Rapids Chorus

Denise Van Dyken, Director

Score: 612 • 47 on stage

Songs: *Sing Me That Song Again* (W. Waesche);
The Joint Is Jumpin' (N. Bergman)

Second Place

Sounds of Pittsburgh Chorus

David Wallace, Director

Score: 608 • 47 on stage

Third Place

Lake Ridge Legacy Chorus

Dave Smotzer, Director

Score: 594 • 34 on stage

Division A

Battle Creek Chorus

Lynn Peirce, Director

Score: 547 • 26 on stage:

Songs: *If I Give My Heart To You* (J. Clancy);
I Can't Give You Anything But Love/LOVE (N. Bergman)

Division AA

Grand Rapids Chorus

Denise Van Dyken, Director

Score: 612 • 47 on stage

Songs: *Sing Me That Song Again* (E. Waesche);
The Joint is Jumpin' (N. Bergman)

Most Improved Chorus

West Shore Chorus

Sarah Bowman, Director

Score: 410 (+59)

Number of Competing Choruses: 17

Photos: E. R. Lilley Photography



Division A Battle Creek Chorus



Division AA Grand Rapids Chorus



First Place Sound Design

Quartets

First Place

Sound Design • Score: 618
 Susan Irwin (t) Pride of Baltimore Chorus
 Jennifer Newman (l) Pride of Baltimore Chorus
 Jennifer Myers (bt) Chapter-at-Large, Region #19
 Sarah Nainan-Newhard (bs) Pride of Baltimore Chorus
Songs: *It's A Sin To Tell A Lie* (D. Wright);
From The First Hello (J.Arns)

Second Place

Neon Lights • Score: 615
 (Harbor City Music Company Chorus, Vocal Harmonix Chorus)

Third Place

Knock Out • Score: 587
 (Chapter-at-Large, Region #19, Dundalk Chorus)

Number of Competing Quartets: 21



First Place Harbor City Music Company Chorus

Choruses

First Place

Harbor City Music Company Chorus
 Michael Gellert, Director
 Score: 737 • 86 on stage
Songs: *Cabaret* (M. Gellert);
Yesterday I Heard The Rain (B. Graham)

Second Place

Greater Harrisburg Chorus
 Claire Domenick, Director
 Score: 668 • 47 on stage

Third Place

Dundalk Chorus
 Jennifer Williams, Director
 Score: 621 • 37 on stage

Division A

Upper Chesapeake Chorus
 Vickie Dennis, Director
 Score: 543 • 30 on stage
Songs: *My Honey's Lovin' Arms* (R. Craig);
Auld Lang Syne (D. Wright)

Division AA

Greater Harrisburg Chorus
 Claire Domenick, Director
 Score: 668 • 47 on stage
Songs: *Before The Parade Passes By* (C. Schmidt);
Somewhere Over The Rainbow (C. Hine)

Most Improved Chorus

Ringin' Hills Chorus
 Linda Beaver, Director
 Score: 479 (+88)

Number of Competing Choruses: 23
 Photos: JB Photography



Division A Upper Chesapeake Chorus



Division AA Greater Harrisburg Chorus



First Place C'est la vie

Quartets

First Place

C'est la vie • Score: 643
 Caitlin Klemballa (t) Scottsdale Chorus
 Melanie Barker (l) Scottsdale Chorus
 Krista Moller, (bt) Scottsdale Chorus
 Taylor Daniels (bs) Scottsdale Chorus
Songs: *The Moment I Saw Your Eyes* (Liles);
If You Love Me, Really Love Me (D. Wright)

Second Place

Uncalled Four • Score: 597
 (Chapter-at-Large, Region #21, Chapter-at-Large,
 Region #11, Scottsdale Chorus)

Third Place

Dragonfly • Score: 580
 (Harborlites Chorus)

Number of Competing Quartets: 21



First Place San Diego Chorus

Choruses

First Place

San Diego Chorus
 Kathleen Hansen, Director
 Score: 675 • 62 on stage
Songs: *A Cottage For Sale* (Briner);
This Could Be The Start Of Something Big (Kitzmilller)

