



The Orange Spiel

News from the Jacksonville Big Orange Chapter



<http://www.BigOrangeChorus.com>



Volume 30 Issue 5

Sunshine District Bulletin Editor of the Year 2008/2009

May 2010

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

Guests always welcome

International Most Improved Bulletin

No Experience Necessary

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GOOD NEWS:

EIGHTH FLORIDA TITLE FOR BIG ORANGE CHORUS

by Mary Maraghy, Sandy Strickland
from *Florida Times-Union*

The "Big O" does it again - for the eighth time.

Jacksonville's 30-year-old Big Orange Chorus finished first of 10 Florida choruses at the Sunshine District Barbershop Championship, held recently at the Omni Hotel. This marks the chorus' eighth state championship. And last October, the chorus won the Sunshine District's International Preliminaries Contest and will again represent Florida at the International Barbershop Contest for the seventh time. The international contest will be in Philadelphia in July.

The chorus, part of the worldwide Barbershop Harmony Society, rehearse most Thursday nights at San Jose Church of Christ, 6233 San Jose Blvd.

WANTED!!

MEN WHO LIKE TO SING!



(photo from Sunshine District)

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The Orange Spiel is published monthly and is the official publication of the Jacksonville Big O Chapter of the Sunshine District of the Barbershop Harmony Society. The Jacksonville Big O Chapter is the home of the Big Orange Chorus. The chapter and chorus meet most Thursday evenings and an occasional Monday evening at 7:30 pm at the San Jose Church of Christ, 6233 San Jose Blvd (just south of University) . For more information visit our website, <http://www.bigorangechorus.com>, or contact the editor. Articles, information and address corrections may be sent to the editor:

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Bob Breedon Bari
Bob Squires Bass
John Alexander Bass

For more detailed,
timely information
see my weekly
publication:
Orange Zest

EDITORIAL

by John Alexander

Congratulations guys! District champs - plateau AAAA champs - and Most Improved. And International Representative - plateau AAAA champs - and Most Improved last fall. That's two Most Improved's in a row. Hard to do. In fact we've been Most Improved in 6 of our last 8 contests. Definitely a trend to be continued.

We have learned many new things about how to produce sound, be physical, and make the music something more than just notes and words. As we continue to grow in musicality, we must ensure that we do everything with that same excellence.

Take our upcoming show. Some of those numbers are from before we learned our "new way." We must remember to apply our "new way" and not revert to the old (bad) habits we had back when we learned those numbers. Not easy, but I'll bet that we're up to it.

As we continue to do things in our "new way," it will slowly become simply the way we always do it. And we'll no longer have to think about it. That leaves us free to concentrate on making great music. It won't happen tomorrow, next week, or even next month. But it will happen, if we want it to.

Our upcoming show has lots to be excited about. Let that excitement come out when you're selling ads and tickets, and the people you are interacting with will be affected by that enthusiasm. Besides the money we make will help us travel to Philadelphia.

If anybody has ideas on how to improve things we do, do new things, or not do things we shouldn't be doing, speak up. Talk to a Section Leader or a Board Member. Having an idea as to how to accomplish those things, or even volunteering to head up a team to do them would be even better. There's room for everyone to have a stake in who we are, what we do, and what we will become, as a chapter. Let's not simply let the same old 8 or 10 guys who always do everything continue. After all, some day, they might get tired and stop doing it. Let's all be active participants, not merely along for the ride.

It's a great time to be a Big O!

HOUSE OF DELEGATES AND DISTRICT OPERATIONS TEAM MEETING REPORT

by George Breedon

The meeting was called to order at 2 pm Friday April, 09, 2010 by District President **Keith Hopkins** at the Omni Hotel "Miami" Room. In his welcome address Keith advised delegates to correspond to the BOD and the Operations Team via electronically.

Arne Helbig directed the group in "The Old Songs".

Dick Shaw gave the invocation.

While the District Secretary, **Lewis Law** was trying to take roll to determine if there was a quorum Keith called on the District Director of Events, **Nick Schwob** to inform the HOD of the events that led up to the decision to move the contest events to the Omni. **Mark Schlinkert** the District Executive VP composed a very detailed summary that was included in the program outlining the financial burden and the history of past conventions. **President Hopkins** made it clear that he wanted feedback regarding the convention but indicated that he wanted it POST convention and wanted the comments sent via email.

