



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 33 Issue 2

February 2013

We meet at 7:30 most Thursdays at Shepherd of the Woods, 7860 Southside Blvd, Jacksonville, FL
Guests always welcome Call 355-SING No Experience Necessary

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BEST EVER

by Dave Parker

The BHS Mid-Winter Convention at the Rosen Shingle Creek Resort in Orlando was claimed to be the "best ever" according to many regular attendees. We are not regular attendees, but I can report that both Marilyn and I enjoyed a truly memorable experience, beginning with the spectacular "Thursday Night Show" followed by daily highlights through the Saturday night "Show of Champions".

Our own 2012 Bronze medalist *Main Street* was in superior entertainment mode on Thursday night, along with appealing presentations by the female *New Harvest Singers* championship chorus from The Netherlands, the gold medal seniors quartets from 2011 (*Over Easy*) and 2012 (*Rusty Pipes*) as well as 2012 fourth-place Bronze Medallist *Masterpiece*. The final presentation, featuring the astounding male and female professional voices of *The Liberty Voices* (directed by **Tony DeRosa**), kept the audience on the edge of their chairs to the last note.

Friday was consumed with almost 500 youth singers in 19 choruses ranging from 13 to 52 singers and originating from all parts of the United States and Canada. It was far and away the largest turnout in the six-year history of BHS youth chorus competitions. *University Blue* from Florida State College at Jacksonville, under the direction of former Big O, **Tim Workman**, with 23 singers (68.4 percent) was second to the *Mountain West Voices* (Brigham Young University), in the university division. The winning choruses were *The Ontario Youth A Cappella Chorus* (Plateau A, average age under 19 – 10 choruses); *The Recruits* from Central States District (Plateau AA, average age 19-22 – 6 choruses), also voted (by the audience using cell phones) the most popular, entitling them to open the Saturday night "Show of Champions"; and Sunshine District's *HD Chorus* under the direction of Alex Rubin (Plateau AAA, average age 22-24 – 3 choruses). The highest numeric

(Continued on page 3)

WANTED!!

MEN WHO LIKE TO SING!



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

EDITORIAL

by John Alexander

It's going to be a busy month coming up. The gig at Maggiano's, Singing Valentines, a whole bunch of Big O Bucks events, and resurrection of the Orlando Satellite rehearsals in preparation for the Spring Contest.

We've seen a few old members return and several guests who will be becoming new members. Now is the time to bring even more guests as we begin our ramp up for competition. Don't be stingy, share our joy of singing with others. More is more. ;)

We're still looking for more local gigs. If you have any thoughts along this area, let a board member know.

Remember, always lift. Don't save your best efforts for performances, give your best at rehearsals and while practicing at home, too. That's the only way to ingrain yourself with new default habits, so that it's always your best without having to think about it. Reverting to old ways is a step backwards.

Board meetings are not secret, any member can attend and even voice their comments during the "good of the chapter" portion.

It's a great time to be a Big O - spread the love.

April 26-28, 2013

2013
Spring
Convention



Sunshine District Barbershop
Harmony Society

We're going back to Orlando!
ORLANDO AIRPORT MARRIOTT

(Continued from page 1)

score was awarded to *The Recruits* with 85.2 percent from 42 singers. *HD Chorus* was awarded 82.3 percent from 45 singers.

"Champs Deliver" on Friday evening was a very special performance conceived by Jim Henry, director of the championship *Ambassadors of Harmony*, bass of 2009 gold medalist quartet *Crossroads* and 1993 gold medalist *Gas House Gang*, and, of course, uncle of Big O tenor **Ryan Henry**. It was billed as an hour of harmony by three championship quartets – the above two BHS champions complemented by the Sweet Adelines' 2004 Queens of Harmony, *The Buzz*. It turned out to be closer to two hours of unparalleled entertainment, climaxed by Jim Henry slipping into some of his old "Gas House" routines that made that quartet one of the most beloved singing groups in barbershop history – truly a night to remember.

Saturday was filled with a close competition among 28 seniors quartets (including entries from Australia as well as Britain), won by *Border Patrol*, from the Ontario District, resplendent in bright red three-piece suits emphasizing their Canadian heritage. Sunshine's *Old Guys Rule* placed 24th.

The above entertainment was difficult to follow for the presenters on the Saturday night Show of Champions, despite the popularity of MC Keith Hopkins, this year supported by the funny antics of Joe Cerutti, Master Director of the *Alexandria Harmonizers*. The program was launched by the popular young *Recruits*, who were applauded back on stage to sing a second number, prior to the repeat performance of new Seniors Champs *Border Patrol*. The crazy antics of former gold medalist Clay Hine, in harmony with the other three great voices in *A Mighty Wind* (2012 bronze medalist), set the tone for the night, followed by the energetic 2012 Collegiate Quartet Champions *Lemon Squeezy* from Sweden. The second part of the show featured 2012 Silver Medalist *Musical Island Boys* from New Zealand and 2012 Gold Medalist *Ringmasters* from Sweden, both popular performers for the barbershopper audience (this year bolstered by the 500 youth singers). The finale featured all of the quartet performers in the "Medalist Chorus", proving that the best of our singers can learn new songs with brief practice.