Second Place

OC Sound Chorus
 Bonnie McKibben, Director
 Score: 580 • 46 on stage

Third Place

Tucson Desert Harmony Chorus
 Karen Meade, Director
 Score: 554 • 46 on stage

Division A

Song of the Pines Chorus
 Suzy Lobaugh, Director
 Score: 533 • 27 on stage
Songs: *Runnin' Wild* (N. Bergman);
For Once In My Life (Lobaugh)

Division AA

OC Sound Chorus
 Bonnie McKibben, Director
 Score: 580 • 46 on stage
Songs: *Hey, Mister! Stay!* (J. Minshall);
If You Go Away (Keller)

Most Improved Chorus

OC Sound Chorus
 Bonnie McKibben, Director
 Score: 580 (+58)

Number of Competing Choruses: 10
 Photos: E.R. Lilley Photography



Division A Song of the Pines Chorus



Division AA OC Sound Chorus



First Place Couture

Quartets

First Place

Couture • Score: 631
 Dawn Henderson (t) O.K. City Chorus,
 Barbara Underwood (l) O.K. City Chorus
 Jennifer Foster (bt) O.K. City Chorus
 Jacque Glasgow (bs) Chapter-at-Large, Region #25
Songs: *It's A Pity To Say Goodnight* (N. Bergman);
What'll I Do? (E. Waesche, R. Craig)

Second Place

Perfect Storm • Score: 603
 (Emerald City Chorus)

Third Place

Rendition • Score: 580
 (Rich-Tone Chorus; Chapter-at-Large, Region #25)

Number of Competing Quartets: 27



First Place Talk of Tulsa Show Chorus

Choruses

First Place

Talk of Tulsa Show Chorus
 Frank Friedemann, Director
 Score: 646 • 58 on stage
Songs: *When I Fall In Love* (D. Wright);
This Joint Is Jumpin' (N. Bergman)

Second Place

Top of the Rock Chorus
 Kelly Causey, Director
 Score: 633 • 51 on stage

Third Place

Springfield Metro Chorus
 John Stockstill, Director
 Score: 613 • 39 on stage

Division A

Wichita Chorus
 Melynnie Williams, Director
 Score: 577 • 25 on stage
Songs: *My Romance* (J. Minshall);
*Deed I Do Medley (Deed I Do and
 Put Your Arms Around Me)* (J. Bescos)

Division AA

Talk of Tulsa Show Chorus
 Frank Friedemann, Director
 Score: 646 • 58 on stage
Songs: *When I Fall In Love* (D. Wright);
This Joint Is Jumpin' (N. Bergman)

Most Improved Choruses

Top of the Rock Chorus
 Kelly Causey, Director
 Score: 633 (+26)

Show-Me Harmony Chorus

Glenda Rucker, Director
 Score: 545 (+26)

Number of Competing Choruses: 21
 Photos: E.R. Lilley Photography



Division A Wichita Chorus



Division AA Talk of Tulsa Show Chorus



First Place Uptown Suite!

Quartets

First Place

Uptown Suite! • Score: 614
 Donna St. Germain (t) Westcoast Harmony Chorus
 Danna Woody (l) Westcoast Harmony Chorus
 Patricia Anne Frye (bt) Westcoast Harmony Chorus
 Shayna Steeves (bs) Westcoast Harmony Chorus
Songs: *The Moment I Saw Your Eyes* (J. Liles);
How Deep Is The Ocean? (R. Hopkins)

Second Place

No Strings • Score: 606
 (Lions Gate Chorus;
 Rhythm of the Rockies Chorus)

Third Place

VITA • Score: 580
 (Westcoast Harmony Chorus)

Number of Competing Quartets: 21



First Place Lions Gate Chorus

Choruses

First Place

Lions Gate Chorus
 Sandy Marron, Director
 Score: 716 • 92 on stage
Songs: *Something Good* (C. Hine);
Hello Dolly (J. Minshall)

