



# The Orange Spiel

News from the Jacksonville Big Orange Chapter



<http://www.BigOrangeChorus.com>



Volume 28 Issue 8

August 2008

We meet at 7:30 most Thursdays at San Jose Church of Christ 6233 San Jose Blvd (near University)  
Guests always welcome

No Experience Necessary

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## NOW IS THE TIME

by John Alexander

Warming up and singing at least a little, every day, will do wonders for our voices. As long as we are doing that, we might as well be doing it with the contest tunes and the other music we'll be doing soon in performance.



# WANTED!!

## MEN WHO LIKE TO SING!



COME JOIN IN THE FUN WITH THE BIG ORANGE CHORUS

**VOCAL EDUCATION SERIES****Part 5 Twist And Shout**

by Rene Torres

*Masters Of Harmony Chorus  
via The Voice of Rushmore*

*Execution of choreography is an inevitable part of barbershop singing. Since the quality of sound is paramount, how do you cope with choreography while at the same time maintaining a good sound? That's the subject of this article.*

**The performer's stance**

Basically, the best singing position is one where you are standing comfortably, with your weight evenly distributed on both feet, with a slight "lift" to the body, as in eager expectation. This position has the advantage of keeping your air path straight and uninterrupted. There is a straight-line relationship between your diaphragm muscles (for support), your lungs, trachea (voice box), throat, and facial cavities. This position allows you to apply only the required amount of breath support to the diaphragm and still have a consistently steady sound.

As long as you stay in this position, you will have a great deal of control over expressive nuances, intensity, color, etc. Problems begin to show up when you deviate from this relaxed, almost unconscious singing position, and begin to move your body in time with the music. The key to a consistent sound – in any position – is to try to keep the relationship of that air path as straight as possible no matter what your position.

**Basic side steps**

There are several basic body positions as you sing, and several basic transitions to keep in mind. Let's take the transitions first. Easy, slow steps as you sing are probably the most common of moves for the lower body. If they are done slowly, there is basically no difference than if you were standing still. The primary thing you have to keep in mind is not to step too hard, because if you do this, your sound will jolt, and the effect will be noticeable to the audience. This is usually the

case for side-to-side steps as well. Do not sway from the waist as this type of movement may kink your air path. If you have to move sideways, use your lower body as a pivot point. The entire upper body should sway as one piece, and keep trying to touch the ceiling with your head. This will prevent droopy posture and droopy sound.

**Advanced steps**

Next in difficulty is stepping up or down (as on risers). Now the problem becomes complicated, because other muscles come into play that could affect your sound quality. A step up uses lower back muscles, and they are also being used to support the sound. As a result, if you do not compensate for the extra tension as you move up, the sound will momentarily sound forced (like when punched in the stomach). The best way around this is to see if you can time the step to coincide with a breath. That way, you are not singing at that moment, and no harm is done. If you can do this, take the breath just before stepping up. Then time the move such that you start letting out the breath and sound just before you complete the move. In that way, the attack does not sound explosive. If you are not able to time the step and are forced to sing as you move, then the best thing to do is to back off slightly on your conscious breath support while those muscles are tensed for the move. Remember, though, that if you do this, two things can happen: The note will tend to go flat, and the color will diminish. Therefore, if you are conscious of it, you can correct for the quality of sound as you go. If you do it right, the volume does not necessarily diminish.

Stepping down has its own set of problems. As mentioned before, the best approach is to step down while you are taking a breath, but this is not always possible. There is an unconscious instinct to look down to see where you are going to step. This drops the body, bends the throat, kinks the airway, and directs the sound to the floor. It takes your eyes off the director. Needless to say, none of these are good things. Against your instinct, you must train yourself to already know where you are going to step. Get to the point where you can step down without looking, keep the body

*(Continued on page 3)*

**VOCAL EDUCATION SERIES****Part 5 (continued)***(Continued from page 2)*

raised, and face the audience so the sound goes forward.