The District **International Representative Shannon Elswick** reported that there are presently 6,600 registrations for the International Convention in Philadelphia which surpasses the total number for last year's event in Anaheim already. He reported that the schedule for some events has changed for the International event in order to give the events a "better flow" and to allow for more tag singing. He gave as an example the Collegiate contest was moved ahead to an earlier time in the week. He reminded the HOD that the Society representatives do not manage day to day operations but rather the responsibility of the Society BOD is to set policy. As an example the Society is considering changing the contest cycle for Chorus participation to two years. In other words if a chorus competed this year (2010) then you are not qualified to compete again until 2012. This change is being considered at this point, ONLY. However the feeling is that by making this change it will boost convention attendance and will more than double the number of chorus' that presently have the opportu-

nity to compete on an International level. Representative Elswick also reported on the "All Ages" task force on membership and it's utilization of electronic media tools such as all the "social" links, Twitter and Barbershop news sites. He advised the delegates that there is a new "Associates" membership for our spouses, daughters and female friends in harmony that has most of the perks for ONE HALF the dues of the Society members. He reported that the movie "American Harmony" will now be more readily available for theatre sites and that information can be gathered for showing locations at www.AmericanHarmonythemovie.com. He reminded those delegates responsible for filing show ASCAP requirements that the minimum is now \$219 per event. He also reminded the body that the May 15th deadline for IRS filing (form "990 GRSW") is fast approaching and that in addition each chapter is responsible for filing their own Florida State Corporation annual filings and that this is an appropriate time for each chapter to do a financial review.

Ron Hesketh the Editor of the Sunburst was called on to make the presentation of the "Bulletin Editor of the Year" award. While making the presentation he suggested that this was getting to be an annual "routine" considering our own **JOHN ALEXANDER was awarded the top award for the second consecutive year.** (Well done John and well deserved...I get three other monthly bulletins and as much as I enjoy reading other chapters news ours is truly THE BEST!)

President Hopkins called on District BOD (and 2010 BOTY) **Bart Van de Mark** to present the "Chapter Quality Awards". There are three levels of these awards; Bronze, Silver and Gold. Each award level represents the amount per member that each chapter contributes to our Society charity, the Harmony Foundation. There were twelve awards given. The Tampa chapter which led the district once again in contributions was a Gold Award recipient. (The Big Orange did not receive an award for contributions to our charity!)

John Pennington the Director of CLST (Formerly referred to as the "Chapter Coach" program, in order to not be confused with musical coaching the chapter *administration counseling* program changed the name) identified the new chapter Service Representatives.

Director Van de Mark read the Sunshine District **MEMORIAL** list of those who have joined our

(Continued on page 4)

HOUSE OF DELEGATES MEETING

(continued)

(Continued from page 3)

Heavenly Father's chorus. **Richard "Dick" Nickel's** name was called. Your representative suggested to the President that this list be made public in one of the convention programs annually.

Secretary **Lewis Law** confirmed the roll and the quorum. Members were advised to view the previous HOD/BOD and DOT meeting minutes provided on the District website.

Dick Shaw was asked to report on the Society financial developments. He informed the delegates of the Harmony Foundations "**Ambassador of Song**" program where a member can make a \$20 per month donation to the Harmony Foundation and receive Two FREE District Convention registrations. He also gave each delegate a "Use of Funds Report" from the Foundation. Dick also reminded chapters to inform the Chapter Secretary's to register their shows with the Society Insurance program. Failure to register voids the insurance coverage and could put each Chapter at serious financial liability risk.

President Hopkins called on **Mark Schlinkert** to direct the members in "Keep the Whole World Singing" and the meeting was adjourned.



The universe without music
would be madness.

-from a fortune cookie

NOTE FROM WISCONSIN

by Rick Chapman

Men of the BIG O:

Thank you for allowing me to sing with you at the district contest. It was a thrilling experience for me. I feel very lucky to be singing with such a great chorus.

Your friendliness and hospitality mean a lot to me. Your dedication and discipline are an inspiration to strive for higher goals. I am looking forward to singing with you as soon as I sell my house in Wisconsin or November-whichever comes first.

I'll be rooting for you in Philadelphia. Break a leg!



Bill,

My hat is off to the Big O. You guys have set the standard for the District for what a great Chorus should be. Clearly, you are the class of the District musically under your great Director Tony. Wow, What a score. And I predict that the best is yet to come. Your leadership in running a great convention speaks for itself. Please share my congratulations with all of your members. I am forever a Big O fan.

*Peace and Harmony,
Jim Stoup*



Get your "GLEE" on at the
Youth Harmony Workshop
sponsored by
The Barbershop Harmony
Society
and
Sweet Adelines International

October 25th

Register on line at www.SINGJAX.com

*Free tickets to the Big Orange Chorus Spring Show May 23
for Early Registrations*



HOW TO BE A GREAT LEAD

by Joe Connelly
from *The Starting Gate*

Some tips from world champion lead Joe Connelly, two-time quartet gold medalist (from the International Society Web site).

When the audience is leaving the auditorium after a show or contest, what will they be humming? The melody, of course (music judges excluded, for reasons we can't explain here). It is the lead singer's job to execute (no pun intended) each melody line with precision and flair. It is this "recognizable" line that is familiar to audiences and puts them at ease. Although this makes the lead part the easiest to learn, it also means that the lead singer is the most vulnerable. When you sing melody, you can run, but you can't hide. So, what does it take to be an awesome lead singer? Let's take a look at three of my personal favorites, and observe what I consider to be their most outstanding qualities. (Keep in mind that these all-time greats were blessed with phenomenal harmony-part singers who helped support and showcase their talents.)

