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10 Great times ahead in Tucson
The Midwinter Convention combines shows from the top five international quartets, Youth Chorus Festival, Seniors quartet, and plenty of golf and singing. Get ready for a great time this January!

12 Great Singing Valentines
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Melanie Chapman, Asst. Editor, The Harmonizer

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The best memories from our international convention, plus photos of all the competitors—and every score!—in 35 colorful pages.

Lorin May, Editor, The Harmonizer

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It’s easy to talk about what you love to do

What are we waiting for? Yes, we all know that Operation Harold Hill is coming and that the goal of the program is to help local chapters achieve their own membership recruiting and retention goals. But if your chapter is just sitting on the sidelines right now thinking that you will “really get started” in January or February, you are missing the most important time to get ready for next year. We all need the rest of this year to get prepared.

Your personal elevator speech

A couple of months ago, I described for all of you the process from which evolved the “I SING” button. It was then that I told you that the button was intended to be an opener, providing the opportunity for you to spend 10 to 20 seconds of your life with someone else in generating any interest in barbershop singing with them. It is, as I mentioned, the barbershop recruitment “elevator speech.” Since then, I have been asked by several people during our All Chapter Visitation Program how they can create an elevator speech. Unfortunately it is simple—so simple you don’t need to really practice. I have not met a single barbershopper who does not love what he is doing and what he is singing. Ask him why he loves singing barbershop or devoting so much time to his “hobby” and he will tell you, emphatically and with passion. Use your MP3 recorder, cassette recorder, or a friend and try it. Then take what you just said and condense it to 10 or 20 seconds. There it is—your elevator speech.

When I first experienced (at Midwinter in Las Vegas) someone asking me what I sang when they saw the I SING button, I told her that I sang barbershop harmony with a 70-man chorus in Connecticut, that it has provided me with some of the most memorable and personally rewarding moments of my life, and that I looked forward to each Monday night’s rehearsal to be with some of my closest friends doing what we all love to do. That’s it. It took 10 seconds. And she asked me more questions that let me give her more information such as that there were two choruses right there in Las Vegas and she could find them both on the internet at www.barbershop.org. You see, she wanted to talk her husband into going to one of them. I don’t know if he visited or joined, but at least there is one more person that knows something about the Barbershop Harmony Society.

I asked Christian Hunter, VP for Membership in the Mid-Atlantic District if he had an elevator speech to share. His response:

“Wow, you see, I am an off-the-cuff guy and it all depends on the elevator. Case in point: Afterglow this past Monday night at a local joint, five of us sitting there looking like we don’t belong. Over 25, not with a date, and more interested in conversation than the dreadful Jaguars-Ravens game on the big screen TVs. Waiter, sharp-looking 30-year-old guy, asks us, “So what brought you guys out tonight?” Bingo, door open. “We’re singers, we have an a cappella chorus that gets together about half a mile from here. You don’t happen to sing, do you?” Tom, the waiter, responded, “Funny you ask that, I sang in a 12-voice madrigal group in high school and church, haven’t sung for a while but really miss it.” Long story short, we may have sold three tickets to our upcoming show and may even have three new singers for my chapter. I have his contact info and am following up. When the door is open, you just pounce, set the hook and hope to reel him in. Yes, it really is that easy. True story. I have witnesses.”

The important point is you won’t get hurt by asking someone if they sing. No one gets offended when you ask them if they sing. No one looks at you like you’re nuts (except your wife). Everyone takes it as a compliment that you asked. So why in the heck are we so embarrassed to ask? We all need to get over this hurdle. You won’t be embarrassed, I promise you that.

Let’s share our elevator speeches to discover the possibilities. If you have one (or two or three), share them on our blog www.barbershophq.com/?p=1847. If you think that reading others will help you formulate your own elevator speech, go to the blog and read away. In preparation for Operation Harold Hill, let’s share what we each know so that those that want to learn can take advantage of our experience. Knowing what is out there already is essential. In the words of Harold Hill, “You’ve got to know the territory.”

Ask a barbershopper why he loves singing barbershop or devoting so much time to his “hobby” and he will tell you, emphatically and with passion. Now just do it in 10-20 seconds.
Jim Miller: a one-of-a-kind legacy in barbershop society

Society Hall of Fame member Jim Miller’s legacy is felt every time a Society chorus blows a pitch. Without personal fanfare, over decades he forever changed expectation of what a Society chorus could sound like and look like. Here’s a remembrance from an old friend.

I first met Mr. Miller (that’s what he was to me then) in March, 1962 at a guest night for the Thoroughbreds. Jim was president when I first joined the chapter.