Second Place

Rhythm of the Rockies Chorus
 Mary Hager, Director
 Score: 625 • 59 on stage

Third Place

Gateway Chorus
 Lisa Greenough, Director
 Score: 614 • 44 on stage

Division A

Magic City Chorus
 Cheryl Pearce, Director
 Score: 551 • 30 on stage
Songs: *Oh, How I Miss You Tonight* (J. Arns);
As Long As I'm Singin' (B. Beck)

Division AA

Rhythm of the Rockies Chorus
 Mary Hager, Director
 Score: 625 • 59 on stage
Songs: *Yesterday I Heard The Rain* (B. Graham);
Runnin' Wild (N. Bergman)

Most Improved Chorus

Chinook Winds Show Chorus
 Maja-Lena Weibe, Director
 Score: 479 (+34)

Number of Competing Choruses: 17
 Photos: Yvonne Meyer



Division A Magic City Chorus



Division AA Rhythm of the Rockies Chorus



First Place Fortuity

Quartets

First Place

Fortuity • Score: 641

Veryan Zimmer (t) Chapter-at-Large, Region #31
 Gemma Lianne Fox (l) Chapter-at-Large, Region #31
 Sarah Netherton (bt) Acappella Sound Chorus
 Sophie Hasson (bs) Viva Acappella Chorus
 Songs: *Yes Sir, That's My Baby* (D. Wright);
Next Time I Love (L. Wright)

Second Place

Chaos • Score: 596
 (Lace City Chorus)

Third Place

Nova • Score: 564
 (Chapter-at-Large, Region #31,
 Vocal Dimension Chorus)

Number of Competing Quartets: 17



First Place Forth Valley Chorus

Choruses

First Place

Forth Valley Chorus

David Sangster, Director
 Score: 690 • 99 on stage
 Songs: *Beyond The Sea* (E. Gain);
Jazzin' In New Orleans (J. Lund)

Second Place

Viva Acappella Chorus

Gaynor Schofield, Director
 Score: 662 • 39 on stage

Third Place

Heartbeat UK Chorus

Nancy Kelsell, Director
 Score: 649 • 81 on stage

Division A

London City Singers Chorus

Simon Arnott, Director
 Score: 532 • 29 on stage
 Songs: *Let's Misbehave* (S. Arnott);
Bewitched (S. Arnott)

Division AA

Viva Acappella Chorus

Gaynor Schofield, Director
 Score: 662 • 39 on stage
 Songs: *Love Letters* (J. Arns);
The Trolley Song (D. Wright)

Most Improved Chorus

Singing Unlimited Chorus
 Anita Zengerink, Director
 Score: 599 (+24)

Number of Competing Choruses: 16
 Photos: Ian Dearman Media



Division A London City Singers Chorus



Division AA Viva Acappella Chorus



First Place Milli Blink

Quartets

First Place

Milli Blink • Score: 664

Hillevi Martinsson Billinger (t) Rönninge Show Chorus

Annika Krook (l) Rönninge Show Chorus

Maria Fabiansson (bt) Rönninge Show Chorus

Susanna Berndts (bs) Rönninge Show Chorus

Songs: *Yes Sir, That's My Baby* (D. Wright);

I Never Meant To Fall In Love (J. Liles)

Second Place

Gig-a-Bite • Score: 650

(Chapter-at-Large, Region #32, Key Town Harmony Chorus,

Rönninge Show Chorus)

Third Place

Beyond • Score: 612

(Rönninge Show Chorus,
Stockholm City Voices Chorus)

Number of Competing Quartets: 20



First Place Rönninge Show Chorus

Choruses

First Place

Rönninge Show Chorus

Britt-Helene Bonnedahl, Director

Score: 755 • 129 on stage

Songs: *Let's Face The Music And Dance* (D. Wright);

I Still Can See Your Face (D. Wright)