- RICH KNAPP—1980 International Champion Boston Common. Rich embodies the very best of singing naturally and believably from the heart. Listeners fall in love with his no-nonsense delivery. We can all learn from Rich to trust our feelings and emotions when we perform each and every song.
- KEN HATTON—[Yes, OUR Kenny Hatton – Ed.] 1978 International Champion Bluegrass Student Union. Never before or since has there been a lead singer who commands the stage with more vocal energy and visual excitement than Kenny. His stage personality also evokes a positive rapport with any audience. We can all learn from Kenny to sing and perform every note with intensity and a commitment to be the best.
- BOB FRANKLIN—1961 International Champion Suntones. Bob is the consummate professional showman. He is always prepared and always disciplined in his performance. He is also extremely adept at singing harmony when called upon to do so. We can all learn from Bob to be aware of our vocal role in every tune we present to an audience, and to strive to perform

it flawlessly.

Top Ten Habits of Highly Effective Lead Singers:

- Learn basic barbershop chord structures to be aware of proper balance.
- Diligently study successful leads' strengths and adapt them to your own voice and personal style.
- Plan ahead for maximum mental focus in each rehearsal and performance.
- Be fully prepared in every aspect of your music.
- Be consistent—sing each song the same way every time.
- Practice singing the melody against a continual fixed tonal center—an electronic pitch pipe works great.
- Always rehearse as though in front of an audience.
- Develop a physical exercise plan that works for you.
- Drink a lot of water every day to keep your body and vocal cords hydrated.
- Find a great bass, baritone and tenor whom you trust musically, and who in return, have faith in you to lead them onward and upward.

Additional resources: Link for Lead Support Group - <http://groups.yahoo.com/groups/bbshoplead/join>

**IT'S YOUR
CHAPTER...
DO SOMETHING
WITH IT...**

Give a man a fish and he will eat for a day. Teach a man to fish and he will sit in a boat all day drinking beer.

Flashlight: A case for holding dead batteries.

The shin bone is a device for finding furniture in a dark room.

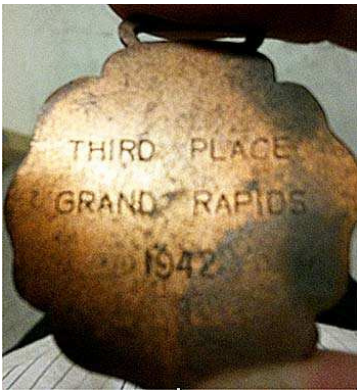
A fine is a tax for doing wrong. A tax is a fine for doing well.

When you go into court, you are putting yourself in the hands of 12 people who weren't smart enough to get out of jury duty.

WHO WOULD HAVE DOMINATED IF CHAMPS COULD RE-COMPETE?

by Lorin May
from barbershopHQ.com

A fun discussion developed this morning when some of us staff guys were taking a stroll around the block this morning. Webmaster Eddie Holt mentioned he's got a picture of the bronze medal won by the **Bartlesville Barflies** (our first champs in 1939, picture of the medal here) when they competed again in 1942, essentially in the same configuration as the **Phillip's 66 Barflies**. It was just the year before when the 1941 champ **Chord Busters** declared that they saw no reason to compete again now that they'd won, beginning a tradition that years later became a rule: Champs don't re-compete, and no more than two members of a champion quartet can compete together thereafter. (Thanks for the info, Grady!)



But what if the champs could and would compete in the years after they won? How many championships would the **Buffalo Bills** (1950) have won had they continued to compete? Based on their singing level through the 1950s, would they have continued to win all the way until the **Suntones** (1961), or would **The Confederates** (1955) have stolen a few? Would **Dealer's Choice** (1973) been a true novice champ if the quartets ahead of them had still been competing? How many championships would **Bluegrass Student Union** (1978) had under their belts? Would they have beat **Boston Common** (1974-1980) in 1980?

And can anyone imagine what contests would have looked like in the early 1990s with **Acoustix** (1990), **Keepsake** (1992) and **The Gas House Gang** (1993) gunning at each other year after year? Take the poll: Who would have won the most medals if champs could keep competing? (Lists are

based on MY biases — if you disagree, put it in the comments. I intentionally left out intact champions, but you can discuss them in the comments also.) I almost created a second poll, but you can answer the following in the comments area: "Which era would have been the most competitive?" (In other words, the era that would have been the toughest in which to repeat?)

Let the blood bath begin!