Stepping down also involves relaxing diaphragm muscles to allow the body to bend. Some of those muscles could be engaged in breath support, and stepping down will cause loss of breath support. It takes a conscious effort to maintain control while singing.

Stepping up and down while singing takes practice, as does everything we wish to do well. A good exercise to try at home for both of these transitions is to hold a comfortable note as you climb and descend stairs. You will see the problems as they affect you. Climb up and come down the stairs facing backwards (be careful!), and facing forwards, but looking back. These are the two typical stage moves where you wish to sing towards the audience. As you get good at it, try some progressively harder notes and see what happens.

**Head moves**

Let's consider the upper part of the body. Head moves are the easiest to do, provided you are aware that the air paths must stay open. Jerky moves are always something to avoid, as the sound comes out jerky as well.

Looking up and down presents the possibility of complications. We already mentioned the problems of looking down when we covered stepping down; and as suggested, simply avoid it. If it is a planned move, however, the trick is to tilt slightly back as you look down. Try to do this as imperceptibly as possible, and your sound quality will be less degraded.

Looking up is good for the voice! It is probably the one move where your posture improves the sound quality. The benefit occurs if you do not tense the neck muscles and do not look up too far. Tense neck and throat muscles will pinch the

sound.

**Arm moves**

After facial expressions, the arms are the most used parts of the body for choreography. Their use is entirely a matter of timing as far as sound production is concerned. Try this simple exercise. Stand erect with your feet together, and then raise your arms as you exhale, and lower them as you inhale. Repeat this exercise five times, and form a mental image of what your lungs are sensing. Then, reverse the procedure, and raise your arms as you inhale, lower them as you exhale for five repetitions. Normally it is easier to raise the arms as you inhale and lower them as you exhale. This is so, because your rib cage is being helped to expand as you raise your arms. Thus, the best arm moves for singing are those that allow you to take a breath as you raise the arms, and sing as you lower them. Up on the breath, down on the sound.

Any move becomes more complicated when performed at a faster tempo or in combination with other moves. So try to think the move through at home and, if all else fails, remember that the sound is paramount. Do what you have to do to preserve its quality.

## Barbershopping is not a Spectator Sport.

**Be a Part of it!**

- Be at all rehearsals
- Learn your music
- Participate in rehearsal activities
- Bring a guest
- Volunteer to help your chapter
- Form a quartet (formal or informal)



**LABOR DAY JAMBOREE**

by Mark Schlinkert

Folks, I have some incredible news to share with you! Our SuperShop Sunday show is already packed with International Champions OC Times, 2nd place silver medallists Crossroads, Sunshine District's very own International finalists Rounders and the kings of comedy and past International semi-finalists Reveille. Well stop the presses because 3rd place bronze medallists, State Line Grocery, have just confirmed that they are coming! Where can you find a show with this much Barbershop talent all for a mere twenty bucks? You won't!

Imagine hearing your favorite quartet singing your favorite songs in an intimate setting. Well, that's the idea of the Labor Day Jamboree. It's all about families enjoying each other and having stress-free days and then going to the convention center at the Buena Vista Palace to catch incredible talent packed shows on Saturday and Sunday evenings. You will not find this much Barbershop Harmony talent in one convenient location. And if you're looking for more fanfare, the Saturday Night Jamboree Show will be amazing! The quartets are:

Odyssey SAI Region 9 2nd place

PBQ 2008 BHS Sunshine District Finalists

Gatorland 2008 Sunshine District Finalists

Bling! SAI Region 9 5th place

Genetix 2008 BHS Sunshine District Finalists  
and father/son foursomeWise Guys 2007 BHS Sunshine District Champions  
and 7 time International Qualifiers

In The Mix 2008 SAI Region 9 Champions

On Demand 2008 BHS International Collegiate  
2nd place silver medallists

Fair warning... there are only a few days remaining until our incredible rates at the beautiful Buena Vista Palace Resort expire. Please make your way over to the LDJ website at [www.ldj.moonfruit.com](http://www.ldj.moonfruit.com) to reserve your room or suite today. I'd hate for anyone to miss this incredible Barbershop weekend.