Second Place

Stockholm City Voices Chorus

Tindra Thor, Director

Score: 707 • 41 on stage

Third Place

Malmö Limelight Chorus

Sara Söderström, Director

Score: 627 • 42 on stage

Division A

Harmony Heights Chorus

Mari Pettersson, Director

Score: 567 • 29 on stage

Songs: *Will It Be Me This Time?* (L. Diamond);

Ballin' The Jack (D. Wright)

Division AA

Stockholm City Voices Chorus

Tindra Thor, Director

Score: 707 • 41 on stage

Songs: *Somewhere Over The Rainbow* (C. Hine);

A Tiskit A Tasket (D. Harrington)

Most Improved Chorus

Baltic Harmony Chorus

Hanna-Märtha Bergström, Director

Score: 444 (+10)

Number of Competing Choruses: 15

Photos: Dick Gillberg Photography



Division A Harmony Heights Chorus



Division AA Stockholm City Voices Chorus



First Place Debacle

Quartets

First Place

Debacle • Score: 596
 Georgina Spencer (t) Brindabella Chorus
 Caitlin Launt (l) Brindabella Chorus
 Tanya Kavanagh (bt) Brindabella Chorus
 Glenda Lloyd (bs) Brindabella Chorus
Songs: *My Foolish Heart* (J. Bescos);
Moonlight Savings Time (G. Lloyd)

Second Place

Alouette • Score: 590
 (Chapter-at-Large, Region #34, Circular Keys Chorus)

Third Place

ShortCut • Score: 581
 (Perth Harmony Chorus)

Number of Competing Quartets: 24



First Place A Cappella West Chorus

Choruses

First Place

A Cappella West Chorus
 Lindsey Dyer and Joanne Oosterhoff, Directors
 Score: 632 • 80 on stage
Songs: *Time After Time* (J. Arns);
The Old Piano Roll Blues (J. Bescos)

Second Place

Brindabella Chorus
 Glenda Lloyd, Director
 Score: 622 • 57 on stage

Third Place

Perth Harmony Chorus
 Jennifer Squires, Director
 Score: 610 • 51 on stage

Division A

Murrumbidgee Magic Chorus
 Judith Ferguson, Director
 Score: 545 • 30 on stage
Songs: *Shanghai* (N. Bergman);
I Guess I Always Will (J. Liles)

Division AA

Brindabella Chorus
 Glenda Lloyd, Director
 Score: 622 • 57 on stage
Songs: *Somewhere Over The Rainbow* (C. Hine);
After You Get What You Want, You Don't Want It (G. Lloyd)

Most Improved Chorus

Hobart Harmony Chorus
 Jennifer Pyefinch, Director
 Score: 556 (+52)

Number of Competing Choruses: 23
 Photos: Amber Scobie



Division A Murrumbidgee Magic Chorus



Division AA Brindabella Chorus



First Place Fire and Ice

Quartets

First Place

Fire and Ice • Score: 593

Jane Martin (t) Chapter-at-Large, Region #35
 Catriona Hay (l) Christchurch City Chorus
 Jane Esera (bt) Chapter-at-Large, Region #35
 Henrietta Hunkin-Tagaloa (bs) Wellington City Chorus

Songs: *I Can't Give You Anything But Love/*
I've Got A Feeling I'm Falling (N. Bergman);
My Foolish Heart (J. Bescos)

Second Place

L'Attitude • Score: 567

(Christchurch City Chorus, Bella A Cappella Chorus, Nelson Bays Harmony Chorus)

Third Place

Hopsotch • Score: 551

(Christchurch City Chorus)

Number of Competing Quartets: 18



First Place Christchurch City Chorus

Choruses

First Place

Christchurch City Chorus

Virginia Humphrey-Taylor, Director

Score: 681 • 128 on stage

Songs: *A Nightingale Sang in Berkeley Square* (J. Bescos);
Ain't He Sweet/Yes Sir, That's My Baby (C. Hine)