- Buffalo Bills (1950)
- Suntones (1961)
- Dealer's Choice (1973)
- Bluegrass Student Union (1978)
- Boston Common (1980)
- Acoustix (1990)
- Keepsake (1992)
- The Gas House Gang (1993)
- Platinum (2000)

Vote at:

<http://www.barbershophq.com/?p=1362#more-1362>

KNOWLEDGE SPEAKS WISDOM LISTENS

Light travels faster than sound. This is why some people appear bright until you hear them speak.

He who laughs last, thinks slowest.

Change is inevitable, except from a vending machine.

Those who live by the sword get shot by those who don't.

Nothing is foolproof to a sufficiently talented fool.

The 50-50-90 rule: Anytime you have a 50-50 chance of getting something right, there's a 90% probability you'll get it wrong.

If you lined up all the cars in the world end to end, someone would be stupid enough to try to pass them, five or six at a time, on a hill, in the fog.

The things that come to those who wait will be the things left by those who got there first.

THE CHECKERED STORY OF "HAPPY BIRTHDAY TO YOU"

by Doug Treff
from the Internet

The story of how the song "Happy Birthday To You" came to be, began as a sweet one that later soured. In the early 1890s, Mildred Hill, a teacher at the Louisville, Kentucky, Experimental Kindergarten, and her sister, Dr. Patty Hill, the principal of the same school, together wrote a song for the children entitled "Good Morning to All." The sisters published the song in a collection entitled *Song Stories of the Kindergarten* in 1893.

Thirty-one years later, after Dr. Patty Hill became the head of the Department of Kindergarten Education at Columbia University's Teacher College, a man named Robert H. Coleman published the song, without the sisters' permission. To add insult to injury, he added a second verse, the familiar "Happy Birthday To You." Mr. Coleman's addition of the second verse popularized the song, and eventually, the sisters' original first verse disappeared.

After Mildred died in 1916, Patty, together with a third sister named Jessica, took Mr. Coleman to court and proved that they owned the melody. Because the family legally owned the song, it was entitled to royalties from it, whenever it was sung for commercial purposes.

In 1935 the song was first copyrighted by Summy-Birchard Music. It was renewed in 1963. In 1988, a company called Birch Tree Group sold the rights of "Happy Birthday To You" to Warner Chappel Music for an estimated \$25 million. Since then, the song has brought in an average of \$2 million in licensing revenue. The copyright expires in this year.

How many barbershoppers does it take to change a light bulb?

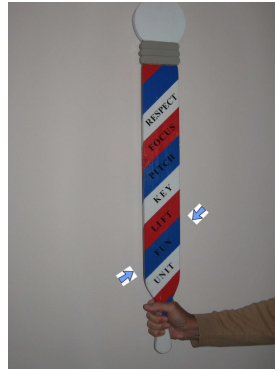
FIVE!

One to change the bulb and 4 to sing about how much they miss "that old light bulb of mine!"

BIG O CHAMP STICK

by Charlie Young

In this edition our word of the month from the Champ Stick is ... **FUN!** Why does anyone participate in a hobby?? For their own personal pleasure and FUN of course. Barbershopping is no different. There may be several and varying reasons for each of us to continue to return each week to rehearsal, to stand on the risers for hours, sometimes smelling our riser-mates ... uh suffering bodily functions, or other potential annoying habits. But its FUN, to sing together, harmonize, socialize, hear that ringing chord, or at least keep trying. Learning how to improve your own singing, in turn improving the chorus



sound, is also FUN! Being able to hold your own in a quartet ... now that's FUN too! Seeing old friends who you might not see without this scheduled weekly commitment, or making new friends, guys you would never meet otherwise, is also FUN. Being part of a sound that's bigger and better than your own ... now that's FUN. Seeing the excitement of others when all's going well and awards are following...now all that's FUN. What's in it for you? What's your reason for returning every week? Whatever it is, make sure you continue to have FUN!

Being prepared each week by knowing words and notes, is always more FUN than being stressed over not knowing them. Not worrying about letting your riser-mates down, is always more FUN, than stressing over that too. So whatever your reason, whatever your cause, be

sure you continue to enjoy yourself. Lets continue to have FUN, by singing well, displaying proper riser DISCIPLINE, RESPECTing whoever's up front, FOCUSing on what's at hand, maintaining the PITCH, holding the KEY, always LIFTing your sound, and having FUN!! What a hobby!



SEVEN DEADLY SINS

4 - BAD PLANNING

by Tom Metzger

from owningthestage.com

One thing is for sure, you can't have a great performance if you have no idea what you're going to do when you hit the stage. You need some kind of a plan! This is pretty obvious for musicians and actors, but even a seasoned public speaker with a reputation for "winging it" will have thought through what he's going to cover ahead of time. The exception that proves the rule here is improvisation, but then the whole point is to make it up as you go along. So to put it another way, unless you're planning to improvise, you need a plan.

Then the obvious question is, if I need a plan, how do I make a good one? Let's start by describing some "deadly sinful" planning strategies that you should avoid.

