

THE HARMONIZER

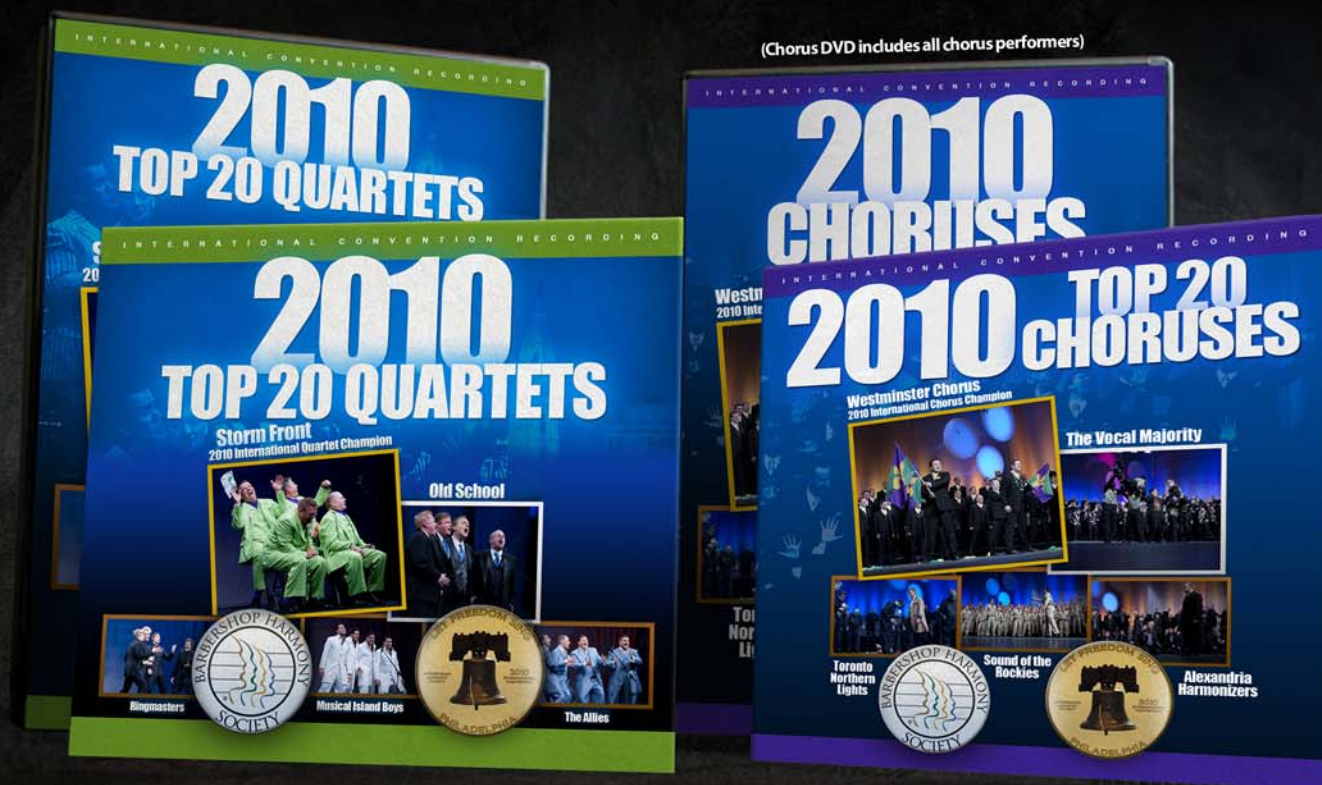
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THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

September/
October
2010
VOLUME
LXX
NUMBER
5

Features

Philly was the place to be this summer, even if you weren't there to watch or compete in the contests. (Yes, there are barbershoppers who do just that!) Get the scoop from 37 (THIRTY-SEVEN) pages of photos featuring every competitor and a recap of all the action.

PHILLY AT NIGHT PHOTO BY LORIN MAY

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Harmony Foundation CEO Clark Caldwell continues his discussion of the Society's future and which programs are working right now

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Many top groups from Philly get to talk about themselves a bit, plus see hundreds of photos of the hot action from our last international convention

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"Welcome Song/Tag" by Eddie Martinez

Progress on membership growth, ours and yours

Well, gents, this is my next-to-last column as your prez. It's been a great run. Almost two years of meeting, singing, talking, listening, e-mailing and snail mailing with you about the state of the Society and the solutions to our problems. I've learned a lot and had a great time. So, thanks, as they say, for the memories. I've got a few more trips scheduled before the year is out—look for an old guy quacking and limping—that'll be me. Let's sing one, shall we?

I've spent most of my time in this chair trying to shine a bright light on what I see as the #1 problem facing our great Society—our steady, decades-long loss of members. And I think it's made a bit of a difference. We've begun to retard our rate of loss—which isn't exactly growing again, but it's progress.



Others who follow me here will keep up the pressure and someday soon, we'll see positive growth again. I know it!

We have lots of good men working on this. The Membership Growth Task Force has evolved into five smaller, more focused

groups, all led by very smart, energetic, thoughtful and committed folks. Noah Funderburg is chairing a group called the Strategic Planning Task Force, working on translating all the great strategies we develop into real, workable tactics. Don Fuson is chairing the New Chapters Task Force which will do what the name says: Find ways to start and support new chapters all across the continent. Gary Parker chairs the External Focus Task Force, looking for ways to shine our light more brightly

in the outside world. John Donehower is leading the Delivery Methods Task Force, working to break the barrier between all these great ideas and the hundreds of chapters who must implement them if we are to grow again. And, finally, "Montana" Jack Fitzpatrick is heading the All Ages Task Force: Focusing on ways to reach men of all ages—young, not-so-young, and 'way-older-than-young.

These five men and the crackerjack teams they've assembled will show us how to get to positive growth. Together with thousands of leaders across the Society and our dedicated staff in Nashville, they'll help us become—again—an ever-growing organization of men who love to sing. When you run into these guys out

there, thank them on behalf of all of us, members present and future, for what they're doing to help us right this ship.

So that's what they're doing. What are you doing? I hope you're making every chapter meeting as fun as possible. Greeting each man with a smile. Singing in the corner at every opportunity. Encouraging the leaders of your chapter to keep variety, fun, good music, and good fellowship in every meeting. And one thing more: I hope you're doing your part to guarantee our future by contributing to Harmony Foundation. What's that you say? You're not? You're one of the 93% of our members who are *not* contributing? How can that be? With all the love you have for this hobby, with all the hopes you have for its future, when you contemplate what this Society has meant in your life, how can it be that you're not one of the 7%—*seven percent*—of us who give financially to secure our future?

I hope you're shocked by that number—7%. That's about 2,000 barbershoppers who are contributing to the programs that will make us grow again. If that number were larger, we'd succeed in this vital quest much sooner. If that number were, say, 30%—all giving only \$10 a month to secure our future—we'd have at least \$1 million annually to support the programs we need to succeed. Wouldn't that be great? Won't you pick up the phone right now and call 866-706-8021 or go to www.harmonyfoundation.org and join the team? Will you? If you will, we'll win this war much sooner and you'll feel like a million bucks for having helped us to do it. I guarantee it! I know times are tough right now, but folks, it's \$10 a month! Together we can make a HUGE difference in the lives of tens of thousands of men who need to be singing this music.

I know we're going to win this fight. Why? Because as I said to my good friend, Don Bagley (**Chiefs of Staff**, 1988 champs—I have to drop at least *one* name, don't I!), after we had stopped jumping around the room in reaction to a particularly ringing chord last month: "This music will never die! It's too %#@! good to die!"

Men, if you believe that, jump on board. www.harmonyfoundation.org. Donate now!

See you soon, somewhere. Let's SING!

bbiffle@barbershop.org



I hope you're making every chapter meeting fun. Greeting each man with a smile. Singing in the corner at every opportunity. Keeping variety, fun, good music, and good fellowship in every meeting. Contributing to Harmony Foundation.



Here's what's new and what's coming soon

Hey there! Thanks for being a member of the greatest singing society ever. I'm going to try not to grind any axes, or gore any oxen, or do anything but celebrate a style of unaccompanied vocal music that always makes me smile. Always.