Please help us make this the best LDJ on record. The secret is out!

**YOUR  
ARTICLE  
COULD  
BE  
HERE**

Lest anyone think I only make fun of baritones...

They were handing out new music at chapter chorus. It was an uptune. The bass section leader raised his hand and said, "Okay, so do you want us to sing this too fast or too slow?"

How do you put a sparkle in a tenor's eye? Shine a flashlight in his ear.

How do you know if it's the lead section knocking at your door? You open it up, and they still don't know when to come in.

**IN "OTHER" NEWS***from HU Daily Bulletin***Vocal Majority To Retire From Competition**

Citing "mounting pressure" from up and coming adversary choruses, the Vocal Majority under the direction of Jim Clancy has decided to abandon their drive towards a 12th consecutive gold medal in 2009 and beyond.

"I mean, come on. Choruses full of 20-somethings? A motivated Ambassadors of Harmony yearning for requital? The entire world's expectation heaped upon our burdened shoulders for yet *another* gold medal performance? It's just too much!" stated a source within the VM's music team on condition of anonymity.

Rather than preparation for competition, the VM will focus its energy into the production of a 38th Holiday Celebration CD, tentatively titled "Load Up The Car, Children, We're Going to Gold Medal Town."

Calls to the VM's promotional office were not immediately returned.

**Music Judges Motion To Reject  
"Barbershop 7th" In Favor of Major 7 Chord**

Members of the BHS Music Category emerged from an overnight session where the decision was made to reject the barbershop 7th chord in favor of Major 7ths and other traditionally "non-vocabulary" chords.

"We've taken a very close look at the classic "barbershop 7th" chord, and it's been decided that it just rings too darn much." stated a source who wished only to be identified as *De. Twostepsback*. "If we continue to pursue the BBS7th as a trademark of our hobby, we run the risk of alienating a vast majority of a cappella singers who would much rather sing things in a *less-rinky jazzier* kinda way."

Additional topics of discussion included the more pronounced use of handheld mics, banjos, handbells, drum sets, pyrotechnics, and smoke ma-

chines within the context of contestable material selection.

"We're really making progress this week. Just wait until you hear our guidelines for rap and clogging."

**Westminster Split-Off Group Forms  
Even Younger Chorus**

Frustration over the rapidly increasing average age of the Westminster Chorus has lead to a decision by younger members to break off and form a new ultra-young chorus calling themselves The Junior Minster Bros.

"I mean, I don't want to be a [mean person], but there's a few dudes who are over 30 now. They're cool and all, but my dad is, like, 36." said Junior Minster Bros newly appointed VP Music Maximillian "Storm" Bingham. "We appreciate the groundwork that they've laid for us, but dude, it's time to actually take it somewhere that's cool and stuff."

"Totally." added Lane Chumley, chapter VP of Operations.

Maintaining an "inclusive" philosophy to their recruitment efforts, the Junior Minster Brothers will be holding rehearsals every Thursday night at the downtown Chuck E. Cheese, and all "really cool dudes" are invited to attend.

The JMB has an exciting contest season rapidly approaching, and has already begun work on their new Hannah Montana / Jonas Brother Medley arranged for them by celebrated arranger Aaron Dale. Preliminary reports indicate that the package is 'totally sweet'.

**AIC Runs Out Of Possible Quartet  
Combinations To Win More Gold Medals**

Mathematicians from Washington University's Applied Mathematics Laboratory have determined that the possible legal combinations of AIC members to form new quartets to win more gold medals have been exhausted.