Second Place

Greater Auckland Chorus

Jocosa Bruce, Director

Score: 590 • 44 on stage

Third Place

Manawatu Overtones Chorus

Sylvia Fountain and Liz Watts, Directors

Score: 514 • 26 on stage

Division A

Manawatu Overtones Chorus

Sylvia Fountain and Liz Watts, Directors

Score: 514 • 26 on stage

Songs: *Never Say Never* (T. Gentry, J. Giallombardo);
How Deep Is The Ocean? (R. Hopkins)

Division AA

Greater Auckland Chorus

Jocosa Bruce, Director

Score: 590 • 44 on stage

Songs: *Flirty Eyes* (M. Hill, N. Bergman);
If Ever I Would Leave You (C. Hine)

Number of Competing Choruses: 8

Photos: Neil McKenzie



Division A Manawatu Overtones Chorus



Division AA Greater Auckland Chorus

Regional Results 2018

2018 Wildcard Quartets

(Results at press time.)



Boston Accent

Region #1

Boston Accent • Score: 615

Ruth Berman (t) (Chapter-at-large, Region #1)
Cheryl Brusket (l) (Chapter-at-Large, Region #1)
Julie Jeffery (bt) (Coastline Show Chorus)
Karen Rourke (bs) (Chapter-at-Large, Region #1)
Songs: *Pal Of My Cradle Days* (L. Pilcher);
How Many Hearts Have You Broken?
(D. Harrington)

Photo: E.R. Lilley Photography



Essence



Brilliance!



Legacy

Region #5

Legacy • Score: 619

Wendy Pool (t) (Vocal Standard Chorus)
Stacy Schumacher (l) (Vocal Standard Chorus)
Alexis Nicoletta (bt) (Song of Atlanta Chorus)
Trish Holland (bs) (Vocal Standard Chorus)
Songs: *Cuddle Up A Little Closer*,
Lovely Mine (C. Hine);
What Kind of Fool Am I? (K. Keller)

Photo: Jon Petersen



Surefire



Vintage

Region #8

Vintage • Score: 610

Morgan Pawl (t) (Chapter-at-Large, Region #8)
Becky Maybury (l) (Skyline Chorus)
Lisa Lewis (bt) (Chapter-at-Large, Region #8)
Laura Barnick (bs) (Skyline Chorus)
Songs: *I'm Alone Because I Love You* (B. Beck);
Fit As A Fiddle (D. Wright)

Photo: Jon Read Photography



Intrinsic

Regional Results 2018

Region #10

Essence – Score: 616

Katarina Pano (t) (Chapter-at-Large Region #10)

Melissa Linnenburger (l) (Rich-Tone Chorus)

Kerry Parker (bt) (Alamo Metro Chorus)

Tianna Coffey (bs) (Alamo Metro Chorus)

Songs: *That's My Weakness Now/*
That Certain Party (T. Gentry);
Time After Time (J. Arns)

Photo: E.R. Lilley Photography



Neon Lights

Region #19

Neon Lights • Score: 615

Elaine Davy (t) (Harbor City Music Company Chorus)

Kayla Ressler (l) (Vocal Harmonix Chorus)

Marianna Gellert (bt) (Harbor City Music Company Chorus)

Ashley Conway (bs) (Harbor City Music Company Chorus)

Songs: *My Baby Just Cares For Me* (N. Bergman);
He Touched Me (L. Wright)

Photo: JB Photography

Region #13

Brilliance! • Score: 615

Leslie Mead (t) (Chapter-at-Large, Region #13)

Amanda Payne (l) (Alaska Sound Celebration Chorus)

Chera Boom (bt) (Alaska Sound Celebration Chorus)

Lynne Erickson (bs) (Chapter-at-Large, Region #13)

Songs: *Flirty Eyes* (Hill, N. Bergman);
When I Fall In Love (Minihane, Wright)

Photo: E.R. Lilley Photography



Gig-a-Bite

Region #32

Gig-a-Bite • Score: 650

Annika Christensen (t) (Key Town Harmony Chorus)