I don't know about you, but there are situations throughout my day that remind me of barbershop songs. I can't help it. Here in Nashville, we've just broken a long string of hot, muggy days. Now there's not a cloud in the sky, and "Blue Skies" keeps ringing in my head. At headquarters, when you have a song you can't get rid of bouncing around in your brain, it's fun to start whistling or singing it, and watch it crawl into Mike's brain, or Paul's, or Rick's. Then, just when I get the song to turn me loose, it comes back around from one of those guys and the cycle restarts.



We've learned a lot we didn't know before. Henceforth, your fingerprints will be all over the topic.

2-year cycle? Speaking of cycles, I hope you took the survey regarding the 2-year chorus cycle proposal outlined in the July/August 2010 issue of *The Harmonizer*. I'm writing 10 days before the survey closes, and more than 3,000 of you have already responded. Among more than 2,000 open-ended comments, some of you discussed issues (pro and con) that no one had brought up in two prior smaller surveys. Many of you suggested revisions or alternatives to the proposal. The Society Board has not indicated when or if they intend to vote on this particular proposal, but one thing is certain: we have learned a lot we didn't know before. Whatever does or doesn't happen, henceforth, your fingerprints will be all over the topic. The Board will receive a full appraisal of your votes, ideas, concerns and reactions to the process itself.

Philly and KC. This is one of my favorite issues of *The Harmonizer*, where we all get to relive Philly. If you were there, you know what excitement will be recalled within these pages. If you weren't, maybe you caught the webcast. If not, enjoy the pictures and comments here in the magazine, and consider how to experience Kansas City first hand. "I'm Goin' to Kansas City, Kansas City here I come ..."

Staff visits. Many of you have written me over the last few years, and a recurring theme is the absence of HQ guys at your local chapter. It used to be, in the days of Mac Huff, Dave Stevens, Lloyd Steinkamp and Bob Johnson (pros from "Dover"), we would put on traveling shows and come speak to a gathering of local chapters, teaching craft, telling tales, and generally sharing the joys of barbershopping. Now, not so much. Well, you'll be happy to know that we've increased

the budget for our education specialists to travel to each district (17 now) and we've also asked for funding from our supporters in Harmony Foundation to fund programs that will get more experts and more quartets into the local chapters for visits, seminars, and general reconstructive surgery. If your chapter is healthy, it could still use a visit like this to break the routine. And who couldn't use a little help these days? "*There'll be bluebirds over, the white cliffs of Dover ...*"

Coming soon. As I mentioned last column, there are some membership and chapter intensive programs coming, as well as some old favorites. The Chapter Achievement Program is a way for your chapter to measure up to other chapters and win awards for doing things that help you get better. The Learn to Sing program is a way to have fun, get new members and grow healthier as a chapter. Compellingly Attractive Chapter Meetings seminars show your chapter leadership how to have meetings that attract new members and retain those members you have. Leadership Academy is the education program for chapter officers, or anyone interested in how the Society is supposed to function. And there's Harmony University, International Convention, and our Youth Festival at Midwinter. What's not to like? "*Young and Foolish ...*"

Thank you! Lorin May always tries to impress on me the importance of keeping my columns short and pithy. But I cannot conclude without a special thanks to all the hard working events/convention volunteers throughout the Society. Each of you has had the opportunity to compete in, attend, and enjoy a district convention or two. The lighting, the sound, the recordings, the presenter, the competitors, the audience, the venue, the Harmony Marketplace, the afterglows, the receptions, the hotels—in short everything about a convention is a labor of some hard-working individuals who gave of their time and energy. Our **Music City Chorus** just competed in Knoxville. Many of you competed in your respective districts, and I just wanted to take a moment to acknowledge the debt of gratitude we owe to these members for giving us the opportunity. Thanks everyone, we appreciate it. "*You didn't have to love me like you did, but you did, but you did, and I thank you ...*" Okay, they're not all barbershop songs. Oh, wait, here comes Mike. What's that he's humming? "*Blue skies, smilin' at me ...*"

To all Barbershop Harmony Society members, how am I doing?



ewatson@barbershop.org



Barbershop “boy band” signs \$1.5 million deal

Do you believe in magic? The 2008 BABS champ quartet formerly known as **Monkey Magic** certainly believes now. The pixie dust settled on these very lucky guys from Northern England at our own 2010 International Convention in Philadelphia, where Sony Arista UK record bosses saw them on-stage in the competition and decided to approach them about making a Christmas album.

Alan Hughes, Zac Booles, Duncan Blackeby and Joe Knight could not have been more surprised about the deal, which will bring them £1M (that’s \$1.5 million U.S.) to start, and another £1M if it goes platinum. “This deal is just truly amazing,” Knight said. “We are just four guys earning a living and getting on with our lives. We have always done well with our barbershopping, but we started it as a means to socialize.” Knight works for the Nottinghamshire Police, Hughes is a teacher, Booles is a sign writer, and Blackeby is an IT project manager.

They’ve been re-branded as **The Great British Barbershop Boys** (www.barbershopboys.com).

Hughes said they’ve always kept their day jobs and had never thought of their music as a career choice, but they were looking forward to taking the traditional sound to a wider audience. “The barbershop sound has survived around the world, but underground for years. It will be superb to see it make a proper comeback in the charts,” Knight added.

Their first album, “Christmastime,” will be a collection of classic songs arranged in the barbershop style and will be released December 6. (Pre order at <http://Amazon.co.uk>. More sales generate more publicity for barbershop!)

“The barbershop quartet really is the origin of what we know today as the ‘boy-band.’ It’s a wonderful tradition, rich in rules and regulations



Monkey Magic competed in the collegiate and international contest in Philly where they placed 14th and 34th respectively. The £1M quartet is now called The Great British Barbershop Boys. Alan Hughes (T), Zac Booles (L), Duncan Blackeby (Bs), Joe Knight (Br)

but above all, hugely encouraging of creativity and collaboration,” said Richard Connell, general manager of Arista UK Records. “Communities literally come together around their local quartet where lifelong bonds of friendship and loyalty are formed. We are tremendously excited to be working with Britain’s number-one barbershop group, The Great British Barbershop Boys, as their quality is clearly second to none, something we at Arista Records would move mountains to be associated with.”

This deal is one of the first signings to the newly reformed Arista UK records, the label of two of the best-selling boy bands ever, ‘N Sync and Backstreet Boys.

Watch them perform “Mr. Sandman” at <http://tinyurl.com/gbbbvideo>. Read the BBC story and hear “Let It Snow” at <http://tinyurl.com/gbbbsnow>.

LAST-MINUTE ADDITION: Read more about the record deal in a Q&A with the general manager of Arista UK Records on page 57

Legendary arranger, Society Hall-of-Famer Walter Latzko passes away at age 86

Friday, Sept. 10 was a sad day for the barbershop world, as Society Hall-of-Famer Walter Latzko of Blooming Grove, N.Y., passed away at the age of 86 after a short illness. Walter was a lifetime member of the **Alexandria Harmonizers** and is internationally known



for his vast library of barbershop arrangements. He arranged eight albums for **The Buffalo Bills**, was a primary arranger for many other championship-level groups, and altogether left a legacy of 1,226 arrangements, including 94 medleys. After a 1991 stroke, he continued to arrange on computers donated by more than 20 barbershop groups.

Walter had been a joke-writer and

musician for Arthur Godfrey’s radio and TV shows, Jack Sterling’s CBS morning radio show, and for Garry Moore and Durward Kirby. He was the arranger and coach for **The Chordettes** (“Mr. Sandman”), who were regular performers on the Godfrey shows, and married Chordettes member Marjorie in 1953. Walter also served as an organist and choir director for 42 years.



Barbershoppers go Hawaiian in national promos

Four of our quartet champions donned their brightest Hawaiian shirts to win a cameo spot this summer in nationally-televised spots for CBS's all-new "Hawaii 5-0" series. To view Rich Knight (**The Gas House Gang**, 1993), Eric Dalbey (**Vocal Spectrum**, 2006), Brandon Guyton (**Crossroads**, 2009) and Jonny Moroni (**Vocal Spectrum**, 2006) go to <http://tinyurl.com/stlouis50> (watch for the St. Louis arch right after Chicago). For the longer version, see <http://tinyurl.com/stlouis51> (right after Miami).