(Continued on page 6)

## **IN "OTHER" NEWS** (continued)

(Continued from page 5)

"This is a real disappointment to everyone in the AIC who have worked so hard to prevent all the non-goldies from becoming champions.", dejected AIC President Brian Beck said in a statement. "Frankly, many of the ungilded don't sing all that well." The AIC is moving quickly to remedy the situation by exploiting some of the loopholes in the contest rules and bylaws.

"We're looking seriously into possible cyborg manufacturing and human cloning technologies to keep the Gold in the family." says Tim Waurick, celebrated Ubertenor. "My new quartet *BotRing 9000* with EricDalbyTwo's 5-octave falsetto, Robo-DeRosa, and JimHenryClone5Beta is soundking really good, but we may not be ready for prelims due to software issues."

The AIC is also pouring resources into cryogenically preserving several of its older members such as Marty Mendro, Dick Grapes, Forry Haynes, and Rich Knight for potential future use and gene sampling.

Mathematicians have raised additional concerns over the projected AIC extinction by 2023 should the elite organization continue to pursue its current policies.

### **Jeff Oxley To Retire From MaxQ; Pursue Bull Riding**

Thursday evening, Jeffrey Oxley, the highly decorated bass of the celebrated International Barbershop Quartet Champion MaxQ, announced his plans to retire from barbershop to pursue a career as a professional bull rider.

"You know, it's just one of those things where I've achieved my lifelong pursuit of winning a gold medal, and I did it like, three times." a confident Oxley stated, swinging a flat braided rope with his left hand. "After taking command of the stage, I think the next challenge for *the Stallion* is taming the wild beasts at the Cowtown Coliseum in Big D."

Trading in his gold medals for bull ropes and chaps is proving to be a rewarding move for the Ox-Man, as he has upset many successful riders in his weight class, finishing with second place silvers three competitions in a row. "I think the Stockyards Championship next month is going to be a breakthrough ride for me."

As far as the future of MaxQ is concerned, unnamed sources have reported that MaxQ is working alongside famed coach/arranger Clay Hine to develop a Las Vegas-based *a-cappella* show featuring the trio with select Las Vegas show girls, tentatively titled "MaxCuties".

### **BHS Judging System To Introduce New Categories**

Looking to bolster its reputation as forward-thinking and enterprising, the BHS Judging System is revamping the categories bringing the total number up to five, including: Talking, Bymnastics, Loudness, Peersonal Agenda, and Balance & Blend.

"We felt the Presentation category was way too vague and needed refinement, and seriously, Music? What does that category even mean, anyways?" says Dwain Chambers, Contest and Judging Chairman. "We're already seeing new approaches to contest and new levels of entertainment that we've never seen before."

In evidence of this, perennial crowd favorite *Storm Front* is working to employ a pommel horse, rings, and parallel bars into their planned finals package for Anaheim. Reports also indicate that their planned second round package will simply be a Jim Clark stand-up routine about the "crazy Scotwmen" and "their crazy kilts".

A Source close to medalist quartet *Old School* says they will be incorporating up to 87% more opinions into next year's international sets. Preliminary reports say that it's "totally stinkin' loud".

When questioned about the new categories, *the Allies* and *Rounders* indicate that they will continue to simply focus on Balance & Blend.

**Editor's Note:** the news items in the above article are presented with tongue firmly in cheek.

## WHAT IS BARBERSHOP HARMONY?

from *The Voice of Rushmore*

**B**arbershop is four-part, a cappella, close harmony singing. The melody is carried in the second part, called the **Lead**. The **Tenor** harmonizes above the melody, the **Bass** sings the low notes, and the **Baritone** sings the "other harmony," sometimes above and sometimes below the melody. Barbershop is a uniquely American art form, sprung from the ear-harmonizers or "woodshedders" of turn-of-the-century America. There are currently 825 chapters and over 2000 registered quartets belonging to the **Barbershop Harmony Society**.

### **The Tenor**

Listening too closely to tenors will make your ears bleed. The best thing about them is that they are usually quiet. They emit squeaky noises so high that only dogs can hear them. And for some reason, tenors are perpetually happy. It makes you just want to slap them.