Some time later, Jim was singing tenor in an internationally competitive quartet known as The Derbytowners. Through several personnel changes, during the summer of 1965, I was asked to fill in at baritone for an engagement in Michigan. Following this appearance, I was asked if I’d like to be the full-time baritone. The Citations were born, and the rest is history. The Citations won the Cardinal championship in ’65 and competed at Internationals for 10 years, finishing as high as 7th in 1972. The Citations retired in 1978, with one of their proudest achievements being their Vietnam USO Tour in the fall of 1972, performing for the frontline troops over a 17-day span.

Jim began co-directing the Thoroughbreds in 1963 along with Joe Wise. This dynamic duo stayed together through ’66, when the chorus performed the much-talked-about Mardi Gras March in Chicago. Jim continued directing until 1986 when, after a short while, he was called upon by the Southern Gateway Chorus. Jim directed there for a short while and again in 1990 through 1995. He was especially proud to have both son-in-law Jay Hawkins and grandson Billy Crutcher on stage when the SGC won the championship in 1992. Jim was highly sought after as a quartet and chorus coach whereupon he happily told everyone “how the Thoroughbreds did it.”

More about Jim … in a word, Jim was a “jock.” He loved sports and was successful in most of those in which he participated. At the University of Tennessee, he played guard on the championship 1943 Sugar Bowl team. Not long afterward, upon entering the Army, Sgt. Miller was assigned to a weapons platoon, shipped out to the European Theater and proceeded to get himself captured by the German Army. There is unfortunately no space here to share the harrowing, priceless stories Jim told about his experiences while in captivity and the several times he escaped. He played semi-pro baseball and admittedly was a sucker for a high fastball. Jim also coached a little league ball team that went undefeated; no surprise there. He even played a bit of golf until Rosemary, his bride of 66 years, sold his clubs in a yard sale.

In closing, over the years, Jim received numerous awards, including the Bronze Star and Purple Heart. He was inducted into the Society, Cardinal and JAD Districts Hall of Fame; he holds eight international chorus gold medals, having sung with and directed the Thoroughbreds and the Southern Gateway Chorus; he was the recipient of the Joe Liles Lifetime Achievement Award in Directing and Director Emeritus of both chapters, to name just a few. The building in which the Thoroughbreds meet has been aptly named Jim Miller Hall.

Operation Harold Hill … he’s BACK!

Beginning January 2012, all participating chapters will be urged to join the ranks to encourage membership growth in their communities through a variety of recruitment programs. These programs, and a variety of other information, will be available soon on the Operation Harold Hill website at www.operationharoldhill.com.

The main focus of this campaign will be putting effort into membership growth while having fun doing it. Each chapter that signs up will be provided with a personal Harold Hill who will be encouraging your chapter throughout the year. With everyone’s effort, 2012 will be a great year for membership!

---

Jim Miller
Sept. 16, 1924 – Oct. 27, 2011

Chorus. Jim directed there for a short while and again in 1990 through 1995. He was especially proud to have both son-in-law Jay Hawkins and grandson Billy Crutcher on stage when the SGC won the championship in 1992. Jim was highly sought after as a quartet and chorus coach whereupon he happily told everyone “how the Thoroughbreds did it.”

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Jim adored his wife Rosemary and was most proud of his family. Daughter Donna Crutcher (Ray), grandchildren Billy Crutcher (Shannon) and Stephanie Crutcher, great grandchildren Caroline and Jodie Crutcher. Daughter Kathy Hawkins (Jay), and grandchildren Kristina Hawkins Wheaton (Andrew) and James “JJ” Hawkins.

To the children of his extended barbershop families, he was always and still is “Uncle Jimmy.” Jim was a friend to many, but to me he was my best bud for almost 50 years. I struggle to find a way to describe this beautiful man. I make no bones about it, I miss him more than words can say.

— Ken Buckner, Jim’s friend

September/October 2011 * The HARMONIZER 5
Music Premiere 2011B: six great songs, six great hand-selected arrangements!

Looking for that perfect ballad or up-tempo piece? Twice a year, the Society’s Publication subcommittee finds six of the most singable, crowd-pleasing arrangements available. The Music Premiere Series is a packet of six songs plus demo CD for only $15 (includes shipping), with part-dominant learning tracks also for sale. To order, call 800-876-7464 and ask for package #205262.

- “Bye Bye Blackbird,” (arr. Brian Beck) #205247
- “Hi, Neighbor,” (arr. Walter Latzko) #205248
- “I’ve Been Working on the Railroad” (arr. Roger Payne) #205249
- “Just a Cottage Small (By a Waterfall)” arr. Al Rehkop - #205250
- “Just in Time” (arr. Dave Briner) #205253
- “No More Sorrow” (arr. Shelton Kilby) #205254


Society briefs

Get early-bird housing and tickets for Portland. Early bird housing for the 2012 International Convention opens Dec. 15 and general housing opens Jan. 15. Register at www.barbershop.org/portland. In addition to the excitement and glamour of our competitions and the fun of singing tags, you’ll want to spend an extra few days in the beautiful Portland area. Take in the Rose Garden, Columbia River Gorge, Multnomah Falls, Mt. St. Helen’s & Mt. Hood—plus, it’s only about 100 miles from breathtaking coastal views of the Pacific! Learn more at www.travelportland.com.