Barbergator Chorus

The Gainesville, Fla. CBS affiliate produced their own promo featuring members of the **Barbergator Chorus** as well as other locals and the St. Louis guys. Barbergator director Dave Jacobs says, "We're not as cute as the Hooters girls, but I think we sing better." We agree, Dave. (See at <http://tinyurl.com/bbgator>).

Create the winning 75th anniversary logo

To commemorate the coming celebration in 2013, the Society's 75th Anniversary Committee has promised that the creator the best logo will receive two VIP registrations for the 2013 international convention in Toronto. Chairman Roger Lewis says that he and the rest of the committee (Rob Arnold, Grady Kerr, John Miller, John Schneider, Dusty Schleier) have many other great plans in store and need a logo to visually capture the spirit of the Society and this milestone. Submit your best idea in electronic form to 75thlogo@barbershop.org before Jan. 1, 2011.

THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.



VOLUME X NO. 1

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY

SEPTEMBER, 1950

BUFFALO BILLS BATTLE TO TOP

MEET THE NEW PRESIDENT

You have probably met Jerry D. Beeler, of Evansville, Indiana, 1950-51 Int'l President of SPEBSQSA. If not, it must be because you are a brand new barbershopper or you were home in bed with laryngitis the night of...

All back issues of *The Harmonizer* now online!

Here is the last in a series of scans from old magazines appearing on these pages. Now you can read all of these issues yourself!

We've spent the past several months scanning and digitally archiving every edition of *The Harmonizer* dating back to the very first issue of the November 1941 publication (then named **Barbershop Re-Chordings**). This incredibly valuable body of recorded history of our Society is now digitally available to all.

The short term goal was to simply get all the issues scanned and archived into downloadable PDFs, with the hope to eventually have all content from every issue placed in a tagged and searchable online database complete with photos. Stay tuned! Find the back issues and a searchable index of online stories at www.barbershop.org/harmonizer.

present time, he is Vice President and General Manager of Mead Johnson

CHICAGO NO. 1. CHAPTER DONATES \$1000 FOR HQ. BUILDING FUND

The fund to build a permanent headquarters building for...

3 Michigan Fours in Top Five. Canada in for First Time

In beautiful AkSarBen Coliseum, Omaha, before an intensely interested crowd of 5000 harmony lovers, at the climax of two days of the most delightful singing imaginable, the Buffalo Bills of Buffalo, New York, won the Society's Gold Medals and a tremendous ovation. Michigan's Clef Dwellers and Antlers repeated their 1949 performances by finishing two and three again. London, Ontario's Four Chorders became the first North-of-the-Border quartet to gain the charmed circle of Society medal winners by finishing in fourth place. The Note Blenders, from the same Michigan Chapter as the Clef Dwellers (Oakland County) by finishing fifth, tied the record held jointly by Chicago No. 1 and Pittsburgh of having two medal winning quartets in the same year. For the second year in a row, Michigan had three quartets in the top five.



Learn music faster and sing more in tune

When learning music, many barbershoppers believe their only choices are sight-singing, plunking through parts on a keyboard, or listening to learning tapes. Sight-singing is great for those with that skill, but they are a minority. The keyboard method works for many, as long as it can hold their attention long enough during rehearsal and if they don't have to learn at home. Learning tracks give the "how does it go?" of a song and will help the average singer; however, this method can still be quite time-consuming, and singers at all levels find that they quickly outgrow the track.

I've developed a method that many singers say helps them learn faster and more accurately than other methods. They also report that this method helps them maintain tonal center and sing more chords in tune.

My method involves three simple steps: Pitches, word-sounds and integration. It was developed for singers who use computerized "doo" tracks of my arrangements, but it can be used with MIDI files of any arrangement. If you already have learning tracks with words, the method can still work; however, there would be a strong tendency to jump into the words too soon.

Step 1. Pitches (and only pitches)

In this method, it is critical to learn pitches before words. Learn the music on "loo" or "doo" so there is nothing for the brain to focus on other than the pitches and pitch patterns. There are no words, no changes from vowel to vowel, no changes in color or resonance, no consonants. When you instead try to learn notes and words at the same time, all of these other things complicate the learning process and invariably cause you to go out of tune.

Sing through the song on "doo" a few times while listening to a part tape that has no words. This is the simplest and easiest way for the subconscious to "record" the pitches of the song. The brain is like a big tape recorder. If given a chance to focus on a single task, it will actually record the pitches and they will remain in your subconscious memory. (Don't believe it? That fact will soon be made clear enough.) If there are a few tricky places, just spend a little more time listening and "doo"-ing those places.

Step 2: Word sounds

Lanny Bassham was the first Olympic sharp-shooter to score a perfect 400 (all bulls-eyes), yet he rarely fired a rifle in the six weeks before winning gold. Instead, he practiced the motions of shooting: Steadied himself,

cleared his mind, aimed, squeezed the trigger, and imagined the perfect shot. At the Olympics, he just repeated what he had practiced "silently" before. Such is the nature of the mind, use of imagery, and training the muscle-memory.

A similar method, to master the flow of word sounds, is called "silent audiation." This is the process of mouthing the word sounds, the vowels, the consonants as if you were performing the song. You breathe, articulate consonants, form vowels shapes, keep the throat open, lift the soft palate, arch the tongue forward, place in the mask—but you make no singing sound. You are instead training the vocal muscles to memorize the flow and positions of the word sounds while hearing the pitch in your head. *Doing this silently gives your brain a chance to associate the subconscious pitch with the muscle movement.*

All songs are made of similar notes, words sounds and vowels—the difference between songs is only the order in which they are presented. As with singing on "doo," the idea is to allow your mind to focus on only one thing. Silent audiation allows one to focus exclusively on the "order of events," from shape to shape, so that the muscles learn the vocal movements and learn to anticipate these movements as the pitches and word sounds flow along.

At first, you can practice word-sound flow while listening to the pitches from a wordless learning track, but eventually you will want to do silent audiation and attempt to hear the pitches only in your head. As you practice, you will discover it is not

Tips for harmony-part singers

- In the beginning, spend as much time listening to the lead part as to your own. Ultimately, your harmony part is tuned to the "anticipated" melody line, so you need to know where the lead is going. (Of course, it helps if the lead actually gets there!)
- Don't learn your part as if it were an independent melody or it will tend to sound out of tune.
- "Doo" the melody pitches so that you learn the note patterns. And practice silent audiation to get the muscle-memory activated. Then the integration process for you is one of listening to the melody as you sing your harmony part and allowing your ear to make the fine-tuning adjustments.
- If possible, when listening to the learning CD, flip the balance all the way in the other direction from your part so that you can hear every part but your own. Then listen and sing along with the other three parts and you'll get some good experience in tuning.



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Harmony Foundation at its 50th anniversary

Harmony Foundation President/CEO Clarke Caldwell discusses how today's givers will ensure more and larger chapters in the future

Part 2 in a 2-part series



Please explain the Foundation's recent "More than raising funds" slogan.

Some people seem to think the Foundation has a magical switch someplace—flip enough switches and money will come in. I wish it were that easy. The slogan means we're not just raising money, but raising dreams. We're raising opportunity in people's minds to be the future of the Barbershop Harmony Society. That's more than money—that's taking an idea, coming alongside the Society and helping put financial wheels on that idea.

We highlighted Warren Capenos and his \$250,000 gift in the last issue, but I understand there were some other major donations this year.

To celebrate our 50th anniversary, seven donors gave \$50,000 each to launch the next 50 years of Harmony Foundation: Gayle Edmonson, Ev and Mary Nau, John and Sharon Miller, Jori Jordan, Shannon & Becky Elswick, Warren Capenos and Chuck Harner. These are people who believe in the new Harmony Foundation and in the direction we're going. They want to see that we gain momentum and have rapid, quantum growth as we move forward.

By "quantum" you mean ...?

The Society's situation now is in need of quantum changes, not incremental. If we'd started this 25 years ago, our steps forward could have been more gradual. These particular donors are wanting to catapult the Society to a whole new level of operation.

What would "a whole new level" look like?