### **The Lead**

The lead typically cannot read music or carry a

tune. Still, his ego causes him to believe he is much, much better than he is. He sings too loud, forgets lyrics, and his tonal center resides somewhere south of Tierra del Fuego. He believes the other parts are always getting in his way. He will tell you that nobody in their right mind comes to hear, say, a bass, baritone or tenor. People love the melody. And who sings the melody? The lead, of course. So the rest of you, **BACK OFF!**

### **The Baritone**

Baritones are a frequent butt of barbershop humor. I'm not sure why, but that's how it is. Listening to a baritone singing his part alone is a little like being a witness to a cat strangling. When baritones sing in the shower, their wives have been known to divorce or, in one more startling case, dismember their spouse. Still, baritones claim to be the most lovely and interesting element of barbershop harmony. Ha!

### **The Bass**

The bass believes he is the center of the universe. He constantly complains either that the arrangement is too low or that the lead has allowed the melody to sag. Someone please explain to me why basses believe as an article of faith that their gravelly low voice makes them irresistible to women. It doesn't.

**PARTS IS  
PARTS**

from BURPS

Apparently, a self-important college freshman attending a recent football game took it upon himself to explain to a senior citizen sitting next to him why it was impossible for the older generation to understand his generation.

'You grew up in a different world, actually an almost primitive one', the student said, loud enough for many of those nearby to hear. 'The young people of today grew up with television, jet planes, space travel, man walking on the moon. Our space probes have visited Mars. We have nuclear energy, ships and electric and hydrogen cars, cell phones, computers with light-speed processing...and more.'

After a brief silence, the senior citizen responded as follows: 'You're right, son. We didn't have those things when we were young.....so we invented them. Now, you arrogant little \$#&%, what are you doing for the next generation?' The applause was amazing.....

**JOE LILES KICKS OFF  
HARMONY UNIVERSITY 2008  
WITH KEYNOTE ADDRESS**

*from HU Daily Bulletin*

**“Where would I be without my music?”**

All those in attendance at Harmony University 2008 were treated to an absolutely wonderful keynote address from veteran barbershopper Joe Liles. Joe has brought a lifetime of arranging, composing, directing, and being involved in all types of music education to our barbershop craft, and graciously shared his knowledge and many of his personal experiences to his fellow brothers and sisters in harmony.

From ancient China to Pythagoras to the modern day, Joe took us on a journey of the historical significance of music and its influence and impact on culture, religion, and society over the past 2,500 years. He expressed how music has been a barometer to measure the temperature and health of a society, as demonstrated by an ancient Chinese ruler who traveled his land to the east and examined the music being created by his people to gauge the health and happiness of his kingdom. Joe discussed the work being done right now in poverty-stricken areas of Venezuela to lift the hearts and minds of children out of their dire situations by enriching their lives through classical music. Josi Antonio Abreu started *El Sistema* with only 11 children in a cramped building, and it has since grown into a group of several hundred students who are transforming the social fabric of a country.

Joe also shared the powerful story of how he was able to make a lasting, vital connection with his ailing mother by sharing a hymn just a few weeks before her passing. Despite our situations or circumstances, music brings the potential to connect with ourselves and others in ways that we could never anticipate.

Indeed, where would we be without our music?

**HARMONY FOUNDATION  
UNVEILS EXCITING PLANS**

*from HU Daily Bulletin*

What is the Harmony Foundation about? This past Midwinter, because of the generosity of its members, the Harmony Foundation was able to provide all of the hotel, meals, and registration fees for the competitors in the Youth Chorus Competition. It was undeniably one of the most successful Midwinters ever, with old guys swapping tags with young guys, and electric youth chorus contest, and a palpable energy that was in the air. Even a chorus from New Zealand was able to partake in the festivities. Attendance went from 900 in 2007 to over 1300 in 2008.

This is what the Harmony Foundation is all about.