Jeannette Gellervik (l) (Chapter-at-Large, Region #32)

Kirsten Braun (bt) (Rönninge Show Chorus)

Marie Hendrickson-Jalonen (bs) (Rönninge Show Chorus)

Songs: *Never Say Never Again* (T. Gentry);
Once Upon A Time (J. Dale)

Photo: Dick Gillberg Photography

Region #17

Surefire • Score: 615

Dawn Seigneur (t) (River Raisin Chorus)

Sara Clevenger (l) (Greater Harmony Chorus)

Lisa Beckett (bt) (Greater Harmony Chorus)

Lynne Erskine Peirce (bs) (Battle Creek Chorus)

Songs: *Two Tickets To Georgia/*
Sentimental Gentlemen (G. Volk);
Sweet Adeline (J. Giallambardo)

Photo: E.R. Lilley Photography



Beyond

Region #32

Beyond • Score: 612

Maria Homman (t) (Rönninge Show Chorus)

Carin Ländström (l) (Rönninge Show Chorus)

Ewa Karlsson (bt) (Rönninge Show Chorus)

Jenny Olivestedt (bs) (Stockholm City Voices Chorus)

Songs: *If Ever I Would Leave You* (C. Hine);
I Love Jazz Medley (D. Wright)

Photo: Dick Gillberg Photography

Region #17

Intrinsic • Score: 610

Cassandra Fear (t) (Lake Ridge Legacy Chorus)

Wendy Benson (l) (Chapter-at-Large, Region #17)

Shannon Underwood (bt) (Scioto Valley Chorus)

Pamela Knight (bs) (Scioto Valley Chorus)

Songs: *It's A Pity* (N. Bergman);
The Church Bells Are Ringing For Mary
(B. Bianchi)

Photo: E.R. Lilley Photography

Sweet Adelines Announces New Affinity Programs for Members*

You have no doubt heard that saying about life happening while you were busy making other plans?

Life can be uncertain — yet you can certainly utilize many strategies to help manage difficulties. With that in mind, Sweet Adelines is offering members the opportunity to take advantage of two services that are especially important in today's world: access to legal advice and identity theft protection.

A third program, Healthiestyou, assures 24/7 access to a doctor for diagnosis, treatment plans, prescriptions and more.

All three services operate on easy, convenient mobile apps. Sweet Adelines can choose individual or family plans.

For complete information, visit Member Benefits at www.sweetadelines.com

LegalShield



It is stressful enough to need legal advice, let alone having to worry about what it will cost. With a LegalShield plan, you can contact your law firm for legal advice and not worry about high hourly fees. No legal issue is too big or too small and your lawyer is just a toll-free number away. LegalShield includes many benefits but even at the most basic level, our plans allow you to have peace of mind.

IDShield



IDShield is the only identity theft protection company armed with a team of licensed private investigators on call to restore your identity. IDShield monitors your social security number, bank and credit accounts, passport, email, driver's license number, social media accounts and much more. IDShield provides a complete picture of identity theft and can walk you through all the steps to protect yourself.

Healthiestyou



Whether you have questions or just aren't feeling well, you can effortlessly connect to a 24/7 telehealth hotline for the diagnosis and treatment of illness, second opinions and consultations. Board-certified, licensed physicians in every state are waiting to provide exceptional care. They can even prescribe medication and save a trip to the doctor's office, whether members are at home or on the road. Your healthcare just got a whole lot easier!

Watch upcoming issues of The Pitch Pipe for real-life stories about how these plans have saved members time, headaches, worry and money.

LegalShield and IDShield are available in the U.S. and Canada,* with variable coverage on the legal plan. Healthiestyou is available only in the U.S. at this time. *(Alberta, British Columbia, Manitoba, Nunavut, New Brunswick, Newfoundland, Northwest Territories, Nova Scotia, Ontario, Prince Edward Island, Quebec, Saskatchewan, Yukon)



More CDs, Please!

If you haven't heard, there are two CD series that are all the craze: SING, BABY SING! and The Vocal Coach.