Scholarships available for “eXtreme quartetting.” Ten expense-paid scholarships are available for qualified men ages 18-22 to attend the Atlantic Harmony Brigade’s 2012 “eXtreme Quartetting” invitational weekend convention in Wilmington, Del., Aug. 17-19, 2012. The application deadline is Feb. 15, 2012. Applicants need not be highly experienced quartetters or in a quartet, but must have alternative musical and/or performance training and/or experience and references sufficient to meet AHB qualification standards otherwise. The scholarship includes a two-night hotel stay, meals, and learning materials. See http://tinyurl.comc2pbfgf for details. Apply at abh.scholarships@gmail.com.

Turn your radio on and listen to the barbershop in the air. Or, these days we can also say “turn your computer on” and listen via webcast! Trey McEachin and Jackson Niebrugge (Santa Fe Springs and Westminster chapters, FWD) are co-hosting “Barbershop Harmony Time”
o matter what else is going on in the world, love still reigns. And who else besides barbershop singers have such a unique and wonderful opportunity each February to help spread that lovin' feeling? It's our chance to shine like no other group can! Dust off your Cupid's bow, sharpen your arrows now and get ready to show 'em the love with Singing Valentines. Who knows what kind of adventures you might have, to say nothing of the funds and public awareness that can be raised for your chapter?

It's not too early to start planning, especially if you have chapter members who have never before participated in Valentines, or find that you need new guys on the committee. Get out your notes from last year and see what worked well and what didn’t.

Download the Successful Singing Valentines Manual at www.barbershop.org/valentines, and check out the tips we've included on the next page. For a lot of barbershop singers, this is the most fun they have all year. When done well, it's certainly one of the best opportunities we have for great public relations!

Love is a really big deal in Philly. A quartet from the Bryn Mawr Mainliners (MAD) stopped by the iconic Love Sculpture after delivering a Singing Valentine to a recently promoted executive in her new 44th floor corner office. We performed for several couples and took their pictures, so they in turn snapped our picture for us. One of our most unusual Singing Valentines this year was to a Baptist congregation from their pastor during the Sunday morning service!

- Daniel Endy, Philadelphia

A stop for donuts leads to a new order. On break between Valentine deliveries, Don Dobson, Jim Bader, Rusty Brewer and Wally Bader of the Wilmington, N.C. Chapter (NSC) stopped at the Krispy Kreme for sustenance. Donning official Krispy Kreme paper hats proferred by the staff, they sang for a woman seated with her husband (one of 20 freebies that day). The woman said it made this her best Valentine’s Day ever and she wanted to hire us on the spot to sing for a friend. So we ended up picking up an extra Valentine order as well as a future show patron and another PR voice to spread the word!

- Jim Bader, Wilmington, N.C.
Old School = Old’s Cool. Some young quartetters caught Old School members in the hallway to where they got one of their “killer” new charts. They had to laugh, because by design, every Old School chart in Kansas City was a crowd-pleaser from International contests’s past—and most were decades older than the kids asking about them.

From left to right: Tenor Kipp Buckner became the fourth man to win three international golds, lead Joe Connelly became the first man to win four, and bass Joe Krones and bari Jack Pinto anchored the quartet’s massive classic barbershop sound to win their first gold medals. Comfortably winning all three rounds of competition, Old School hopes this is only the beginning of many quartets rediscovering the classic charts and techniques that will always be cool.
Another Saturday night. Every third year, eight times in a row, Saturday night has presented virtually the same scene. The Masters of Harmony are reprising their championship set while new gold medals glitter on their chests. Several men also wear quartet golds, while a few guys who are about to compete in the quartet finals perform the set in their quartet costumes. The margin was razor-thin this year, but with eight straight victories beginning in 1990, the Masters remain the only undefeated chorus champion.

Super smooth. Third time was the charm for the quartet that barely missed out on gold last year in Philadelphia. Prestige took command of the stage in Kansas City to top a strong field in the 20th anniversary of the Collegiate contest. The four Bowling Green University singers met at a high school barbershop camp in 2008.
New graduates from the “Jackie Chan School of Presentation”, Lunch Break shows off their new look.  
– Mark Holdeman, Dallas, TX

Most imitated. Lunch Break’s laugh-till-you-cry semifinals set got the longest and loudest ovations of any Kansas City quartet, plus a top five score for the round. Somehow, they still ended up—SQUIRREL!—in 11th place. Again. Unlucky for them, lucky for us, because we got to convulse our diaphragms once more with a fresh set of “Old McDonald’s Deformed Farm” bits during their mic test.