For years, the Harmony Foundation has been developing relationships with college campuses across the country. However, the impetus has been coming from older gentlemen who may not necessarily be in synch with the younger generation like a peer could. As such, the HF is in the process of exploring hiring a full time young quartet to go be “Harold Hill” and speak/sing to campuses across the country.

These are just a few of the exciting ideas and opportunities on the table, and the Harmony Foundation needs your help. So where can you fit in?

Funds are available in which you can participate. Several include Keep A Melody Ringing (gift in memory of a loved one), The Founders Club (a planned giving fund), and The President’s Council (annual gift fund). More details are available by contacting the Harmony Foundation.

Money is always nice, but above all, the Harmony Foundation wants your encouragement, your heart, and your love for singing and the continued future success of our Society to be your guide as you explore what you can do alongside the Harmony Foundation to Keep The Whole World Singing.

**REHEARSAL SCHEDULE**

Thu	07 Aug	San Jose Church of Christ
Thu	14 Aug	San Jose Church of Christ
Thu	21 Aug	San Jose Church of Christ
<b>Mon*</b>	25 Aug	San Jose Church of Christ
Thu	04 Sep	San Jose Church of Christ
<b>Mon*</b>	08 Sep	San Jose Church of Christ
<b>Fri*</b>	12 Sep	Camp Forte
<b>Sat*</b>	13 Sep	Camp Forte
<b>Sun*</b>	14 Sep	Camp Forte
Thu	18 Sep	San Jose Church of Christ
Thu	25 Sep	San Jose Church of Christ
Thu	02 Oct	San Jose Church of Christ
Thu	09 Oct	San Jose Church of Christ
Thu	16 Oct	San Jose Church of Christ
<b>Mon*</b>	20 Oct	San Jose Church of Christ
Thu	23 Oct	San Jose Church of Christ
Thu	30 Oct	San Jose Church of Christ

**PERFORMANCE SCHEDULE**

Wed	27 Aug	Suns Game (Anthem)
Sat	11 Oct	Fall District Contest
Sun	21 Dec	Christmas Show

**FUND RAISING SCHEDULE**

Sat	09 Aug	JAGS vs Falcons (pre)
Fri	15 Aug	Bruce Springsteen
Sat	16 Aug	JAGS vs Dolphins (pre)
Sat	30 Aug	Kenny Chesney
Sun	14 Sep	JAGS vs Bills
Fri	19 Sep	Prof Bull Riding
Sat	20 Sep	Prof Bull Riding
Sat	27 Sep	FSU vs Colorado
Sun	28 Sep	JAGS vs Texans
Sun	05 Oct	JAGS vs Steelers
Sat	18 Oct	Magic vs Heat (pre)
Sun	26 Oct	JAGS vs Browns
Thu	30 Oct	Neil Diamond
Sat	01 Nov	Florida vs Georgia
Sun	16 Nov	JAGS vs Titans
Sun	23 Nov	JAGS vs Vikings
Sun	14 Dec	JAGS vs Packers
Thu	18 Dec	JAGS vs Colts
Thu	01 Jan	Gator Bowl

**BIRTHDAYS**

Brad May	08/03
Barry Flynn	08/06
Dave Schubert	08/07
Tom Ne Smith	08/08
Matthew Wood	08/11
Wally Plosky	08/18
Adam Arteaga	08/22
Bill Pickens	08/29
Ralph Kraegel	08/30

**RECENT GUESTS**

by Tim Walton

Jason Bodie	Ken Boggess
Alex Boriss	Claude Cassady
Bill Davis	John Dawson
Paul Dawson	Kevin Dean
Woody Haynes	Dan Horton
Steve Lester	John Lokenberg
Adam McCollugh	Mike Murray
Jesse Peterson	Dick Remierez
Charles Roegiers	Chuck Roegiers
Frank Templo	Matt Young