Developed by Darlene Rogers, Dale Syverson and Peggy Gram, the SING, BABY, SING! series has been coined as "the gold standard in vocal instruction." The newest addition to the collection, SING, BABY, SING VII, features 2016 Rising Star Champion Quartet, The Ladies.

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Accolades

— Feb. 1 through May 1, 2018*

*Certifications officially awarded after May 1, will appear in the October Pitch Pipe.

DIRECTOR CERTIFICATION PROGRAM

Advanced to Certified Director

- Louise Brannon**, Redland Rhapsody, #34
Karla Callaway, Southern Acappella Sound, #10
Stevie Dugdale, Mountain Jubilee, #8
Åsa Fagerström, Alba Show, #32
Sylvia Fountain, Manawatu Overtones, #35
Lesley Harris, Moor Harmony, #31
Lauren Kahn, Greater Eugene, #12
Susan Koppenhaver, Capitaland, #15
Terri McGrath, Diamond State, #19
Elizabeth Pratley, Bathhurst Panorama, #34
Carolyne Saumer, Alberta Heartland, #26
Annette Wallace, Acappella Omaha, #5
Liz Watts, Manawatu Overtones, #35
Sheryl Willis, SouthCity Soundz, #35
Dawn Witherspoon, Gateway, #26
Gail Wojtkowiak, Berkshire Hills, #1
Sandy Young, A Cappella Bay Show, #9

THEPITCHPIPE CLASSIFIEDS

VOCAL VIBES CHORUS – DIRECTOR SEARCH

Jeanette Whitmore, our much loved and esteemed director is retiring. Vocal Vibes Chorus, in Melbourne Australia, is now seeking a new director. Consisting of 45 enthusiastic, vibrant, fun-loving women, Vocal Vibes have the potential to achieve great things in the future. Position becomes available in June 2018.

Express your interest at info@vocalvibes.org.au

IN MEMORY

— Feb. 2 Through May 1, 2018

- Carol Barbera**, Golden Apple, #15
Barbara Davidson, Heart of Illinois, #3
Dixie DeWees, Diamond Jubilee, #4
Patricia Duncan, Kansas City, #5
Linda Edmonson, Tulsa Metro Sound, #25
MaryAnne Elliott, Member-at-Large
Lea Exton, Nelson Bays Harmony, #35
Sheila Foster, Texas Harmony, #10
Carolyn Goodcase, Celebrity City, #11
Louise Heinly, Potomac Harmony, #14
Ursula Hudson, Twin County, #15
Beverly Johnston, Member-at-Large
Jean Kearney, Member-at-Large
Zora Kightley, Canadian Showtime, #16
Charlene Kylander, Chapter-at-Large, #21
“Flo” Leverenz, Diablo Vista, #12
Yvonne Ludacka, Member-at-Large
Dolores Mendenhall, Diablo Vista, #12
Connie Noble, San Diego, #21
Peggy Oakey, Chapter-at-Large, #21
Carole Persinger, Pacific Sound, #13
Helen Pike, Chapter-at-Large, #12
Patricia Poulin, Pacific Empire, #12
Linda Prouty, Chapter-at-Large, #12
Melanie Reeff, Sounds of Harmony, #21
Mary Riddle, Sound of the Smokies Show, #4
Catherine Schourek, Tucson Desert Harmony, #21
Lorene Schroeder, Greater Cleveland, #17
Liz Speer, Member-at-Large
Dayle Staff, West Shore, #17
Kathleen Steeves, Dundalk, #19
Doris Stephan, Inland Empire, #21
Jenevieve Williams, Pacific Empire, #12

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These upcoming events will be here before you know it.



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2019 International Education Symposium &
2019 Rising Star Quartet Contest (July 27)
Manchester, England



Aug. 8-10, 2019

Directors' and Visual Leaders' Seminar,
San Antonio, Texas, USA



Sept. 16-21, 2019

73rd Annual International Convention and Competition,
New Orleans, La., USA