Who else could have pulled off songs about a lisping snake, dyslexic cat, paranoid duck, tourette’s syndrome chicken, narcoleptic pig, hearing-impaired parrot, kleptomaniac seagull, lactose-intolerant cow, hyperactive sloth, a terrified squirrel (“DOG!”) or bunion-infested centipede. But it was their second round “Attention Deficit Disorder dog” catch phrase that kept showing up in other group’s act throughout the week. By the tag of Lunch Break’s mic test finale, nobody needed coaching for the entire arena audience to shout out on cue: “SQUIRREL!”

Crowded near the top. As usual, breaking into the top 10 at international was a major feat. Forefront nearly medaled in a sixth-place finish that was the first-ever trip to the finals for brothers Aaron and Kevin Hughes. Voce tenor Jordan Cooper likewise made his first trip to finals, but it’s not clear what is next. Regular tenor Stephen Wilde had a the Broadway gig that kept him out of K.C., but he may have a reserved spot for Portland. The other 37 men all had prior Saturday night experience. Likewise, of the 20 quartetters who earned a medal in K.C., only Paul Saca (tenor, A Mighty Wind, right) and Myron Whittlesey (bass, Main Street) didn’t already have another hanging up at home.

The convention gods were smiling. The 2000 international convention in Kansas City was also great, if you counted the contests but not the long bus rides to the mediocre venue, the lack of restaurants and the 105 degree heat all week. 2011 was a short walk to a superior venue, passing more great restaurants than you could count, with most days 20 degrees lower than 11 years ago. Cosentino’s Grocery alone was worth the return trip.
1. **Prestige (JAD)**
   - Nick Gordon (Br), Drew Ochoa (L), Gordie Howe (T), Dave Parrett (Bs)
   - Bowling Green State University
   - Contact Drew/Dave: prestigeqt@gmail.com

2. **The Vigilantes (DIX)**
   - Adam Murphy (T), Ian Galvin (L), Jackson Pinder (Bs), Chase Guyton (Br)
   - Samford University, Lee University
   - Contact Adam: thevigilantesquartet@gmail.com

3. **After Hours (ILL)**
   - Tim Beutel (T), Benjamin Harding (L), Dan Wessler (Bs), Kevin McClelland (Br)
   - Bradley University
   - Contact Tim: ahquartet@gmail.com

4. **Expedition (LOL)**
   - Jeremy Ganswindt (T), Jay Fahl (L), Jake Umhoefer (Bs), Bryan Ziegler (Br)
   - UW-Whitewater, UM-St. Louis, UW-Stout
   - Contact Jake: bbrshopper@yahoo.com

5. **HHHHHHHHHHHHHHH (EVG)**
   - Jeremy Wong (Br), Ian Kelly (L), Drew Osterhout (Bs), Deran Conkling (T)
   - Vancouver Community College, Bellevue College, Western Washington University, University of Puget Sound
   - Contact Deran: deran7@aol.com

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**2011 Collegiate Quartet Competitors**

<table>
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<tr>
<th>Song Title (in order of performance)</th>
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<th>Presentation</th>
<th>Singing</th>
<th>Total Points</th>
<th>Average Points</th>
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<td>162</td>
<td>165</td>
<td>164</td>
<td>977</td>
<td>81.4</td>
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<tr>
<td>Deed I Do</td>
<td>164</td>
<td>162</td>
<td>160</td>
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<td></td>
</tr>
</tbody>
</table>

200 possible points per song per category, or 600 per song / 1,200 per round.
Champion’s champion. Remember the giddy feeling you got the first time you met your barbershop idol? That’s the way your idols feel around the Suntones. Take tenor Roger Ross of Main Street, who after Kansas City couldn’t stop gushing about one of the highlights of his barbershop career: Having a medal placed around his neck by Suntones tenor Gene Cokeroft. Imagine, Gene Cokeroft! Forget that Roger already has a gold medal of his own (Keepsake, 1992), or that he’s known Gene well for many years. The Suntones halo never, ever fades.

You can almost take that last sentence literally. Did you hear the 50-year champ in Kansas City? As arguably the most successful and admired quartet in Society history, they’d have gotten standing O’s just for showing up. But in a great AIC Show and an even greater Chorditorium, there was no need to spot them points for age—holy cow, they sounded EXACTLY like the Suntones! Even if nobody had ever heard of them before, they’d have stolen the show. As if we needed any more proof they are the greatest quartet of all time.

Also still got it. There’s a reason champion quartets don’t compete anymore—one of them would win every year. OC Times keeps putting out music that everyone else will be copying next year. Max Q is still getting plenty of comedic mileage out of lead Tony DeRosa’s unrequited “man crush” on bass Jeff Oxley. Vocal Spectrum can still out-high note and out-Disney any quartet in Society history. FRED speculated on why the Suntones are the way they are, withholding their theory until the final word. (And that’s all we’re going to say about that.) And 25 years after winning, Rural Route 4 got several chances throughout the week to show that they still can own the stage.