**WELCOME****NEWEST MEMBERS**

by Tim Walton

Dave Brosche	June
Joe Murrell	February
Howdy Russell III	February
Dave Medvidofsky	January
Rob VandeVere	January

**DISTRICT SCHEDULE**

27 Jul - 03 Aug	Harmony Univ	St Joseph
29 Aug - 01 Sep	Labor Day Jamb	Orlando
19-21 Sep	Regional Fest	Panhandle
10-12 Oct	Fall Convention	Jacksonville
06 Dec	Chapter Show	Englewood
13 Dec	Chapter Show	Tampa Bay
03-04 Jan	COTS	Crystal River

**MEET THE MEMBER**



**Thomas Freeland**

I was born in Jacksonville in 1989 and have been barbershopping since 2006. I am single. I attended First Coast High and am a student at FCCJ.

I have lived in Jacksonville. Other places I've visited include New York, New Orleans, Virginia, Tennessee, Indianapolis, and Atlanta.

My musical background includes 4 years of high school chorus including many solos and ensembles and am currently a music major at FCCJ.

When I'm not singing, I like to run and play golf. Besides singing I'm really good at math, X box, driving, ping pong, running, football, poker, and other competitive things. The thing I'm most proud of is graduating and buying my first car.

The wildest thing I've ever done: I don't know but the night is still young. My most embarrassing moment: too many to pick from. If you had asked me this question: "Did you know you were singing flat?" I'd have answered: "I wasn't singing, it must have been George."

**MEET THE MEMBER**



**Frank Brooke**

I was born in Weston WV in 1933 and have been barbershopping since 1980. I am married and have 3 children and 5 grandchildren. I attended Richmond Public schools and Virginia Military Institute.

I have lived in Richmond VA and Franklin VA. Other places I've visited include many states including Hawaii, and the Caribbean. Professionally, I was a Civil Engineer. I served 2 years in the Army Engineers as a 1st Lt.

My musical background includes church choir. When I'm not singing, I like to garden and spend summers at Lake Gaston.

Besides singing, I'm really good at enjoying retirement, doing taxes, and building and renovating things.

The thing I'm most proud of is my wife, children, and grandchildren. My most embarrassing moment is nothing I want to mention. The wildest thing I've ever done: I'm a pretty tame guy.















*The Vital Link*

**DIRECTING TEAM**

				
Tony DeRosa Front Line Director	Chuck Griffith Director Emeritus	Mike Schriver Associate Director	Jack Feeney Associate Director	Bob Squires Associate Director

**OTHER CHAPTER LEADERS**

					
Bill Vockell Performance Coordinator	Ken Moyer Chorus Manager	Rick Pugh Logistics Team	Barry Flynn Logistics Team	George Breedon Membership Team	Dave Parker Youth In Harmony
					
George Breedon Youth In Harmony	Dick Nickel Grants Team	Dave Parker Grants Team	Mike Sobolewski Big O Bucks Coordinator	Rick Morin Big O Bucks Treasurer	John Alexander Bulletin Editor

**ARTICLES**

Article and column submissions are solicited.  
Help make this a better bulletin. Send me stuff!  
The deadline for the Sep edition is 29 Aug.  
Items without a byline are from the Editor.













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**Please dispose  
of this paper  
properly!**

Share it with your wife  
or significant other.

**BOARD OF DIRECTORS**

					
Jerry Johnson Chapter President	Bill Vockell VP Music & Performance	Jack Feeny VP Marketing & PR	Tim Walton VP Membership	Ron Lendvay Chapter Treasurer	Frank Scarvey Corresponding Secretary
					
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Jack Feeny Bass Asst Sec Ldr	Dan Proctor Bari Sec Ldr	Bob Breedon Bari Asst Sec Ldr	Bill Vockell Tenor Sec Ldr	Dan Kulik Tenor Asst Sec Ldr	Dan Proctor Learning Materials Coordinator

**IMAGINE 100 MEN ON THE RISERS  
BE A SINGER-BRINGER**