My personal memories of this fabulous barbershopper feast (for the low all-events price of \$110) were highlighted by the opportunity to sing old songs with

a couple of youth contestants, and three former medal winners, as well as three old guys from Punta Gorda while waiting in line at a restaurant. What a fantastic weekend. My only regret is that we only met a handful of Big O members. You missed a great adventure.



VALENTINE MEMORIES

by Joe Cosgrove

Quite a few years ago . . . as a Lead in an active chapter quartet . . . I always looked forward to our Singing Valentines program. It was a day that I took off from work, with the other three guys, and we took the whole day to deliver dozens of songs, roses and boxes of candy to unsuspecting recipients; both male and female.

One year we took the assignment to cover what we referred to as the East Bay . . . that's the east side of Narragansett Bay, and encompasses the towns of Bristol, Warren, Barrington, Portsmouth, Jamestown, Newport, Tiverton and Little Compton, Rhode Island. This time, we were also asked to pick up an order in the neighboring town of Fall River, MA just a couple of miles over the state line to the east, since we were close enough to include it in our schedule.

Well, we found the home, introduced ourselves and were invited in to make our presentation. As we sang our first number, I glanced over the shoulder of our tenor and noticed a peculiar, framed print of the Rice Krispies Kids, Snap, Crackle and Pop. When we finished the love songs, we mentioned to the family that we had a song in our regular repertoire . . . the Rice Krispies jingle . . . the one sung as a round . . . and ending with, "Snap, Crackle Pop, Rice Krispies . . . Kellogs best to you !"

Well, they completely enjoyed it and then revealed the origin of the print on the wall. We were in the home of the artist that created the three little cartoon characters that represented the cereal for all these many years ! What a co-inky-dink !

The whole Singing Valentines thing is a very special part of my barbershopping memories.

ONE OF OUR OWN

by Bill Vockell

Last week Shannon Elswick was installed as the top dog in the Barbershop Harmony Society, a truly prestigious position when you consider all the members eligible for that honor. Shannon started his barbershop-ping with the Big Orange Chorus in the 1980's!



At his installation at the International Midwinter Convention in Orlando, Shannon recalled his first encounter with the chorus was at his voice placement with the director, Chuck Griffith. Chuck, in his wisdom, assigned Shannon to the baritone section. Later, when Shannon's talents became better known, he became part of the music team and given the task of voice placement for the new members.

Chuck's explanation of the job went something like this: "If the new guy sings high, make him a tenor. The low singers are basses; if they cannot sing harmony, make them a lead. If they don't fit into any of the other categories, make them a baritone and maybe *they'll get discouraged and quit.*"

After a moment of hesitation, Shannon reminded Chuck that he had originally made Shannon a bari.

To which Chuck replied "Well, sometimes it doesn't work."

Despite this slow start, Shannon stayed with the hobby. My first encounter with him was as a "presentation" coach at the meetings where he tried to convince us all that singing was more than words and notes. His "front row" demeanor and expression was an example to us all ; it remains that way today for me. He is the only guy I know that could direct a chorus with his eyebrows!

In time, Shannon moved on to other places but he always found a barbershop outlet. And he ended up back in Florida where he where he rode thought he ranks of administration in the Sunshine District to become President. Along the way, the Barbershop Harmony Society recognized his dedication, enthu-

siasm, and administrative skills and were enlightened enough to select him as our leader.

Congratulations, Shannon! We think that the hobby is in good hands under your guidance-even if you did start out as a baritone in the Big Orange.

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

FLORIDA'S FIRST CO-ED HARMONY EXPLOSION

by Dave Parker

On June 13-16th, 2013, the Sunshine District will launch its first co-ed Harmony Explosion at the Melbourne Technical Institute—a fully chaperoned a cappella singing adventure for Florida high school students. The best news is that the fee is only \$35 for registrants prior to April 15th.

Over the past 12 years, The Big Orange Chorus, has sponsored many male youths and their choral directors at Harmony Explosion with costs ranging up to \$150. This year, for the first time, District sponsors have made it possible to expand the program to include both male and female singers for the nominal cost of \$35 each. As usual, the Saturday night show will feature all participants singing the four-part harmony songs learned at this event.