Part of that would be improving the operation of what goes on at the chapter level. The Society has a great product. Men coming together socially in chapters and wanting to sing together and create harmony is a wonderful thing. It is a gift to men. The tragedy is that because of some of the societal changes, we have not remained as

relevant as we need to be. Part of that is doing things in a little more professional way than we have in the past. We all listen to videos, movies, MP3s, we see life in sound bites and in media of every kind that's very professionally done. Then we go into chapters and see things that are not as well done. To attract new members, we need to come off in a high class and professional way—to act in a way that's more standard.

Remind our readers of the Foundation's current and near-term funding priorities we discussed in part 1.

The Foundation funds growth-oriented programs including the Society's entire youth program, where thousands of kids and their teachers sing barbershop every year. We also provide Director's College scholarships to improve chapters. We're seeing much fruit from those programs. Next, we're hoping to fund a full-time quartet for media, festival and school appearances [Four on the Road] to improve the Society's profile all over North America. And we want to grow the Society and individual chapters by placing full-time Society employees [TAG Team] permanently out in the field to do nothing but strengthen current chapters and start new ones. We're already testing that program. A fully-funded Four on the Road and TAG Team together represent \$750,000 in new funding every year, over and above our current donations.

From where will this additional funding come?

Many of the seven percent of the Society who already invest in the Foundation are stepping up. Again, slightly more than half of our generous donors are President's Council members [annual donations of \$1,000 or more]. It helps that we can sit down and explain things to them. The challenge is to communicate with those who might have resources to give, say, \$10 a month through Ambassadors of Song. They first have to cross the line and know there is a Foundation. When they hear what it does, are they motivated enough or interested enough?



Lorin May
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barbershop.org

That is a lot of activity and can be a long journey.

Why is it easier to reach major donors than smaller donors?

Our tools to help people make that journey are limited. We're talking mass marketing. We're in the process, but it takes a while for people to understand how the long-term success of their chapter and of barbershop harmony can be enhanced by an investment in the Foundation. They want to know that when they invest money, we are going to invest it through the Society in these programs, that good things are going to happen. And they do.

We're promoting ourselves and building relationships with people. We're starting people for the first time on that philanthropic journey, helping them see what's possible. They find out what an incredibly fulfilling experience it is for them. Once that happens, the chances of their becoming lifelong contributors to the Society through the Harmony Foundation are very good.

What are some of the longer-term funding priorities for the Foundation?

First is capital asset improvement. We're always trying to build up our endowment, a permanent and growing body of funds where the principle is never touched but the annual dividends can build up the Society in perpetuity. We're asking donors to consider investing some of their estates to that so their contribution will continue forever into the future. We also have a headquarters building that isn't fully paid off—those mortgage payments can then be put to better use.

Of course, there's a reason we're in this building in the first place.

It would have been financially irresponsible to remain in our old, deteriorating headquarters building. We chose this new location in part because here we can build an interactive music experience on the first floor. We get 75,000 to 100,000 tourists near our building every month, many because of their musical interests. Our envisioned experience will be unlike anything else Nashville offers, exciting enough to be part of the walking and bus tours, including bus loads of young people coming through and experiencing this. There will be several studios to sing with three other parts and record their voices. It will train people in various forms of a cappella, two-, three-, and four-part harmony, and they'll come out on the other end understanding and appreciating barbershop, what makes it unique, and some history.

It will be a world-class outreach tool, and perhaps a revenue source as well. But it will cost \$4 million to create, and the funding for this will come 100% through donations to Harmony Foundation.

Are you optimistic about our future?

Very optimistic. I believe that what our Society has to offer in the world is something no one else can offer. One of the challenges that the Foundation has is making the program more broadly accepted to non-barbershoppers, so it will be attractive for them to invest in. Music has a benefit to young people that no other discipline and organization can offer. I think when we learn to communicate the scientific benefits, the quantifiable benefits that singing

offers young people—make that the national campaign rather than just barbershop—all genres will benefit.

Where can folks get the best sense of what it means to invest in Harmony Foundation?

One of the greatest ways to get that sense is the Youth Chorus Festival at Midwinter convention. Society Music Specialist James Estes is getting more requests expressing interest than ever before. That simply shows the pace is picking up, the growth is occurring. Young people are being led by other young people in their own communities focusing on a festival and learning what it's like to be part of a music team. Youth choruses have gone home to their own communities, some have joined the Society as chapters and have won district contests and competed at the international convention.

This is all in the course of three years, with a fourth festival coming this January. Imagine what the future will bring! These are young people excited about barbershop, the social aspects of it, the musical aspects, the culture and life this affords them as young people. They're learning skills they can take to different high schools and colleges. This is an investment, yes, in young people—these young people are a part of the future. But if you go to our conventions, they're part of the present. They're feeling the *esprit de corps* of convention, singing tags with older, mature people in the lobby, wanting to be like them and relating to them. Harmony Foundation pays for that entire festival. It's just one example of what happens when we come together and invest in our Society's future. ■

This Challenge was created through the generosity and farsightedness of one man, a man who wants to give back to the organization that means so much to him.



THE CAPENOS CHALLENGE

The President's Council is the flagship program of annual giving to Harmony Foundation International. Formed more than six years ago, it has been the catalyst for record breaking fundraising goals and has completely funded all the Society's youth programs, as well as:

- Brought a focus and emphasis to major gifts for annual support
- Cast vision and raised the sights of members showing what a major donor program can accomplish

Warren Capenos has provided \$250,000 and challenges everyone else to come together to match it. He's counting either donations by new President's Council members or increased donations by current President's Council members.

JOIN US





Storm Front
2010 International Quartet Champion



Westminster Chorus
2010 International Chorus Champion



Swedish Match
2010 International Collegiate Champion





Philadelphia Fire Commissioner Lloyd Ayers joins Society Director of Operations Rick Spencer at the Independence Mall, Saturday, July 3.

PHOTO BY LORIN MAY

Great memories from **The City of Brotherly Love**



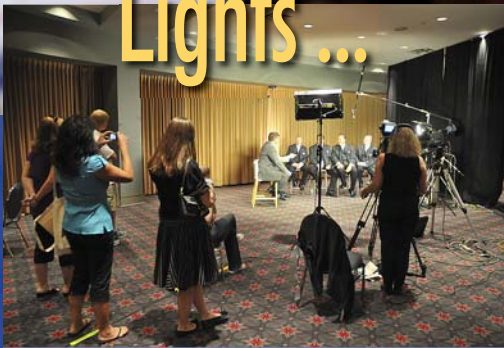
↑ ATM's, Business Center
Gift Shop
All Exhibit Halls
All Meeting Rooms
12th & 13th Street Concourses

↑ 11th Street Retail
Visitor Services
Box Office
Overlook Cafe & Bar



Thousands flow into Harmony Marketplace area following the quartet semifinals.

Lights ...



... cameras ...



If you couldn't make it to Philly this year, hope you were able to catch the Webcast filled with close to 30 hours of high-end shows and contests during the week. As for the 138 hours that didn't make the broadcast, wow, they were awesome!

A more laid-back convention schedule made more time for casual fun and sight-seeing, visiting with friends, long tagging sessions while still getting to bed at a decent hour,

and of course, sampling a cheesesteak or dozen. Hope you can join the fun in Kansas City!

This year's convention coverage includes captions written by the winners of the *barbershopHQ.com* caption contest, as well as gobs of inside details written by many of the top competitors. All sprinkled with hundreds of photos and a few attempts at humor. Let's remember one of the best-reviewed conventions in a long time.



Text by Lorin May
Editor, *The Harmonizer*
(except where noted)

Photos by: Miller Photography (MP), Gary McBride (GM) and Lorin May (LM).
Competitor portraits: Miller Photography

BACKGROUND PHOTO: INDEPENDENCE HALL AT TWILIGHT BY LORIN MAY





She said yes!



Between sessions



A taste of the media coverage



World Harmony Jamboree Dinner Show



Harmony U classes



Overflow tagging late into the night



Gold Medal Hour



Larry Ajer Show

ACTION!



Master class with Ambassadors



Dixieland Band



MegaSing



Famous guests!