First, you'll want to avoid the deadly sin of copying someone else's great plan verbatim. It might have come from the original artist's authentic inner self, but when you do it's just copying, and everyone can tell because you look like a person trying to remember a plan, instead of a person living one. The result is a hollow performance - the shadow of a great plan.

Another great way to get a hollow plan is to have no story (see Deadly Sin #3). If you don't know what you're trying to convey, the planning process always tends toward chaos, and you'll wind up assembling a plan from random bits of cool technique. "Let's put a crescendo here and let's really chew on the word 'love' in bar 63 and let's use a nice smokey tone quality in the bridge." The whole house of cards collapses the first time someone pipes up and says, "why?" (I always encourage chorus singers to reject technical directions that seem to come out of nowhere, in the hope that it will encourage directors to let their singers participate in the creative process, rather than asking them to blindly replicate a sequence of artistic devices.)

Yet another sinful way to approach the plan is the make it too rigid. Every performance is different, and if you can't go with the situation because you're

determined to stick with the plan, you are no longer in communion with the audience. The feedback from the audience might be subtle or it might be like a bonk on the head, but they do hold up their end of the conversation, if you're willing to listen. A rigid plan also means your focus is to "get it right", which has all kinds of negative consequences. First, trying to be right takes your attention away from your story, giving you that glazed over, inside-my-own-head look. Second, if you believe that the pinnacle of performance is to be "right", you're really going to beat yourself up when something doesn't go according to the plan, even though the audience will neither notice nor care. Don't try to be right - be present instead!

So enough of that, how can you create a great plan?

The first critical element of the great plan is the great story. If you understand the piece or the scene, it might not give you a plan on a silver platter, but it will let you choose elements of plan based on whether they support the story or not. So no more arguments about technical details - make sure you all share the story, and then let the story decide.

Once you've got the great story, just like a painter you need a rich palette of techniques to create your masterpiece. The more choices you have, the more expressive you can make your plan. If you are new to the art form of your choice, get a good coach! They will be able to help you to bring your story to life through good planning.

However, I believe there's a lot to be said for the trial-and-error approach. Get crystal clear on the story, do a rough plan, and then try it! See what works. Try it in front of some people and see what works for them. Not only will you be able to make a better plan incrementally in this way, you may learn something new about your story, as storytellers often do during the telling.



QUARTET CORNER

by John Alexander

This past month, Shell Game had several gigs. A birthday party at the Texas Roadhouse, a reunion dinner for the USS Gilbert Islands at the Crown Plaza, and a dinner party for the Young At Heart group at Resurrection Catholic Church.

This month's Quotém (quartet of the month), Howdy Russell III, Marc Cammer, Howdy Russell Jr, and RJ Aenchbacher has been practicing all last month, and will perform at the May 3rd meeting.

What is YOUR quartet doing? Keep us informed. See it in print!

Want to start one? Let me know, I'll put you in this (or another) column with part(s) sung and quartet type (show, competing, entertaining, senior, etc.) desired. Try it. It's a lot of fun.



THAT "OTHER" CATEGORY

by Bill Vockell

Last time I looked, The Barbershop Harmony Society has a separate category of scoring for "Presentation" which values 1/3 of the points for non-singing elements of a

performance. If you believe our directors and coaches, our musical presentation should not be separate from the music. The quality of each results in a synergy (where the whole is greater than the parts) that is not possible without both.

Think of it without the music. In any conversation you have, the smart people tell us that effective communication is predicated on body language, enthusiasm, attitude, and belief in our product-BEFORE we even open our mouth. We, as entertaining communicators, are leaving a lot on the table if we ignore using these non-singing components of our presentations. I am not talking about the planned moves, the group choreography, etc., but the demeanor - the involvement - we bring to our music communication.

Well, how do we get there? Remember that we are singing a poem designed to put into words a thought, an emotion, a message, a feeling. Start by reading the poem (song). Define for yourself what the author is attempting to relate. How do you feel about the "message?" How would you physically express your thoughts? How can you not be affected by the emotions and history of "Taps", the memory of "Her lips were much too close to mine", the pride in "America, the Beautiful", the friendship of "Step up and say Hello" or the optimism of "We're On Our Way"?

For years, I thought that "Danny Boy" was a maudlin song that Irishmen bawled after too many brews. Never liked to sing it - until Chuck Griffith made us read the words. It tells of the lament of a father as his son goes off to war. Since that reading, I cannot sing that song without feeling his pain (read it for yourself).

The really good news is that we get to SING the poems and bring our musicality to enhance the whole thing!

And finally, we need to start by learning the notes, words, and techniques so well that the mechanics do not get in the way of the message we wish to experience for ourselves and convey to chorus mates and the audience. By the way, it cannot "Kick in" at performances. It starts during your learning process, your personal time with the music and your commitment at rehearsal, every rehearsal!

Until that happens we will not be the artists we aspire to become. When it does, We're On Our Way.