We are notifying all local high school choral directors about this event during February. Big O members are urged to make their own contacts with high school singers and educators, and even offer to sponsor young singers at the 2013 Harmony Explosion.

For further information, and registration forms, contact Dave Parker at 607-8760 or david@parkerassociates.com.



Get your "GLEE" on at Harmony Explosion Camp

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The Barbershop Harmony Society
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*Held on the Florida Institute of Technology Campus
June 13—June 15, 2013*

*\$35.00 early bird registration fee (before April 15th)
Room, meals, music and top quality instruction included*



ANNUAL AWARD AND INSTALLATION BANQUET

by Dave Medvidofsky

On Sunday, January 13 a dedicated group of members gave up a day of NFL playoffs to attend our Annual Award and Installation Banquet. In addition to Big Bucks recognition, the following chorus awards were presented:

Most Improved: Joseph De Rosa and Ryan Howard
Director's Award: Rob Banks
President's Award: Chuck Roegiers
Barbershopper of the Year: Howdy Russell II

In addition, the following officer slate was installed:

President: Dave Medvidofsky
Immediate Past President: Howdy Russell II
Executive Vice President: Bill Vockell
Music VP: Rob Banks
Membership VP: Phil Warmannen
Secretary: Daniel Proctor
Treasurer: Tim Walton
At Large/Social Media: Robert Reeves
At Large/Web: Frank Nosazek
At Large/Newsletter: John Alexander
At Large/Big O Bucks: Mike Sobolewski
At Large: Dan Smith

I had the honor of presenting Howdy Russell II the distinguished Barbershopper of the Year award. Howdy was selected by the members for the many visible contributions he has made to the chorus's success, including 3 international trips. What many don't see is the behind the scenes work that Howdy has done to make our chorus a success. I am honored and humbled to follow Howdy as President.

As some of you may know, I have taken on a significant industry volunteer role that has required a lot of travel; I have not always been able to make a consistent presence at rehearsal recently. When asked to consider being your next President, I shared with Howdy and Tony my concerns that my absences, although temporary in nature, do not set a good example. I am also uncomfortable not being able to fulfill the "face of the chorus" function that the President's role requires. To help address these concerns, Bill Vockell has agreed to step up and split duties with me until such time as my trade association volunteer role ends in 2013. We are lucky to have dedicated and talented volunteers like Bill

that can step in.

During the installation dinner it is traditional for the President to announce their "vision" for the coming year. Honestly, I could not add anything to the work that is already in motion beyond the concept of "more." Let's keep doing "more" - more group and individual performance improvement, more community performances, more financial stability for our treasury, more guys on the risers, and more people in the seats to see our first-rate shows.

I look forward to serving you all in the coming year.

MORE VALENTINE MEMORIES

by Joe Cosgrove

Not all Singing Valentine experiences are completely positive, but you can be sure that they're memorable!

This story came from the last surviving charter member of the Providence, R.I. chapter in the last year that he was physically able to participate. Tommy Potenza was a Bass and a personal friend or all the members of the Four Statesmen, (1967 Gold Medalists), and he sang in a chapter quartet for many years with Frank Lanza, Tenor of the Four Statesmen.



Tommy was singing with a foursome in Newport, R.I. and they had a delivery to make at the RED PARROT restaurant on famous Thames Street. As they

identified their "quarry", (with the help of the matre 'd), Tommy approached, and asked the young lady if she was Ms. _____, to which she replied, "Yes". They proceeded to sing their first song, then gave her the rose and candy. But before they did the second song, Tommy was about to give her the greeting card from the sender, when he turned to the young man and asked, "Are you Mr. _____?" The guy made a grimace on his face and responded with a stern, "NO!"

The second song was never performed, and the quartet beat a hasty retreat out of the restaurant.

VOCAL EDUCATION SERIES

PART 14 - A METHODIC

APPROACH TO ARTISTIC

SINGING

by René Torres

from mastersofharmony.org

Up to now this series has dealt with the “left-brain” side of singing—the warm-up, breath control, vocal techniques, and more. But there is another aspect of singing, the “right-brain” side that deals with the artistry of a performance. Let’s look at the methodology required to deliver an artistic performance and, above all, make it a truly communicative experience.

Achieving true connection with an audience is the result of experience gained from four stages of personal growth as a singer and performer. These stages are described below.

Stage 1: Developing basic knowledge and understanding

In any group of amateur singers, there are always a number of novices - singers without training and experience. Not only are they not experienced; they probably are *unaware* that they are not very knowledgeable. At this stage the best improvement approach is to instill a basic awareness of the advantages of music education for the singer. The premise here is to develop an understanding of singing methods and principles, and work on vocal techniques at a very basic level. Singers at this stage should be made to understand that there is a need to be open to learning proper vocal techniques and developing a sense of singing acuity.