In honor of the city and year in which O.C. Cash and Rupert Hall met up, Crossroads performed a barbershop arrangement of “Sweet Adeline” exactly the way it was recorded in 1938 by The Golden Gate Jubilee Quartet. Although Crossroads didn’t mention it, it’s hard to imagine they hadn’t privately discussed this major irony: The arrangement would have been disqualified by today’s contest judging standards … too modern!

“Worst champs ever!” The AIC audience howled at Debbie Cleveland’s parting line; on the other side of the curtain, some guys carrying walkie-talkies probably nodded in agreement as they frowned at their clipboards. How do you keep Storm Front from ignoring the clock and blowing every show schedule to smithereens? (Answer: Same way you prevent bears from relieving themselves in our forested areas.) Besides, does anyone think folks in the audience were checking their watches? (Answer: Yes. Or at least they did during “Animal Tchaikovsky.” Jim Clark may need to adjust his medication.) But worst champs ever? Not by our watches.
Rookie of the year. Tough call. In a year with so many amazing leads, two novices to the international stage stand out. Anthony Colosimo of *Da Capo* (second from left) is nothing less than a treasure. You’ll be hearing his voice for many years to come, and it will never be enough. But it’s hard to call this veteran barbershop and international collegiate champ (*Road Trip*, 2007) a novice. However, your ears won’t believe that lead Josh Szolomayer of *The Crush* (second from left) has only been singing barbershop for two years. When their prior lead Patrick Haedtler left The Crush to join *Masterpiece*, it turned out to be a great move for both quartets. Now a bronze medalist, Patrick has proven to be the equal of his three gold medal-winning quartet mates, while Josh has proven to be anything but a consolation prize. The Crush have never sounded better than with his beautiful instrument that is as free and agile as any on the contest stage. The rest of the quartet has likewise made big improvements, particularly bass Paul TaBone. Though Paul has a deeper range, he has developed into a great example of the Cory Hunt (*OC Times*) school of bass singing: Shaping the bass sound for maximum lead impact. One of the best bass-lead pairs in the Society, and a quartet with a potentially very high ceiling. On the cusp of greatness. Last year, *Forefront* was the *After Hours* of Philadelphia, and Forefront lead Kevin Hughes was the Josh Szolomayer of the contest. Showing they were up to this year’s high expectations, they leapfrogged eight places in a stunning sixth-place finish. And speaking of bass-lead pairs, it doesn’t get better than Brian O’Dell/Keith Hughes (middle). No bass has better vocal or visual presence. **“It’s a quarter to three ...”** It’s probably a bad sign when the opening phrase from your quartet’s opening ballad elicits audible murmurs and groans from the audience. Between quartets 10 and 24 of the opening quarterfinal round, we heard the opening phrase of “One For My Baby/One For the Road,” four times. At that pace, we could have expected to hear it 13 more before the week was up. We’ll never know who else prepared this song for K.C.—they would have ditched it by 2:30 Wednesday afternoon. It wasn’t even the most over-performed song of the week: That honor belongs to both “Deed I Do” and “Heart of My Heart” (five times each), closely followed by “Hello My Baby” and “Love Me and the World is Mine” (four times each).
2. Musical Island Boys (NZABS)
Jeff Hunkin (T), Marcellus Washburn (L), Matthew C. Gifford (Bs),
Will Hunkin (Br)
Contact Jeff: quartet@musicalislandboys.co.nz
www.musicalislandboys.co.nz

<table>
<thead>
<tr>
<th>Song Title (in order of performance)</th>
<th>Music</th>
<th>Presentation</th>
<th>Singing</th>
<th>Points for round</th>
<th>Cumulative average</th>
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<tbody>
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<td>Little Town In Old County Down</td>
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<td>444</td>
<td>442</td>
<td>2680</td>
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<td>448</td>
<td>455</td>
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<td>As Time Goes By</td>
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<td>450</td>
<td>447</td>
<td>2699</td>
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<td>Ma She's Making Eyes At Me</td>
<td>446</td>
<td>464</td>
<td>451</td>
<td></td>
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<tr>
<td>Forgive Me</td>
<td>454</td>
<td>457</td>
<td>449</td>
<td>2711</td>
<td><strong>89.9</strong></td>
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<tr>
<td>Yes Sir/ Ain't She Sweet? (Medley)</td>
<td>451</td>
<td>456</td>
<td>444</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

500 possible points per song per category, or 1,500 per song/3,000 per round

3. Masterpiece (FWD)
Alan Gordon (Br), Brett Littlefield (Bs), Patrick Haedtler (L), Rob Menaker (T)
Contact Rob: robmenaker@gmail.com, 310-327-3788
www.masterpiecequartet.com

| Tennessee Waltz                     | 433   | 435          | 438     | 2605             | **86.8**           |
| Oh Susanna                          | 432   | 434          | 433     |                  |                    |
| Stormy Weather                      | 428   | 440          | 437     | 2605             | **86.8**           |
| Deed I Do                           | 425   | 438          | 437     |                  |                    |
| Everyone’s Wrong But Me            | 436   | 439          | 433     | 2645             | **87.3**           |
| Where’ve You Been?                  | 444   | 456          | 437     |                  |                    |