MEET THE MEMBER**Marc Cammer**

I was born in Canton NY in 1964. I started barbershopping at age 12, but didn't officially join until I got out of the Navy in 1987. I am married and have 3 step-children.

Places I've visited include Africa, Pakistan, Japan, Hong Kong, Philippines, Thailand, Guam, and probably a few others while serving in the US Navy. I've skied in Austria, Germany, Japan, and numerous places in the States.

I'm an air-conditioning technician. My musical background includes singing since I was 4 (both parents were music majors). When I'm not singing, I like to play golf (not much these days), remodel my kitchen, and keep up with my rental properties.

My nickname would be Tagman (like my license plate), because of my fondness for singing and teaching tags. One of my proudest moments was winning the District pin singing tenor with The Genuine Article back in 1995. I've sung in several other quartets over the years. Two seconds and a third at district with No Strings Attached. Going to International in '06 with the Metropolitans singing that wildly emotional Soldier Package.

Some of my wildest stunts include skydiving, bungee jumping, and a bunch of other stupid things in my younger days. I'm looking forward to many more years with the Big O and being with my extended barber-shop family.

BARBERSHOPPER OF THE MONTH**Bob Squires**

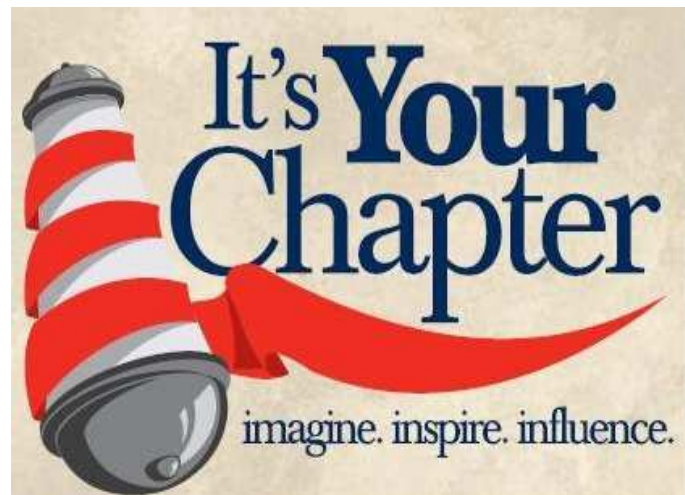
Congratulations and a big tip of the Big O hat to our latest Barbershopper of the Month, **Bob Squires**.

Bob served as **Bill Vockell's** apprentice for convention coordinator. And as Bill says, Bill just showed him the ropes and Bob did 90% of the work. This is a huge job in the best of times, and this time had all the massive changes of venue change and uncertainty.

Bob's exceptional skills at organization and thinking ahead proved the difference. He got us all to volunteer for the various tasks that needed to be done. He made sure that everybody was where they were supposed to be. He foresaw glitches and minimized their effects. He made everything run smoothly. Even the District people and judges all raved that it had never been done better.

Bob was unanimously chosen by the Board of Directors as the Big Orange Chorus Barbershopper of the Month.

Congratulations Bob!



Big Orange Chorus

PRESENTS

Excellence in Harmony 2010



The Humdingers



The Big Orange Chorus



Tiffany Coburn

Featuring **The Big Orange Chorus**, Special Musical Guests from Central Florida's Favorite Family Vacation Destination, **The Humdingers** and **Tiffany Coburn**, and 2010 Youth Chorus Champions **Vokal Kombat**.

Come Join Us for a Wonderful Afternoon of Harmony!

Tickets: \$25 each; \$18 for groups of 8 or more.

Florida Theatre, Sunday, May 23, 2010, 3:00 PM

Order tickets by calling (904) 287-1896 or online at <http://www.BigOrangeChorus.com>

BOARD MINUTE SUMMARY

by Don Messler

These are the minutes of the Big Orange Chorus Board of Directors Meeting held on Tuesday, April 13, 2010 at the Williams Family YMCA. President **Howdy Russell** called the meeting to order at 7:02pm.

Don Messler took roll

Present were: **Howdy Russell, Don Messler, Ron Lendvay, Bill Vockell, Larry Nussmeyer, Charlie Young, Mike Sobolewski, Dan Kulik, John Alexander, Bill Vockell, Dave Medvidofsky, Tim Walton**

Guest: **Howdy Russell III**

There were no changes to minutes, motion to approve minutes, seconded and passed.

OLD BUSINESS

The transfer of ownership of large trailer is still being worked on by **Mike Sobolewski**; he will contact **Barry Flynn** to speed the transfer.

All rooms for International Convention are booked. Mike has received the registration credentials for the members and will be in the member packets to be handed out eight days before convention. Mike has a few rooms and tickets for any new members for International Convention. Mike will have competitor t-shirts available soon to anyone who would like to purchase.

There will be no booking for the movie "American Harmony", according to the movie producers; a DVD maybe forthcoming. Thanks to **Dave Medvidofsky** for all his hard work, trying to make this happen and never giving up.