Stage 2: Unlearning bad habits, learning new skills

The singer then advances and begins to realize he may not be experienced, but now at least he is *aware* that he isn’t. At this point, additional music education is introduced with focus on skills acquisition (posture, tuning, breathing, tone production, etc.).

Instilling, developing and perfecting the mechanical aspects of vocal production take the longest amount of time for a singer because it usually in-

volves the unlearning of bad habits and learning of new ones. Learning new skills can be difficult, especially when old habits are firmly ingrained in the subconscious.

Stage 3: Shifting to the right

Persistence in developing these skills will result in a more competent singer, one who is now *aware* of his competency. Refinements of singing techniques learned make for increased mastery and an ever-improving singer. This stage is very dependent on the degree of personal commitment. Many singers are content with having a working knowledge of singing, and may feel there is no need to develop further. However, there is a “whole ‘nuther world out there.” At this point, primary emphasis should be shifted to the comprehensive development of the artistic elements of the performance. The shift to “right-brain” singing needs to begin.

Stage 4: Mastering the expressive side of singing

At this stage the subconscious side of singing comes into play. There is a sense of *transparency* as to how and when the learned techniques are used. The purely technical aspects of singing are no longer an issue, but rather the emphasis is on consistency, musicality, self-expression, and communication with the audience. In other words, the right side of the brain now takes over from the left side. Muscle memory has been developed regarding the singing techniques to where they are not consciously invoked. They are now part of a bag of tools to be called forth as necessary to express the art and communicate the song to the listener.

If you look at these four stages as a process, it seems that the artistry does not come into play until the last stage. But there are really some artistic elements embedded at each stage. Let’s see how a performance can be improved artistically regardless at what “stage” you feel you are performing.

Even if you are at the most elementary stage of the performance process, you can still give a heartfelt performance. Sing like you mean it. Better yet, mean it when you sing. Study the lyrics. Feel the emotion of the words. Ask yourself what the intent of the lyricist was when he penned the words. Can you relate to that emotion? Can you then take that emotion and associate it with something in your own life? Then can you convey that feeling to your audience as you sing the piece?

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**A METHODIC APPROACH TO
ARTISTIC SINGING**
(continued)

(Continued from page 7)

As you progress along the first of the stages, strive to improve the quality of the heartfelt singing. Let your posture, gestures, and animated facial expressions become tools for the furtherance of the artistic elements of your performance. As you progress further along the path, additional refinements can include nuances such as incorporating the breaths as part of the conveyance of emotions. Others naturally follow, such as more subtle expressions with the face and body and changes of vocal color to convey moods.

As you strive to reach the “unconsciously competent” final stage, you essentially work to forget about your singing techniques and artistic elements. This is the stage where you just simply LIVE the experience on stage without having to worry about technique because it has become second nature. You are relaxed, comfortable with the words and the music, and concentrating only in feeling the song and the moment. It may even be that time slows down for you and you may feel outside of yourself, as if watching the performance through the eyes of another. This is the ultimate experience! If you craft your experience in this manner, you will find that the audience connects with you like you never imagined. Communication is complete, and the performance is truly a sharing—a contagious empathy with your emotion.

So, don't concentrate your skill building on just the mechanistic aspects of vocal performance. Save a little learning room to improve the performance by striving to always sing “from the heart.” If you incorporate this “emotional” right-brain function with your other “mechanistic” left-brain ones, you will become a more complete singer—more capable of communicating with the audience on a higher level—no matter at what stage you feel yourself to be.

What's that idea brewing in your head?

Would it be of benefit to the Big O?

Attend the board meeting and let it out!

**THE POINT OF PRACTICING
IS TO...?**

by Dr. Noa Kageyama
from bulletproofmusician.com

How would you complete the following sentence?
The point of practicing is to...

...to get better? ...to play better in tune? ...to improve the quality of your sound? ...to find a more compelling and effective way of shaping a phrase?

I stumbled across an interesting YouTube video a while ago (which for the life of me I can no longer find, lost amidst a digital haystack of sneezing pandas, nyan cats, and gnam style).

Anyhow, it was a clip of a respected guitarist talking about practicing, in which he suggested that the whole point of practicing is to make things easier. Intriguing, no?

But what might this actually entail?

Easier, as in automatic

On one hand, we are pretty good at asking ourselves questions that help guide our playing towards the ideal we have in our head. Questions like: Was that in tune? Was the sound too crunchy? Did we have a clear attack? Was our vibrato too wobbly?

All good and necessary questions. And through deliberate practice, super slow practice, and repetition, we are able to execute even the trickiest passages more or less on autopilot.