Denver preps backstage



The Ladies Breakfast



Harmony Marketplace & Sing with the Champs area



Greg Pappas paints OC Times



Society Board meeting



Harmony Foundation Presents ... harmonic nirvana courtesy of The Four Freshmen.



Harmony Foundation Presents ... harmonic nirvana courtesy of The Four Freshmen.



A quartet by any other name ... would confuse us less

HHHHHHHHHHHHHHHHHHHH: Nobody knew how to say the name of this collegiate quartet from **Northwest Vocal Project** until the emcee announced it. Well, slap us in the forehead with a silly stick! How could we have missed that you pronounce it as if you were imitating the sound of a cheering crowd? Also, turns out it's spelled with 14 H's, not the 11 that appeared in the convention program. (Can you believe nobody caught that?)

Frank the Dog: You saw the offbeat quartet name in the program, you heard members of the crowd woofing "dog pound" sounds in the run-up to their announcement—what kind of performance were you anticipating? Maybe four offbeat young punks wearing sneakers and wild haircuts? A song that starts normally before hilarity creeps in, ala **FRED**? If you instead predicted, "Two seriously depressing ballads from guys who look like the sales team at a Volvo dealership," then you're some kind of genius. Others of us anticipated an abrupt shift into humor until halfway through the first song, when it became clear that they wouldn't be throwing us a bone.



"Give 'em 50 more!" said Sound of the Rockies to Darin Drown of his front row's pushups. They pushed their way to a strong 4th-place finish in Philadelphia; while Darin helped give the audience more than 50 extra laughs en route to Storm Front's quartet gold.
 — Matthew Seivert, Hastings, Neb. (CSD)



Northern Lights Chorus

No words, no photos can communicate the uncanny machine-like movements from a third-place performance that stands toe-to-toe with the 2006 Midwest Vocal Express "Fish" set as perhaps the most original contest package of all time.

Performance summary: Workin' robots wanna be just like humans, but after several mishaps, realize this can never happen. Then, they get a brief chance to believe that dreams you dare to dream really can come true. ("Robot Parody" arr. Steve Armstrong, parody lyrics by John Mallett; "Over The Rainbow," arr. Ed Waesche, Steve Armstrong)

Most memorable moment: The phenomenal response on stage from the audience, the wonderful comments afterwards, then receiving the inaugural Audience Choice Award—awesome!

Most difficult challenge: Singing smoothly while doing jerky robot moves. We learned how to move like robots by making robot sounds long before we got the music; after a while, it became easy to sing and move together. Then drill, drill, drill.

Unsung hero: (literally) Andrew Gibson laid motionless in cramped Transformer car for the full performance, then turned into a robot for his first time ever on the International stage.

Preparation: Take a wacky concept by Dave McEachern, knit eight songs into a clever arrangement by Steve with lyrics from John, get great coaching from Royce Ferguson and David Wright, perfect the robotics with Pat Brown, put it all together under Steve and Jordan, and have so much fun every week that it hardly feels like work!



- Perry Wildfong, chapter president

Our take: You could watch the DVD with the sound turned off and still find yourself laughing at the plentiful visual gags and rewinding the performance again and again to figure out how humans could move like that. But you'll want to keep the sound on high to hear one of the Society's best singing choruses deliver some of the most clever parody lyrics in contest history.



A powerful second team

Just a few years ago, the scores posted by Philly's semifinals quartets would have earned most of them a trip to the finals. Every semifinalist finished in A-level territory (81+) this year. Grade inflation doesn't explain the number of high scoring quartets—talent inflation is more like it.

Among semifinalists, the second round's best Singing and Music scores went to **Forefront**, a new quartet with three international veterans backing up a stunning where-did-he-come-from Kevin Hughes (third from left) at lead. Expect them to shake things up in Kansas City. **The Edge** added improved artistry to what was already one of the contest's most exciting ensemble sounds. **'Round Midnight** was once again the contest's most distinctive and original foursome. **McPhly** traded in their Converse sneakers for a maturing musicality. And both **Skyline** and the **Zamboni Brothers** rocked the stage with auspicious semifinals debuts.



Ringmasters

Took third while singing the lights out with arguably the most modern and challenging repertoire in contest history.

You'd never guess how much effort the quartet puts into ... making up "excuses" to be able to skip rehearsal every now and then.

What "Ringmasters" means to us: We want to spread barbershop to a wide audience by singing songs and arrangements that also younger people can relate to. While trying to include everyone, we believe that the style would grow faster if other vocal societies and traditional movements would show their appreciation and respect to barbershop.

High point of the week: All the overwhelming positive feedback! That right there



Although not generally known, Ringmasters is often coached by OC Times' Sean Devine when they're in the states.

— Adam Scott, Nashville, Tenn. (DIX)

is what's making us continue singing. **Toughest thing we did all week:** Dealing with colds from the air conditioning and coping with six new songs at the same time.

Secret of the sound: We try to sing in tune, remember lyrics and notes while having fun. When none of those things are a problem, we sound the best.

— Emanuel Roll, bari

Our take: Some tongues were wagging after their performances; depending on who was talking, you could have heard it called anything between the most original or the most

troublesome contest repertoire in recent memory. There was little argument that these four students are also among the most vocally talented and musically gifted foursomes to cross the international stage.

LM

Storm Front finally adds some resonance to their sound.

— Sydney Libsack (Storm Front bass), Jefferson, Ga. (DIX)

Jeff Selano remembers how he put the RIP in Riptide!

— Keith Jones, Washington, D.C. (MAD)

A different Georgia boy lives up to the namesake "A Mighty Wind."

— Jason Fahj, Eagan, Minn. (LOL)

Storm Front

Made us laugh so hard we almost didn't notice how great they were singing.

You'd never guess how much effort the quartet puts into ... figuring out how to sing these ridiculous ideas. We didn't think we'd be stupid enough to invent something harder than "Lida Rose/Dream of Now." Then came the "Car Song."

What made us move from straight-up to straight comedy: Who's doing straight comedy? Actually, when we finally realized we sang and performed better at contest while in our natural state of absurdity, it was an easy switch.

High point of the week: Seeing our families after the announcement, especially our wives.

Low point of the week: Syd's grandma went into her final days during International. Syd's Dad (Steve) wasn't able to be with us in Philly as he was at her side all week, both of them watching the Webcast and cheering us on. We didn't know it at the time, but we lost her shortly before singing in the Finals. She was one of our biggest fans.

Where do you get these crazy ideas? The big concepts usually hit one of us randomly—driving, showering, walking through an airport (that's where Rick LaRosa hatched the "Where or When" idea). We discuss whether we think an idea is funny and whether it can be sustained.

Why it was 2010 or bust: To have a chance to win, we knew we would have to overload our personal schedules like never before. Our wives appreciated that. They gave us 12 months to go crazy leading up to Philly. It was tough on them and the kids.

Unsung heroes: Our families, especially wives and kids. They deal with all the downsides but have few chances to enjoy the upsides of what we do.

Special Hero Award to: Syd's Mom (Shauna) and Jim's Mom (Jamalee) for tailoring the 'tear-away' costumes. Chad (and Laura) Guyton and Rick (and Patti) LaRosa. Without those two idiots (not Laura and Patti), we never would have won. Adam Reimnitz for letting us tear up his charts for the sake of stupidity.

Strangest thing about winning gold: Seeing a gold medal hanging in the closet and thinking, "Hey, who does that belong to?" When forming a quartet, find three guys you genuinely like to be around. When the lows come (and they will come), you will find yourself much more willing to go through the fire with someone you like. You also will enjoy the highs a lot more!

— Jim Clarke, lead; Darin Drown, bari

Our take: Can you believe they once only dabbled in humor? A relentless procession of perfectly timed gags in Philly almost always hit the bulls-eye, so you'd never know without checking your watch that their sets averaged double the length of everyone else's. They always left us begging for more—and now they'll do that every year, because everyone's favorite show quartet is no longer competing!