4. A Mighty Wind (DIX)
Clay Hine (Br), Drew McMillan (Bs), Tim Brooks (L), Paul Saca (T)
Contact Tim: timb@psasecurity.com, 770-982-5392

<table>
<thead>
<tr>
<th>Song Title</th>
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<th>Points for round</th>
<th>Cumulative average</th>
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<td>433</td>
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<td>Five Foot Two, Eyes Of Blue</td>
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<td>My Gal Sal</td>
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<td>435</td>
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<td>441</td>
<td>437</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bill Gregson’s Goat</td>
<td>433</td>
<td>431</td>
<td>439</td>
<td>2611</td>
<td><strong>87.0</strong></td>
</tr>
<tr>
<td>The Curtain Falls</td>
<td>433</td>
<td>439</td>
<td>436</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

September/October 2011 * The HARMONIZER 23
The Sound of the Rockies’ chords ring
As Jim gives the comedy zing.
His bloomers, so floral,
On “this” Jim, are normal.
Next time they might bring home the Bling!
– Gail Greenwood, Parker, CO

Best feud. David Wright and Aaron Dale have arranged all the gold and silver medal-winning chorus uptunes in recent years. Sound of the Rockies lamented that the two men never pick up the phone for their chorus—only for groups with a snowball’s chance of winning. As a Music judge on this year’s panel, David watched an actor lampoon him from mere feet away. David simply watched with a wide grin.

Sure, what wasn’t there to smile at with all of Denver’s intentionally disastrous attempts to mimic recent champs in their schedule-busting 15-minute set? And while it’s good to know he doesn’t take himself too seriously, could David’s smile have been related to the fact that he knew he would be getting the last word? He took that opportunity during the next day’s “Harmony Foundation Presents” show, featuring a typical mind-blowing performance from the Ambassadors of Harmony. David, now wearing his “assistant director” and “primary arranger” hats, stepped to the mic to introduce their final number.

“Now this last arrangement,” he began with a straight face, “I originally did for Sound of the Rockies.” As the audience connected the dots from the day before, pockets of laughter built into arena-wide cheers. It was a while before David could speak again. “However, I needed a place for TWO international champion quartets,” he continued, “and they only have one. And besides, they’d make the thing last for 20 minutes.”

Auspicious debut. While all the other college medalists were veterans, coming out of nowhere were The Vigilantes, who took silver and huge ovations for their amazing and electric sound. How can a quartet come out of a small college like Lee University with skills so beyond their years? And where in a place like Cleveland, Tenn. would they get such excellent coaching? We didn’t get to ask Vigilantes bari Chase Guyton, but we asked his brothers Chad (Four Voices) and Brandon (Four Voices, Crossroads), and they had no idea. Bummer.

Costume of the contest. Combine three awesome things with four awesome guys and you’ve got the Noise Boys.
Best performance you’ll never see again. Spectacular. Jaw-dropping. Cheeky. Explosive. It was unbelievable singing matched with unworlly presentation, and if you haven’t seen it already, you probably never will. Even before the contest, Great Northern Union knew their upbeat was too over the top to legally make it to the Internet or the contest DVD. But what a wild ride for a live audience! Lampooning recent elite chorus performances, GNU incorporated and eclipsed every trend. False climaxes? Tag upon tag? Their Greg Volk masterpiece had enough for any five past champs. Tear-away vests? Why show only two looks when you can show four? Do you like medleys? How about more than 30 different songs?

That last item was the sticking point. The mechanical licensing fees alone would consume more manpower and money than for all the other choruses combined—assuming the arrangement could be cleared at all. Only 1/6 point per judge prevented this from being called “the gold-medal winning number you’ll never see again.”

Music judges flex their muscles. The Masters of Harmony had to be nervous after watching the Great Northern Union bring down the house on Friday night. Nobody cheers for Goliath, and the GNU underdogs got a longer and louder ovation, plus a second ovation as they entered the arena to take their seats. Clearly, many in the crowd thought GNU had pulled the upset, and at least on the second song, the Presentation judges strongly agreed. But unlike recent years, the group with the higher Presentation score didn’t win this contest.

Sorry you’ll never get to fully compare the two performances, but you’ll have to trust us that the Music judges probably called it right. While GNU arguably had an edge on the loud and soft passages, if you really want to impress a Music judge, do what the Masters did and nuance the heck out of the middle range. It’s the reason the Masters have now won eight in a row, becoming the only chorus champ that hasn’t been defeated within the past 20 years.