Easier, as in requiring less physical effort

But once we get the passage sounding like we want, might we too quick to call it a day and leave well enough alone? Just because we can nail a passage five or ten times in a row doesn't mean we wouldn't benefit from asking ourselves a higher-level question. As in, how can I make nailing this passage *physically* easier and more effortless?

Do I have to lift my fingers off the string that high? Do I have to press down as hard? Do I have to scrunch up my shoulders to my ears? Do I have to press into

(Continued on page 9)

THE POINT OF PRACTICING IS TO?

(continued)

(Continued from page 8)

my instrument quite so much? Do I have to blow as hard? Where am I more tense than necessary?

The problem with precision

Indeed, when we encounter something difficult that requires a high level of precision and fine motor control, our tendency is to tighten up and attempt to exert more control over the physical movements required for successful execution.

Unfortunately, doing so makes our movements more rigid and interrupts their coordination and automaticity, negatively affecting not just our technical accuracy and consistency, but the quality of our sound.

I still remember how tense I would get in the opening of Mozart's [5th violin concerto](#), for instance. Technically speaking, it isn't that difficult, but because it's Mozart, and because I wanted it to have the most perfect, clean, pure, yet expressive sound, I'd struggle mightily even to get the first note to speak just right.

My shoulders would scrunch up, my arms would get tight, and there'd be an "oh crap – is it going to work? Is it?! IS IT?!" moment of hesitation right before the bow hit the string. It was as if I had been given a chance to diffuse a bomb and save the day – if I could thread the smallest needle in the world on the first try.

The result was playing that sounded tight and strained. It may be difficult to play Mozart well, but I don't think it's supposed to *sound* like such a monumental struggle.

Oh, and the kicker? We get even *more* tight and prone to micromanaging every little detail when we walk on stage and the pressure is on.

The relaxation advantage

Paradoxically, whether it's hitting a sizzling serve in tennis by keeping our grip loose, running a fast 100 meters by accelerating and staying loose through the last 50 meters, or punching someone really hard, maximal results are generally achieved when one is able to maintain the proper technique with muscles *loose*, not tight.

I'm not a biomechanist, but presumably this allows us to utilize a greater range of motion and keeps the opposing muscle groups from working against each other, enabling greater velocity, more fluid movement, reduced likelihood of injury, and better energy conservation.

So how do we make things easier?

Take action

Take a difficult passage that you can nail pretty consistently.

Play it through and rate your expenditure of effort from 1-10 with 10 being effortless, and 1 being exhausting effort.

Try it again, seeing if you can dial up the effortless-ness and ease.

Don't worry – it's not going to sound perfect at first. There will be glitches. But for now, the primary objective is to maximize ease. Keep at it a few times. Feel a difference? *Hear* a difference?

Once you get it up to 9+, start tweaking and polishing up the technical elements, while being sure to maintain as much of the ease and effortless-ness as possible throughout the process.

For many, there's a flying-by-the-seat-of-your-pants feeling, a thrill, when you nail something really difficult and it feels *easy*. It may even take you by surprise and catch you off guard when you realize how much easier this passage can be when you trust your body to do what you hear.

Trouble?

But then again, you might find it difficult to trust yourself on a consistent basis. Playing with less tension and "letting go" can be scary, and goes against our natural inclinations at first. You may not feel like you are "in control," even if letting go produces better and more consistent results.

If so, you may need to work on trusting yourself... which is actually kind of fun, and will be the subject of a future post.

The one-sentence summary

"It's not the daily increase but daily decrease. Hack away at the unessential." ~Bruce Lee

ASK YOURSELF THIS ...

by Andrew Mancini
from *Barbershop Clippin's*

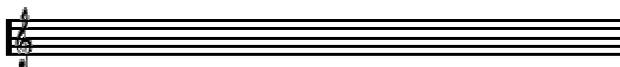
What kind of a chapter would
my chapter be,
If all the members were just like me.
You can thoughtfully ask
yourself that question,
If not, perhaps it's a swell suggestion.
You can sit by the fireside,
smoking your pipe,
Find fault with the officers,
censure and gripe.
Or you can be one who
is always on call,
Both ready and willing
to carry the ball.
To your fellow members you
soon will be known,
As a true loyal worker,
or else as a drone.
You can join in the help
or you can refuse
To take any part beyond
paying your dues.
You can stand on the sidelines,
or jump in and play,
Attend every meeting or
just stay away.
You can visit his home
when a member is ill,
Or leave all the calling to Joe or Bill
Whatever your talents,
some job you can do,
So say to yourself as the past
you review,
What kind of a chapter would
my chapter be,
If all the members were just like me?