18 Minutes for Storm Front's last set (closer to 10 if you cut out laughter and applause)

5 Competing quartets (Storm Front, Lunch Break, Hot Air Buffoons, The Party, HHHHH-HHHHHHHHH) who attempted comedy numbers in Philly (6% of 79 quartets)

5 Active champion quartets (Storm Front, Crossroads, Max Q, FRED, Happiness Emporium) known for their comedic chops (63% of about 8 quartets)



LM



Consistency, thy district is Central States

Fortino brothers Mark and John (2nd and 4th from left) have qualified for international every year since 1994 (including 2009, when they ended up skipping Anaheim). Between **12th Street Rag** and **High Definition**, they'd finished between 11th and 15th place in each of their last six contests. They kicked it up a notch in Philly with perhaps their best four-song package ever, sung by their best ensemble yet, ending with a who-da-seen-it-coming finish ... 12th.

3 Men & A Melody has reached the semifinals round each of the last nine years, and they've never sounded better than this year. They finished Philly's first round in 11th place and with a far better scoring average than when they made the 2004 finals. So how did they finish 17th? Blame the unringable, are-you-hearing-what-I'm-hearing arrangement of Jackson Five hit "ABC," the semifinals' lowest-scoring song by a wide margin. Kinda like in 2006, the last time they competed with "ABC," and the chart scored so low that it likely cost them a spot in the finals. (Looks like the judges are consistent, too!)



LM



On Friday night, Jim seemed to turn chorus silvers into gold.

Jim Clancy finishes in a league of his own

The Hall-of-Famer has now directed his last Society contest. Forget Jim's 11 golds and three silvers and the order in which they came. Justin Miller and Jim Henry would be the first to declare that they stood on the shoulders of this giant, who for decades showed what was possible and blazed the path to get there. Two vignettes from Philly reveal Jim's true legacy.

As is tradition for the outgoing champs, **Ambassadors of Harmony** representatives offered pre-contest encouragement at other groups' rehearsals. As their small contingent wrapped up speaking at **The Vocal Majority's** late Thursday night gathering, the ballroom doors opened and every remaining Ambassadors member filed in. As the choruses stood together, Jim Henry spoke for all when he declared that no matter who won the next day, the Ambassadors owed a deep debt of gratitude to Jim Clancy and the VM, their long-time model and template who provided the foundation for their own successes.

Twenty-four hours later, VM members had scored their best performance of all time but returned to that ballroom carrying a box of new silver medals and heavy hearts. All eyes were on the man they desperately wanted to go out with gold. Jim's face spoke volumes. A sympathetic smile revealed not a speck of self-pity, but deep concern for his men's disappointment.

In typical fashion, Jim sensed what everyone in the room needed. He invited all family and friends to leave their seats and join their men on the risers to sing a hymn. After the final chords, Jim spoke with calm passion. Tears flowed in response to his unscripted outpouring of love, appreciation and words of perspective. After a closing prayer, dozens of men and women lingered to hug and hold him in endless displays of deep affection and admiration.

Forget the medals. Once you get a taste of the depth of love that was so thick in that ballroom—a reflection of the weekly VM experience—only then will you understand what folks are talking about when they declare Jim Clancy's chapter the Society's ultimate model.

272 Songs appearing on Philly score sheets

31 Performances of arrangements recorded by Interstate Rivals, Keepsake or PLATINUM

11.3 Percentage of contest arrangements heard in Philly that are Joe Connelly classics

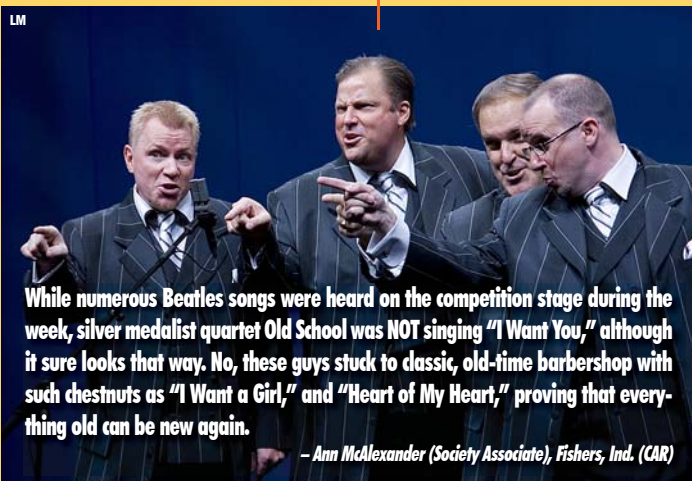
5 Times we heard "Cuddle Up a Little Closer, Lovey Mine" (arr. Clay Hine)

4 Times we heard "Once Upon a Time" (arr. Rob Campbell)

Joe Connelly tribute quartet? At least we have no reason to doubt that's what semi-finalist **Lucky Day** is going for, and not just because all but the youngest member helped Joe win his first two quartet golds. (Tenor Roger Ross with **Keepsake**, bass Jay Hawkins and bari Paul Gilman with **Interstate Rivals**.) It's gotta feel just like old times with lead Eric Bell's soaring voice and spiky haircut, and he should be flattered that these three wanted him to sing the melody part for a contest repertoire that was 50% Joe's past charts. We can neither confirm nor deny rumors that they're urging Eric to hit the tanning salon and frost his hair, nor whether the quartet bought him some black football shorts to wear every rehearsal. It's probably no rumor that Joe considers this group "mighty OWsome!"



Lucky Day



While numerous Beatles songs were heard on the competition stage during the week, silver medalist quartet Old School was NOT singing "I Want You," although it sure looks that way. No, these guys stuck to classic, old-time barbershop with such chestnuts as "I Want a Girl," and "Heart of My Heart," proving that everything old can be new again.

— Ann McAlexander (Society Associate), Fishers, Ind. (CAR)

Old School

Earned silver while making us believe we were hearing well-established songs and arrangements for the first time.

You'd never guess how much effort the quartet puts into ... rehearsing. Since we live in four different states, getting together is tough. Our rehearsal usually

is on a weekend when we do a show. We stay late (and away from our families) on Sunday and rehearse or receive coaching.

What "Old School" means to us: We want to truly preserve the barbershop style. By singing the classics in our hobby, we hope to make stock barbershop chords "cool again." This is what we all grew up listening to and what made our Society what it is today.

High point: Having all our families together all week. Performance-wise, it was that first round. We felt great about how that one went.


Toughest thing we did all week: Not mingling and singing and talking with our friends all week. Talking a lot and singing a lot is no way to stay in good voice for the big contest.

Secret of the sound: It is really no secret at all. We have one of the most unique and passionate melody singers around. There are just a handful of quartets you can recognize instantly, and with Joe Connelly's voice, we are lucky to be one of those.

- Kipp Buckner, tenor

Our take: You'll never hear a more persuasive argument for traditional songs and arrangements. Known for their vocal power, Old School's biggest edge is that nobody interprets a melody better than Joe Connelly, nor with such electric visual delivery.

YouBarbershop's reflections on Philadelphia

HOT	NOT
<p>Toronto Northern Lights clever robot package putting them back into the top three.</p>	<p>The Webcast breaking away from Northern Lights' performance too early, webcast crowd misses the car transform into a robot.</p> 
<p>All shows, hotels, restaurants, venues were within easy walking distance, making each day's schedule a wide-open pleasure.</p>	<p>All money the Society saved by eliminating our 90-minute round-trip bus rides to the original suburban venue was eaten up by downtown Philly's sky-high labor rates.</p>
<p>Lunch Break's hysterical mic test #1 in the quartet finals on Saturday, getting the crowd ready for a great contest.</p> 	<p>Lunch Break's mic test #2 during the quartet finals when technical issues caused the judges to bring the quartet back out to test the mics.</p>
<p>Pat's Cheesesteaks</p> 	<p>Geno's Cheesesteaks</p>
<p>Westminster proves they are not a flash in the pan by winning the chorus competition in a tough battle.</p>	<p>The disappointment that Jim Clancy's storybook ending was dashed with a second place VM finish.</p>
<p>The large amount of tag singing going on throughout the week was encouraging.</p> 	<p>Horrible echoes in HQ hotel lobby where everyone was singing meant going outside just to hear your own quartet.</p>



Last-minute changes in choreography innovations are not recommended, as made evident here by Voices in Harmony's recently attempted top-row crossover during their 7th-place "Cruella de Vil" package."

— Howdy Davis, Snyder, N.Y. (SLD)

The Allies

A big step forward in maturity and ensemble sound leads to huge ovations and their first international medal.