As to those who believe Music judges aren’t paying attention to stylistic hallmarks like circle-of-fifths motion or 7th chords, ‘Round Midnight and Brothers in Harmony would like a word with you.
So you think you can dance? We’ve seen some awesome front rows over the years, but nobody has ever rocked the stage like Kentucky Vocal Union in K.C. (What, being a top-shelf singer, arranger and director isn’t enough for Aaron Dale—he has to be one of our best dancers, too?) It was all anybody could do to not stand up and boogie with the chorus in its ground-breaking, unbelievably high-energy version of the Stray Cats’ rockabilly classic “Rock This Town.” One of the biggest ovations of the whole week.

The Fonz wishes he had moves like this: Kentucky Vocal Union decided to “Rock This Town” with a new chart by director Aaron Dale and dance moves never before seen on the international stage. Their high-energy performance brought the audience Happy Days and narrowly missed the medals in a memorable sixth-place finish.

— Jim Coates, Westminster, MA
### 2011 International Chorus Competitors

#### 1. Masters of Harmony • Santa Fe Springs, CA (FWD) • Mark Hale

<table>
<thead>
<tr>
<th>Song Title (in order of performance)</th>
<th>Music</th>
<th>Presentation</th>
<th>Singing</th>
<th>Total Points</th>
<th>Average Points</th>
<th>Net on Judge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stranger In Paradise</td>
<td>468</td>
<td>471</td>
<td>473</td>
<td>2829</td>
<td>94.3</td>
<td>122</td>
</tr>
<tr>
<td>Alabama Jubilee</td>
<td>472</td>
<td>475</td>
<td>470</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

#### 2. Great Northern Union • Hilltop, MN (LOL) • Peter Benson

<table>
<thead>
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<th>Song Title (in order of performance)</th>
<th>Music</th>
<th>Presentation</th>
<th>Singing</th>
<th>Total Points</th>
<th>Average Points</th>
<th>Net on Judge</th>
</tr>
</thead>
<tbody>
<tr>
<td>You Keep Coming Back Like A Song</td>
<td>457</td>
<td>472</td>
<td>469</td>
<td>2824</td>
<td>94.1</td>
<td>96</td>
</tr>
<tr>
<td>One Of Those Songs (Medley)</td>
<td>466</td>
<td>489</td>
<td>471</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### 3. Toronto Northern Lights • Toronto, ON (ONT) • Steven Armstrong, Jordan Travis

<table>
<thead>
<tr>
<th>Song Title (in order of performance)</th>
<th>Music</th>
<th>Presentation</th>
<th>Singing</th>
<th>Total Points</th>
<th>Average Points</th>
<th>Net on Judge</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Got Rhythm/Farewell, Farewell To Love</td>
<td>453</td>
<td>466</td>
<td>448</td>
<td>2733</td>
<td>91.1</td>
<td>64</td>
</tr>
<tr>
<td>The Party’s Over</td>
<td>458</td>
<td>468</td>
<td>450</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### 3. Sound of the Rockies • Denver Mile High, CO (RMD) • Darin Drown, Chris Vaughn

<table>
<thead>
<tr>
<th>Song Title (in order of performance)</th>
<th>Music</th>
<th>Presentation</th>
<th>Singing</th>
<th>Total Points</th>
<th>Average Points</th>
<th>Net on Judge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aaron Dale - David Wright Medley</td>
<td>452</td>
<td>463</td>
<td>455</td>
<td>2733</td>
<td>91.1</td>
<td>104</td>
</tr>
<tr>
<td>The Greatest Barbershop Chart</td>
<td>451</td>
<td>471</td>
<td>441</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

100 possible points per judge, 500 possible points per song per category, or 1,500 per song/3,000 per round.
**Most original.** Give these overseas medalist quartets due credit—they’re aren’t just imitating North American groups but bringing something new to the table. Witness the **Musical Island Boys’** rendition of Jackson Five hit “Who’s Lovin’ You.” Lead Marcellus Washburn and bari Will Hunkin threw in soulful solo runs as virtuosic as anything Mo-Town has produced, on top of a perfectly-rendered Aaron Dale back beat tour de force. Ground breaking? Absolutely. Out of bounds? It was by far the silver medalist’s highest-scoring song in Kansas City. Crowd response? One of the biggest ovations of the week.

**Biggest contrast.** It’s hard to believe this is the same chorus that did the robot set last year. News flash: **Toronto Northern Lights** can do drama! Who knew? Huge kudos to James Vezina for his professional-grade portrayal of a broken-hearted cynic nursing enough pain to block out all the happiness around him. A two-year barbershopper, Vezina honed his acting chops as a past professional actor on stage, television and film.

**Celebrating with a funeral. General Assembly Chorus** celebrated its debut as the first international representative of the brand new Carolina’s District with a funeral set. Don’t read anything into that, because the chorus appears to be in good hands with Bill Rashleigh, who is rumored to have been on stage, not that we caught him waving his arms or anything. Despite the “Where’s Waldo?” presentation choice, he made the chorus’s presence felt in the Carolina’s debut.