Charlie Young reported the Nonprofit Center of Northeast Florida will be having a "Travel Agent FAM Tour", there is a possibility the Big Orange Chorus will be singing a twenty minute "preview" at the event. The event will be held June 4, 2010 at the Hyatt. Howdy will discuss this with Tony.

Charlie also discussed a Fleet Landing gig; this would be a paid performance. After much discussion the board voted to do the performance with six

(6) yeas, four (4) nays and one abstention, with **Jerald Carter** and **Frank Nosalek** absent. The date is to be determined at a later date.

Bill Vockell reported we will be the primary host for the Fall Convention in Ocala, Florida information will be coming soon on our duties.

Bill Vockell received many words of appreciation for the chorus stepping up and doing what had to be done to make the Spring Convention a success. Thanks to **Bill Vockell**, and especially **Bob Squares** for the hard work this past week-end. It was an "All Hands" effort, thanks to all who helped.

Dave Medvidofsky reported now is the time for all members to focus on the Spring Show. Posters and tickets will be ready at Thursday's rehearsal for distribution to members. Radio spots have started and we all need to start selling tickets.

NEW BUSINESS

Dave Parker requests a list of chapter needs that may be obtained through grants. Discussed were sound systems, new risers, audio visual equipment, and uniforms. Howdy will contact **Frank Nosalek, Barry Flynn** about the sound equipment and uniforms. **Mike Sobolewski** will check on risers.

Camp Forte will be held on Friday and Saturday, April 23-24, 2010 at the Presbyterian Church in San Marco. Friday Camp Forte will be from 7:30pm to 9:30pm. Saturday Camp Forte will be from 9:00am until approximately 4:00pm.

The Youth in Harmony workshop will be on October 25, 2010. We do not have a venue at the present time; **Gabby Breedon** and **Danny Kulik** are helping **Dave Parker** in the process of arranging for a venue, lining up the clinicians, guest quartets and working to make this a great program for the youth of the community to learn about barbershop singing.

The Harmony Foundation will be headed by **George Breedon**; he would like to have more involvement from the Big Orange Chorus members. More information in the future to come from Gabby.

Howdy reported he was pleased with e-mail communications, especially for contest support as it was very successful in reaching and giving information to those members involved with the Spring

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BOARD MINUTE SUMMARY

(continued)

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Convention. We need to be careful what goes on our web site, it should be for information for all the members and be at the highest standard.

Build a champ pins have arrived and will be distributed by President, **Howdy Russell** when a member's contribution goes above and beyond the norm.

Howdy Russell and **Barry Flynn** have devised a plan to better track the payment of uniforms received by members. **Ron Lendvay** will receive the funds before the uniforms are given out to the member. This should solve all the issue of uniforms being bought by the chapter and not being reimbursed in the past.

DEPARTMENTAL REPORTS

Music Report-**Bill Vockell** reported new show pieces on the web site. The contest set is in the works...

Treasurers and Finance Report- **Ron Lendvay** reported we have money in the operation fund the bills are paid. The fifty-fifty account has seven hundred and eight-eight (\$788) dollars and the Scholarship fund has seventeen hundred thirty-three (\$1,733) dollars. Mike Sobolewski handed two checks totaling six thousand (\$6,000) dollars from Big O Bucks.

Marketing Report - **Larry Nussmeyer** reported that the radio advertising schedule has started and run to the spring Show. Larry passed out the press release for the radio spot; he also passed out a letter to Wayne Weaver of the Jacksonville Jaguar asking for sponsorship support for our Spring Show. Larry plans to contact Blue Cross Blue Shield, Winn Dixie, Steinmart, Vystar, Wachovia and CSX for sponsorships.

Chapter Development Report – Nothing to report due to **Jerald Carters** absence, though

Jim Landry
Rick Chapman
Nate Golden
Jerry Anton
Travis Crew

Were all added to the roster by email confirmation, successful completion of their auditions with Tony, and a completed application.

Secretary's Report - **Don Messler** reported we have ten (10) memberships renewal due before International convention.

Social Networking Report-**Frank Nosalek** reported the web site is being updated; the shopping cart is ready to go. He has no concerns as everything is running smoothly. Howdy asked if we can get more consistent updates on Twitter, Facebook and YouTube.

Bulletin Report – Congratulations to **John Alexander** for receiving the "Sunshine District Bulletin Editor Award".

Bob Squires was selected as Barbershopper of the month for all his hard work on the Spring Convention.

The meeting was adjourned by **Howdy Russell** at 9:18 pm.