You'd never guess how much effort the quartet puts into ... Trying to slap the music out of another guy's hand in rehearsal or trying to "spin" each other by calling their names when they are leaving a room.

What "The Allies" means to us: Wonderful friends, amazing families, great times, The Alliance, coaches, fans, shows, hanging with barbershoppers at afterglows, tags, songs, laughing, crushing chords, learning, teaching, growing, hosing each other, meeting people and being the best ambassadors for our hobby we can be!

High point: Having our best impact ever at Internationals in the semifinals! It was an amazing experience!

Toughest thing we did all week: Learning song #6. We could not sing it all the way through on Friday. Saturday was far from perfect! LOL

Secret of the sound: Our sound is still developing – but we have a resonant bass, smart bari, musical lead and a tenor with moves!

— Dave Calland, lead

Our take: Listening to The Allies in Philly was like taking a ride in a refined sports car: An incredibly smooth ride with a luxurious ballad one minute, the next moment a sudden acceleration through wild curves, always exciting and always under control. Wherever lead Dave Calland wants to drive you, you know it's going to be a great ride!



Crossroads pined for their former leads ...



Realtime jazzed up the stage ...

OC Times rocked the house ...



Vocal Spectrum outsang most sopranos ...



The New Tradition took us back in time ...



Happiness Emporium was feeling spiritual ...



... and Max Q mixed up the show by singing an awesome musical style they called "barbershop harmony." Who knows—next year, the whole AIC might be singing it!



Society. Where else but our conventions can you rub shoulders with so many performers who have shared the stage with—and are in the same league as—some of the finest musicians in the world? Next time a champ sings a tag with you or gives singing tips just because you asked, stop to appreciate that world-class talent is not so accessible in most parts of the musical world.



The Vocal Majority

One of the longest standing Os in contest history, both for the performance and for 11-gold director Jim Clancy in his last contest set.

Performance summary: As a chorus we put everything on the stage that day. Every man wanted to deliver a performance to remember for Jim's final Society contest. ("If I Ruled the World," arr. Jim Clancy; "When the Midnight Choo Choo Leaves for Alabama," arr. David Wright)

Most memorable moment: Being on the international stage for Big Jim's last contest and feeling the adoration for him from the audience.

Most difficult challenge: Bringing the talent and heart of more than 100 men together as one.

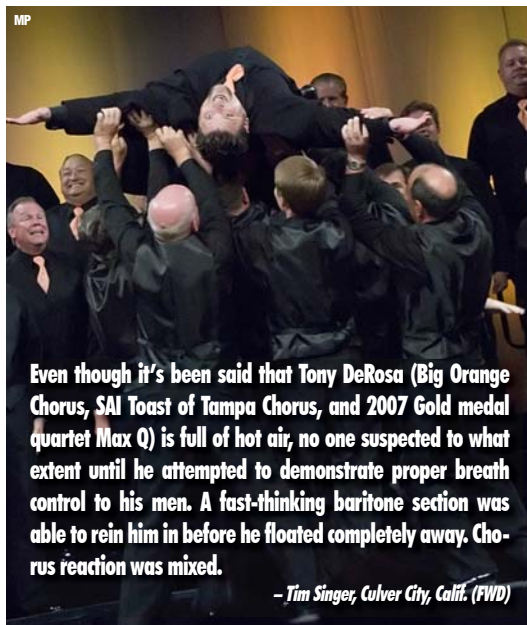
Unsung hero: Presentation coach Chuck Mitchell, whom we lost to cancer this year. Getting a '100' in presentation was always his goal and he will always be with us in spirit.

Preparation: Whether preparing for a performance or a contest, The Vocal Majority Chorus always works toward our goal of excellence. It's terrific to come together in competition with all the other wonderful choruses—the competition makes us all better.

- Robert Ryan, VP of marketing

Our take: A fitting send-off to the most winning and most beloved Society director of all time. VM members were disappointed they couldn't send Jim off with gold, but we were all treated to the highest-scoring set in VM history (97.1). The final two silvers only mean that two choruses have finally reached the standard that Jim and VM set so high over the past 37 years.

AIC spectacular. All stylistic ribbing aside, the AIC is so consistent in putting together fantastic shows that it's easy to forget the unique nature of our



Even though it's been said that Tony DeRosa (Big Orange Chorus, SAI Toast of Tampa Chorus, and 2007 Gold medal quartet Max Q) is full of hot air, no one suspected to what extent until he attempted to demonstrate proper breath control to his men. A fast-thinking baritone section was able to rein him in before he floated completely away. Chorus reaction was mixed.

- Tim Singer, Culver City, Calif. (FWD)



AIC Chorus, directed by Jay Giallombardo

Midwest Vocal Express

Two things you can count on with MVE: (1) Unless you know the director's face, you'll rarely spot him during a performance; (2) their contest sets will resemble a classic *Saturday Night Live* skits more than anything else you've ever seen on the international stage.

Their take: People from all around the world converge upon Philly for the first ever Men's Olympic Synchronized Swimming Competition. "Synchro or Swim" medley arr. Clay Hine with an able assist from Brent Graham.

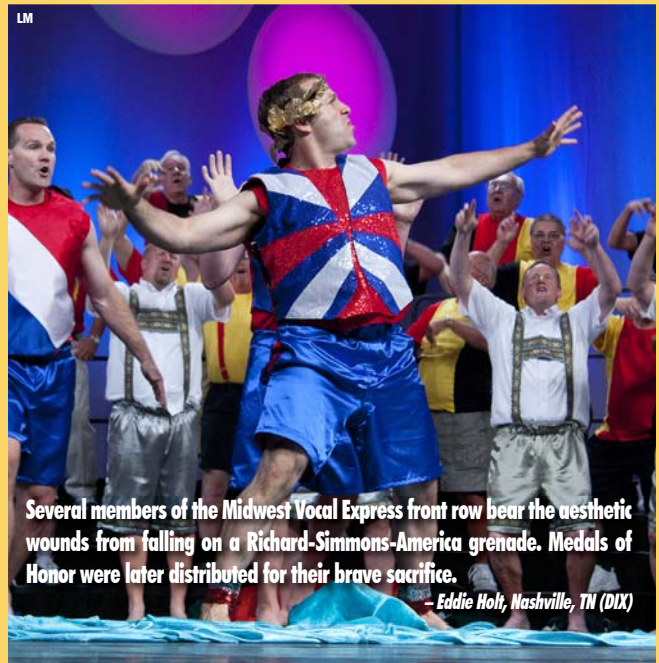
"Mr. Synchro USA" arr. Kevin Keller. All parody lyrics by Mike Lietke.

Most memorable moment: Standing Ovation at the End, tied with watching a judge literally slam his hand on the scoring table at one point he was laughing so hard.

Most difficult challenge: Getting 50 guys to believe it would be a good idea to dress in these Synchronized Swimming costumes. That and timing the raising of the water.

Unsung hero: Kirk Hyder, who changed out of his Sarasota chorus outfit and into a jogging suit to carry the Olympic torch throughout the auditorium after a lengthy awards presentation prior to our set.

Preparation: Mix a ridiculous idea, two great charts by Hine and Keller, intense focus on singing first, coaching from Renee Porzel, Kim Hulbert, Marty Lovick, and Brent Graham, and the MVE, and what do you get?



Several members of the Midwest Vocal Express front row bear the aesthetic wounds from falling on a Richard-Simmons-America grenade. Medals of Honor were later distributed for their brave sacrifice.

—Eddie Holt, Nashville, TN (DIX)

Our take: A hilariously offbeat performance that we can uncategorically praise as the best barbershop presentation of Olympic male synchronized swimming that Philadelphia has likely ever seen. Not only among the most fun chapters in the Society, but also one of the most well-balanced and well run.



Lingering in the nation's birthplace

Hundreds of conventioners lingered Sunday morning for Independence Day celebration in front of Independence Hall, where the Declaration of Independence was signed. Members of the **Alexandria Harmonizers** provided multiple performances for an oversized crowd during the televised morning opening ceremonies. Shortly after, dozens of barbershoppers led by James Estes got standing ovations throughout the parade route as they rang patriotic numbers as an a cappella marching band.