**Home field advantage?** Think it’s tough to be a chorus competitor during convention week? You’ll get no sympathy from **Heart of America.** They had all the same commitments on top of hosting the convention; yet, as the last chorus of the contest, they somehow blew off all the thankless late nights and early mornings with infectious energy and pristine vocals. Although there might be something to be said for sleeping on your own mattress.
Can't wait until Portland! Ask anyone who was there in 2002: Portland is a great convention city, with a great venue and a free light rail system to get around town. It’s also the perfect vacation destination, so be sure to schedule a few days before and after to see the sights.

As to the contests, both Ringmasters and Musical Island Boys should be back, and Main Street will be eager to show us what they can do with some practice. Masterpiece, A Mighty Wind and Forefront are also all surging and can expect to be contenders. New quartets are also enjoying pre-Portland buzz. For example, while Realtime has retired (sort of), original bari and bass Mark and Tom Metzger, Realtime replacement lead Doug Broersma and new tenor Joseph Livesey are now eligible to compete as Via Voce. Observers like their chances to debut in the finals if not the medals. Great Northern Union will return from a heart-breaking near win and will be extra motivated to get their first gold against the Ambassadors of Harmony. In both the chorus and quartet contest, expect yet another epic contest that is too close to call.

Choose your seats and get all the info at www.barbershop.org/portland. We'll see you there!
“New director” ads are free in *The Harmonizer* (first 50 words) to Society chapters. Additional copy for director ads, or other ads for uniforms and risers are $25 per column inch. Send to harmonizer@barbershop.org.

**DIRECTOR WANTED**

Seven-time international champion seeks energetic director to assist in the continued development of our show and contest chorus. The **Thoroughbred Chorus** is a well-rounded chapter that performs numerous shows and is active in the community. We have a strong leadership team and resources. Compensation and expense package offered. Please submit résumé or letter describing your qualifications by December 1, 2011 to Eric Hunstiger, Chairman - Director Search Committee, at 10220 Grand Ave., Louisville, KY 40299, or email Eric at ehunts2001@aol.com.

The **Milwaukee WI Chapter** (H-038) is looking for a new director. Candidates should contact Lee Zellmer at ljz10r@gmail.com or 414-254-5915 for a copy of the job description and more information.

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On September 11, 2011, barbershoppers from all over the country helped their communities deal with the emotions brought on by the 10th anniversary of the tragic attacks which rocked, but also strengthened, our nation. Several sent in their stories and photos.

The New Tradition Chorus of Northbrook, Ill. (ILL) had been planning a joint concert with the Northbrook Symphony Orchestra for a year, but plans took a twist when the chorus director unexpectedly resigned on July 31. Jay Giallombardo agreed to come back and direct just four weeks before the performance. Good thing many of their arrangements were his!

The barbershop world lost two members on 9/11/01: Colonel Canfield “Bud” D. Boone of the Sounds of America Chorus (MAD) was killed at the Pentagon, and Patrick “Joe” Driscoll of the Freehold, N.J. Chapter (MAD) died on United Flight 93 which crashed in Shanksville, Pa.

Truly, barbershoppers “Keep the Whole World Singing,” even in the toughest of times.
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The HARMONIZER • September/October 2011

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A barn-burner from the prolific Don Gray

This issue’s tag is by the prolific arranger Don Gray. The full arrangement of “After You’ve Gone,” as sung by 2002 champ Four Voices, is published by the Society, product number 8842. The tag shown here is the original tag, and this and the very high one sung by Four Voices are both in the publication.

Notice the optional notes in measure two. If any voice sings an optional note, the other voice must also sing his optional note to make the harmony complete. Try both to see which you prefer for your foursome.

The Society is greater because of the contributions Don Gray has made as a singer, arranger and as a leader in the contest and judging community, particularly in the Music category. Contestants will attest to his positive, helpful evaluations. He is a very special friend to all who know him.

Important Update to last issue’s “Friendship Tag”: We heard from dozens of knowledgeable barbershop singers. Don Clause, one of the Society’s all-time great coaches, was the arranger and he created it during a coaching session with Happiness Emporium many years ago. The corrected copies for males and females are now at www.barbershop.org/tags with the other free tags. Please replace your old copy with the new one. You may remember the famous bell-chord tag on “Who’ll Take My Place When I’m Gone,” performed by Dealer’s Choice and the Vocal Majority. This was another classic Don Clause creation. Thanks, Don.

**AFTER YOU'VE GONE**

Music by TURNER LAYTON  
Arrangement by DON GRAY

**After you've gone**

**You told me good-bye, now it's your turn to cry,**

**after you've gone away,**

**gone away,**

**after you've gone**

**gone away, gone away,**

**gone away.**
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