REHEARSAL SCHEDULE

Mon*	03 May	San Jose Church of Christ
Mon*	10 May	San Jose Church of Christ
Tue	11 May	Board Meeting at YMCA
Mon*	17 May	San Jose Church of Christ
Sun*	23 May	Florida Theater
Thu	27 May	San Jose Church of Christ
Thu	03 Jun	San Jose Church of Christ
Tue	13 Jun	Board Meeting at YMCA
Thu	10 Jun	San Jose Church of Christ
Mon*	14 Jun	San Jose Church of Christ
Thu	17 Jun	San Jose Church of Christ
Mon*	21 Jun	San Jose Church of Christ
Thu	24 Jun	San Jose Church of Christ
Mon*	28 Jun	San Jose Church of Christ
Wed*	30 Jun	Philadelphia
Thu	01 Jul	Philadelphia
Fri*	02 Jul	Philadelphia
Sat*	03 Jul	Philadelphia
Thu	08 Jul	San Jose Church of Christ
Tue	13 Jul	Board Meeting at YMCA
Thu	15 Jul	San Jose Church of Christ
Thu	22 Jul	San Jose Church of Christ
Thu	29 Jul	San Jose Church of Christ

PERFORMANCE SCHEDULE

Sun	23 May	Annual Show
Fri	02 Jul	International Chorus Contest
Sat	11 Sep	Lake City

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Sat.	01 May	Sharks v Tulsa Talons
Mon	03 May	WWE Raw
Thu	05 May	Tim McGraw
Fri	14 May	Sharks v Dallas Desperados
Thu	20 May	Jeff Dunham
Sat	22 May	Sharks v Cleveland Gladiators
Sun	13 Jun	Brooks & Dunn
Sat	26 Jun	Sharks v Arizona Rattlers
Sun	11 Jul	Michael Buble
Sat	17 Jul	Sharks v Tampa Bay Storm
Fri	30 Jul	Sharks v Spokane Shock

BIRTHDAYS

Robert Lau	05/02
James Landry	05/04
Mike Sobolewski	05/13
Frank Nosalek	05/28

RECENT GUESTS

by Jerald Carter

Joe Beck	Don Hardy
Jim Landry	Joseph Register
Joe Russ	Dan Smith
Bob Stump	

WELCOME

NEWEST MEMBERS

by Jerald Carter

Jerry Anton	March
Rick Chapman	March
Travis Crew	March
Nate Golden	March
Dave O'Dwyer	February
Paul Smith	February
Philip Warmanan	February
R J Aenchbacher	January
Kyle Blewett	January
Larry DeLorenzo	November
Jerry Tobin	November
Jamie Breedon	September
Mike McGee	September
Jonathan Meadows	September
Tristan St John	September

DISTRICT SCHEDULE

from *The Sunburst*

28 Jun - 04 Jul International Philadelphia

DIRECTING TEAM



Tony DeRosa
Front Line
Director



Chuck Griffith
Director
Emeritus



Chuck Roegiers
Associate
Director

OTHER CHAPTER LEADERS



Bill Vockell
Performance
Coordinator



Dan Kulik
Chorus
Co-Manager



Barry Flynn
Chorus Co-Manager
Logistics



Dave Medvidofsky
Show
Chairman



Dave Parker
Youth In Harmony
Grants Team



George Breedon
Membership Team
Youth In Harmony



Mike Sobolewski
Big O Bucks
Coordinator



Rick Morin
Big O Bucks
Treasurer



John Alexander
Bulletin
Editor

EDITOR'S NOTE

Article and column submissions are solicited. Help make this a better bulletin. Send me stuff! The deadline for the June edition is 26 May. Items without a byline are from the Editor.

The Orange Spiel
John Alexander, Editor
2429 Southern Links Dr
Orange Park FL 32003

Back issues are available online at:
www.bigorangechorus.com/newsarchive.htm
More specific performance information is in my weekly sheet, *Orange Zest*.

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or significant other.*

2010 BOARD OF DIRECTORS



Howdy Russell
Chapter
President



Bill Vockell
VP Music &
Performance



Larry Nussmeyer
VP Marketing
& Public Relations



Jerald Carter
VP Chapter
Development



Ron Lendvay
Chapter
Treasurer



Don Messler
Chapter
Secretary



Tim Walton
Past
President



John
Alexander
At Large



Dan
Kulik
At Large



Dave
Medvidofsky
At Large



Frank
Nosalek
At Large



Mike
Sobolewski
At Large



Charlie
Young
At Large

MUSIC TEAM



Bill Vockell
VP Music &
Performance



Rob VandeVere
Lead
Sec Ldr



Barry Flynn
Lead
Asst Sec Ldr



Bob Squires
Bass
Sec Ldr



John Alexander
Bass
Asst Sec Ldr



Chuck Roegiers
Bari
Sec Ldr



Bob Breedon
Bari
Asst Sec Ldr



Mark Roblez
Tenor
Sec Ldr



Mike Sobolewski
Presentation
Coordinator



Dan Proctor
Learning Materials
Coordinator

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

Society for the Preservation and Encouragement
Of Barber Shop Quartet Singing in America
An incorporated non-profit fraternal
And educational Singing Society



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