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

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

O = One Voice. If you have been around organized singing groups or perhaps even studied training you have probably heard these terms: chest voice, middle voice, head voice and belt voice. Some singers have even had the misfortune of studying under these kinds of principles...unfortunately that usually means they can't sing very many songs and still sound like one person. When they go up for that higher note in the phrase they end up switching to some hooty, covered, "head voice" sound. We won't go into the foundation of these terms here, but know that your goal as a singer is to manage the balance of resonance in all cavities so you can sing from low to high with a consistent tone.

**FREE SINGING TIPS**

by Nicole LeGault
from a2z-singing-tips.com

O is for Observation. Decide which vocalists you most admire, and then observe their technique. Visually, you will see how they use their physicality, and how they present themselves on stage. Audibly, you will hear what perhaps they are doing differently, and how you can improve your own technique.

June 30 - July 7, 2013

Toronto
2013
75th Anniversary

Barbershop Harmony Society
International Convention

Click, or call for more information
800-595-4849

HARD-HITTING, UNCONVENTIONAL DIET ADVICE FOR SINGERS

from <http://www.thesmartsinger.com>

I know what you're thinking. You're thinking this is going to be another one of those predictable, vanilla articles about foods you should and shouldn't eat before singing. *Booring!*

The conventional advice that we singers often hear about diet goes something like this:

DO:

- Drink Water (room temperature)
- Eat Fruit
- Eat Vegetables

Do NOT Consume:

- Caffeine
- Dairy
- Hot Beverages
- Cold beverages
- Alcohol
- Salt
- High Fat Foods
- Spicy Foods
- Citrus

You know what you really ought not to consume? *The generic kool aid above!* Instead, let's look at some actionable strategies, which are rooted in a lifetime of dietary experimentation, that's taken me from a Standard American Diet (SAD), to vegetarianism, to veganism, to fruitarianism, to the slow carb diet a la Tim Ferriss, to what I follow now (modified paleo). In addition to years of OCD self-tracking, blood testing and subjecting myself to various supplementation regimens, I'm also drawing on my experience as a competitive athlete (submission grappling), and since singing is a sport in its own right, I hope these parallels ring true for you.

Let's start with first principles

A singer is, above all, a human being. Agreed? Human beings are a species of animal, which has evolved over hundreds of thousands of years to consume a very specific type of diet. This isn't even actually a "diet", that's a word invented to sell books and ab machines. This is simply our natural way of

eating and it has profound implications for our health and quality of life.

Have you seen what happens when you feed a cat (or a dog for that matter) a vegetarian diet? It gets sick, weak, and lethargic. It loses its desire to mate (!) and dies prematurely. This is called a "failure to thrive". If a human animal is fed the wrong things, what do you suppose happens to it?

About 10,000 years ago, humans began farming and went from a nomadic tribal lifestyle, to a relatively stationary, city-based lifestyle. Consequently, we transitioned from our ancestral diet of mostly animal foods to a high-carb diet of grains and other farmed foods. Because we were able to grow our food almost year-round, we could stay in one location and reduce the need to hunt wild game and gather nuts, berries, tubers and roughage.

Unfortunately, our bodies were not (and still aren't) adapted to eating grains (they're toxic), high levels of fruits (also toxic), and many raw vegetables. Like the example of the vegetarian cat, we've been consuming the wrong things for roughly ten millenia and have been getting sicker and sicker as a result. Pile on top of that the modern laundry list of synthetic chemicals we're routinely exposed to, stressful work schedules, and sedentary, indoor-based living and you have a MAJOR failure to thrive.

You see, most diet and lifestyle advice you hear for singers is generic and incomplete at best, totally wrong at worst. A singer's actual vocal instrument is certainly important but any professional singer can tell you that it's only half the story. Being an effective singer and musician requires mental and physical endurance that has nothing to do with your voice per se. "Don't smoke, don't drink yourself stupid and don't party your ass off 5 days a week" is fairly common sense advice that you'll learn on your own. But the advice below is of a more counter-intuitive nature, and not only will you not hear it very often, but you'll be told the exact opposite!

So here's the deal: Singers need a steady supply of even-keeled energy, enthusiasm, mental acuity, memory, plasticity of thinking and nerves of steel when it comes time to go on stage.

So, then, how should you eat if you're a singer? The answer is, the same way you would eat if you weren't one! The idea of a profession-specific diet

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UNCONVENTIONAL DIET FOR SINGERS

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is actually quite ridiculous. Yes, certain tweaks and allowances have to be made based on activity levels and genetics, but fundamentally the healthiest diet is the one that most closely approximates your ancestral way of eating. This way of eating is popularly known as a “paleolithic” or “paleo” diet and here’s what it can do for you:

- Increased energy
- Longer life
- Higher sex drive
- Improved mental acuity
- Improved physical performance
- Weight normalization
- Improved appearance

Sounds too good to be true, right? Well, going back to the vegetarian cat example. If the gato is being fed a 50/50 mixture of vegetables and meat, it’s only going to be somewhat sick as a result. If you feed it nothing but meat, which is what its body is designed to operate most optimally with, kitty shall experience all of the same benefits that I listed above and return to good health (all other things being equal). Likewise, if YOU begin removing foods from your diet that work against your genetics and replace them with the high-quality foods that your body was *meant* to operate on, you too will experience a very noticeable shift in your overall health. This, you might imagine, has tremendous ramifications for your art.