As the week wrapped up, conventioners raved about the walkability of the convention, with all hotels, restaurants and shows in close quarters. Most conventioners can look forward to the same thing in Kansas City, with a new world-class—and column-free!—arena for all major events! Can't want to sing a tag with you there! ■

Here's your Society Hall of Fame class of 2010



Willis A. Diekema was an extremely accomplished composer, an ensemble music arranger and dedicated much of his life and talent to the Barbershop Harmony Society. A pioneer composer, he was one of the first to commit arrangements to paper so others could sing and enjoy them. Many of his arrangements are still widely sung today, particularly the Society's theme song, "Keep America Singing," (now "Keep the Whole World Singing"). He donated his original manuscripts and compositions to the Heritage Hall Museum, was a strong contributor to the Society's early publications including the Old Songs collections, and was chairman of the Society's College of Arrangers. A Society Board member from 1947-1950, he served on countless early HEP faculties, was a charter member of the Holland, Mich. Chapter, and helped form many other Michigan chapters. A graduate of the University of Michigan, he studied voice, harmony, counterpoint and composition and composed three operas while still a student. He served as U.S. ambassador to the Netherlands and was the recipient of the Distinguished Service Cross.



Darryl Flinn, a barbershopper since high school, has served the barbershop world throughout his life as an exceptional chorus and quartet coach, judge, administrator, and exemplary director of Society and Sweet Adeline choruses in international competition. He has been a judge since 1973, first in Harmony Accuracy, then Sound (including Category Specialist) Chairman of Judges, and presently as a Singing judge. An extraordinary administrative leader, Darryl served as JAD president, Society Board Member (twice), Society Executive Committee, Harmony Foundation Treasurer, Society International President, and served as Society Executive Director from 1996-2004. Among all of these activities, Darryl has found time to serve on many committees, special projects, blue ribbon study groups, planning and strategy think-tanks. He sang bari with 2001 Senior Champion **Harmony** and is presently singing with the 2010 senior medalist **Lightly Seasoned**.



Mac Huff was a prolific composer and arranger, arrangement category judge, technician, "tag master" and highly sought-after coach who never charged a fee. A Society staff member from 1969-1980, he wrote many of the manuals pertaining to vocal techniques and sound production. His research and teachings were instrumental to the evolution of our craft as we know it today. Mac graduated from the Indiana State University with a degree in choral music. He joined the Society in 1955 in Evansville, Ind., and served as chorus director for 14 years, leading them to district

championships and international contests. Mac was also a quartet man, most notably with the **Funtastic Four** and **Sound Association**. In 1974 he and three other Society staff created the musical presentation "Salute to America," recognized by the American Revolution Bicentennial Administration for excellence during the 1976 Bicentennial Celebration. Mac's happiest moments were when someone heard his first overtone or locked his first chord.



Lyle Pilcher was arguably the most successful barbershop coach of all time. Also somewhat known for his arrangements, during three decades beginning in the mid-1950s, he was credited with guiding four Society and six Sweet Adeline quartets to international championships. Many other international medalist quartets and choruses and district champion quartets likewise credited Lyle as their primary coach and mentor. Pilcher was a master of interpretation who focused primarily upon "telling the story" as opposed to chord worship. In addition, he had a special knack for building upon the strengths of different groups and featuring their differences while enhancing the best artistry of which they were capable. Many consider him the major contributor in the 1960s and 1970s toward a new level of musicianship and interpretive quality in the barbershop art form. A newspaper owner/publisher in Illinois and Indiana, Lyle sang on radio as a youth and did the country fair circuit with barbershop quartets.

The Mid-States Four, the 1949 international champion quartet of Bob Mack (T), Marty Mendro (L), Forry Haynes (Br) and Art Gracy (Bs), is considered by many to be the most entertaining quartet ever to win a gold medal. Their professional-grade stage act was sometimes poignant, usually hilarious, and always original and highly entertaining. They sang custom a cappella along with barbershop and frequently accompanied themselves with musical instruments as they thrilled audiences around the world. They performed in all but three states, Canada, Japan and in 1952 entertained more than 50,000 U.N. troops in Korea. Forry provided the bulk of the comedy as he cavorted all over the stage, playing the crowd like he did his guitar, to the pretended dismay of his three perfect straight men. Barbershop show sets were forever impacted by this innovative and talented quartet. ■





Now they're singing barbershop in India!

Willie Mendonsa is the first—and only—native Indian Society member (Frank Thorne Chapter, naturally) currently living in India. He's not singing chords alone, either, as he has started up a 10-member barbershop group called **Brothers in Harmony**. Their first performance was Oct. 10 at a Mumbai restaurant as part of The Daniel Pearl Foundation's World Music Days (<http://www.worldmusicdays.org/events.php>). Pearl was a jazz violinist as well as a journalist, and before his abduction and murder by terrorists in 2002, often jammed with friends at the restaurant while on assignment in Mumbai. The owner of the restaurant knows some of the members in Brothers in Harmony and invited them to perform for the event. "My group was acclaimed by several of the leading musicians of the city who were there to perform and watch the show," Willie said. "Barbershop is being brought to more in my city."

Willie's first experience with barbershop grew from a chance encounter eight years ago in a



Canton, Mich. library with the quartet **Euforia** from the **Wayne County Renaissance Chorus**. He was in the states on an extended visit with his two children and their families who live here. The chorus invited him to sing, he loved it, and he joined the Society. Returning to India, he introduced his three brothers to barbershop, and the group grew from there.

Retired from a training career with a Swiss multinational company, he now spends about four months each year in the U.S. visiting family and singing with the **Waterbury/Derby, Conn., Daytona Beach Metro and Surfside Chorus, Fla.** chapters.

At home in India, he spends his time with his Brothers in Harmony and promoting barbershop.

"Having fallen in love with the smooth harmony and ringing chords of barbershop, I want to let my people in Mumbai, India experience this wonderful style of music," he says. He truly lives our motto "Keep the Whole World Singing!"



50 Illinois District guys fulfill their wish to sing with 18 former district champions

Last year, The Illinois district started a new tradition for their fall convention—"Sing With A Champ," to give "wishful" quartetters a chance to sing with a full quartet of district champs. It attracted 30 men, who sang with 10 former champs, and turned out to be

such a fun time that in 2010, 50 guys from 18 Illinois chapters showed up to sing with 18 former champs!

To designate the champs, Burger King restaurants donated their famous gold crowns and each champ's name and the year(s) he won was printed on a star in

front of the crown. It was quite common for the same guy to sing all four parts at different times during the event.

What a great way to pump up the excitement factor at district conventions and give a guy just one more reason to be a happy barbershopper!



THE TAG

Joe Liles, Tagmaster!!



You're welcome to Eddie's "Welcome" tag

Eddie Martinez joined the Society in 1984 and soon after started singing bass in a collegiate mixed quartet called **Hook 'em Harmony**. He graduated from University of Texas and moved to Denver in 1990, where he sang with **Sound of the Rockies** and was bari of 1992 RMD quartet champ **Boys Next Door**.

He moved back to Texas in 1993 and started the **Heart of Texas Chorus** as director, and began coaching choruses and quartets in the Southwestern District and writing arrangements for his chorus and others. Eddie developed a special friendship with our friends Down Under and

has coached barbershop groups throughout Australia and New Zealand. He is a certified Singing judge and director of **A Cappella Texas**, a new chorus in Austin. He is in his 21st year of teaching sixth grade English.



Eddie wrote this song-tag to greet guests visiting his chorus as they stand in front to be welcomed. He says, "Sing it with energy and enthusiasm!" This and a female version are at www.barbershop.org in the free tags area (shortcut: <http://tinyurl.com/bbshoptags>), where you can find all *Harmonizer* tags that are free of copyright problems. Download to your heart's content. And Eddie ... thanks for this "goodie!" ■

WELCOME SONG-TAG

Words and Music by EDDIE MARTINEZ

Arrangement by EDDIE MARTINEZ

Tenor Lead: We're glad you're here to - night! We're
 1 2 3

Bari Bass: We're glad you're here to night! We're
 4 5 6

Tenor Lead: glad you're here to - night, to - night!
 3

Bari Bass: glad you're here to - night, to - night!
 3

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