Here’s an overview of the protocol:

DO Consume:

- Water
- Grass fed, pastured, organic meats
- Pastured organic eggs
- Cold water, wild caught fish (Salmon, cod, sardines, mackerel)
- Grass fed butter, ghee, coconut oil
- Nuts (no peanuts – they’re legumes)
- Vegetables
- Small quantities of low-sugar fruits (berries and citrus are good choices)

Do NOT Consume:

- Any grain based foods including bread, pastas, rice, quinoa, etc.

- High sugar fruit such as mangoes, pineapples and bananas
- Dairy
- Legumes (beans of any kind)
- Alcohol (I don’t take this rule too seriously – you’ve got to live a little!)

Basically, if you mostly stay away from sugars and starches (which are just sugars anyway), and eat plenty of high quality animal products, you’re going to notice a huge improvement in your well-being and outward appearance relatively quickly. If you’re a big bread and pasta eater, cutting carbs out is going to be difficult, so do it gradually. Once you’ve weened off the carbs, you’ll notice that your energy levels and mood will be quite steady throughout the day, because you’re no longer subjecting your body to the insulin rollercoaster that carbohydrates put in motion. If you try to become a paleo perfectionist, you’re probably setting yourself up for some serious binge eating. A great idea to that Tim Ferriss introduced in his awesome book “4 Hour Body”, which can help you circumvent binging, is the concept of a “cheat day” once a week, during which you eat whatever the hell you want! That way it’s already planned and not some big monkey on your back that comes to wreck your diet whimsically.

One singer-specific piece of advice you hear a lot is to avoid eating a lot of fat. Well, that’s a lot of bull. A high fat diet is incredibly healthful. Fats are the primary energy source the body is meant to use (NOT sugars!!!) So cook some eggs in butter and a few strips of bacon for breakfast. While your jam and toast eating colleague is passing out from the sugar crash, you’ll still be going like some sort of singing Energize bunny.

Unfortunately, because our soils are largely depleted of nutrients, our animals are fed nutrient-poor feeds, and for a number of other reasons, we simply can NOT get all of the nutrition we need solely from food, even if it’s the RIGHT food. Thus, it’s necessary to supplement and hack a little. Here are 4 important additions to the diet outlined above that will take your mind and body – and thus, your singing! – to the next level:

Fish Oil

Fish oil is high in omega 3 fatty acids, which curb cellular inflammation and keeps you young and healthy. Much of the food we consume now is very

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UNCONVENTIONAL DIET FOR SINGERS

(continued)

(Continued from page 12)

high in omega 6 fats, and this has skewed the natural ratio of omega 3s to omega 6s with which our bodies are built to function optimally. Use this resource to find the cheapest high-quality fish oil near you. Fish oil is relatively cheap, painless to take and has profound health benefits. Don't be afraid to take several grams of fish oil a day. It won't hurt you – just make sure you find a brand that tests for contaminants by third parties. Unlike, say, exercise, this one's a gimme.

Vitamin D

We are meant to spend copious amounts of time in the sun (naked). Instead, we spend an unhealthy amount of time indoors (clothed). Since our body produces vitamin D in response to sunlight exposure, this explains why the majority of our population is severely vitamin D deficient. Even in perennially sunny South Florida, the majority of the population is deficient! I can't overemphasize how powerful this group of compounds is (vitamin D is the name of the family of compounds called secosteroids). They influence everything from hormone levels to alertness to immunity. [Click here](#) to learn about the incredible health implications of optimizing Vitamin D levels.

Getting tested for vitamin D deficiency is cheap and easy (you can order a mail-in test kit [here](#), or just get blood drawn if you're insured). Definitely test your levels prior to supplementing. Shoot for about 55ng/mL (nanograms per milliliter) of blood. If you've determined that you need to supplement, make sure that you take D3 (cholecalciferol) and not D2 (ergocalciferol). You'll be fine taking up to 5000 IU a day. Adjust commensurate with sun exposure and retest levels every few months until optimal.

Sleep

We are a severely sleep-deprived species. Yet sleep is a fundamental component of great health and proper functioning. You already know this on an intuitive level, but the pressure from society to "fit everything in" is so strong, that we often eschew sleep as a waste of time. Nothing could be further from the truth. Your singing voice goes straight to hell when you haven't had enough sleep, as does

your concentration, memory and general "springiness". More sleep, and better quality sleep means you get more mileage out of your waking hours. It's a counter-intuitive concept (not really – we've just been culturally programmed to silence our powerful intuition). Forcing yourself awake is short-sighted; you're going on borrowed time. Nature will have her way with you eventually, and you'll find the reduced quality of your output doesn't justify the extra hours you stuffed in.

Exercise

You knew this one was coming! But don't worry, you need not exercise nearly as much as you may think. You can trigger the powerful hormonal cascade responses that improve your health and well being with rather minimalistic exercise routines. I suggest a kettlebell workout twice a week, or a "peak 8" regimen. It's important that you do some kind of weight training, even if you're a woman. Running on a treadmill for 2 hours is a joke; you could get better results in terms of both appearance and health from 1 kettlebell session per week. The benefits? **EVE-RYTHING.**

Remember: you're a human first and a singer second, so eat the healthiest diet possible and you'll be the best singer possible – simple! Stick with this idea of "first principles" and you'll also have the tools to untangle even the most complicated of knots as you progress along your journey in music.



"Okay, who's singing it 'How Great Thou Arrrrrrrrrrt?'"

QUARTET CORNER

by John Alexander

On Wednesday, June 9, Odd Man Out performed at the Flagler College Auditorium as part of St. Augustine's celebration of the 125th Anniversary of the Hotel Ponce de Leon. On Sunday, June 13, they also performed at the Faith Brotherhood Breakfast at Congregation Ahavath Chesed for an enthusiastic crowd of 125.



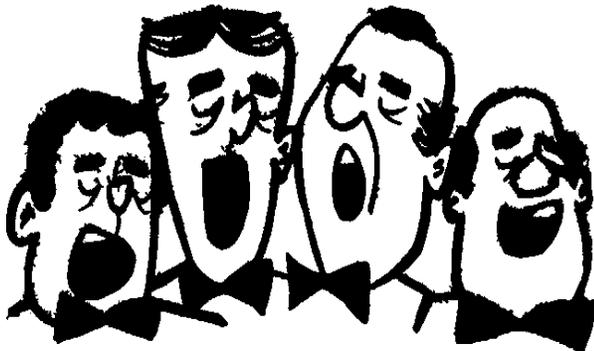
What is YOUR quartet doing? Don't have one? Find three other guys and start one! Can't find a match? Drop me a line and I'll run a list of guys looking to quartet up here in the bulletin. It's one of those really fun things that you don't fully understand until you've done it...

Members in search of a quartet:

Jeff Packer Baritone

Quartets in search of a member:

None reported.



CHAPTER MEMBER STATS

from ebiz.barbershop.org

The following are our current membership statistics:

Regular Members (RG)	58
Life Members (LF)	1
Youth Members (Y2)	3
Senior Members (SN)	5
Senior 50-Year (S5)	3
Senior Legacy (SL)	12
Total Membership	82

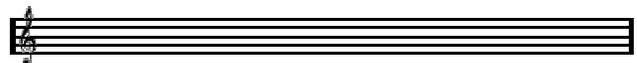


PAST DUE MEMBERS

from ebiz.barbershop.org

The following members are listed separately on the BHS website as past due. They vary from 1 days overdue to 178 days overdue. They will automatically be removed from the society roll at 180 days overdue.

George Breedon	Burt Davison
Mark Flowers	Jerry Johnson
James Kastler	Mike McGee
Ken Moyer	Mike Schriver
Larry Taylor	Ken Tureski
Bob Weber	Brian Weber
Andrew Wheeler	Tim Workman



COMING DUE MEMBERS

from ebiz.barbershop.org

The following members are coming due in the next 30 days.

Rob Banks	Ryan Henry
Dave Medvidovsky	Jeff Packer
Phil Warmanen	

BARBERSHOPPER OF THE YEAR BARBERSHOPPER OF THE MONTH**Howdy Russell**

The Big Orange Chorus is pleased to announce that our Barbershopper Of The Year for 2012 is **Howdy Russell**. This prestigious award goes to the member as voted on by the all the members.

Howdy has served for three years as Chapter President and has done many things for the chapter, both seen and unseen. We all know about his acting on-stage and his being the sparkplug for all that we do on a day-to-day basis. He is always doing things like setting up and tearing down the risers. We have seen his boundless enthusiasm and can do attitude.

We might not be as aware of all the little mundane things that make everything happen smoothly that seem to magically just get done. Somebody does those things, and that somebody is usually Howdy. Many larger tasks that go begging for a volunteer are also done by Howdy.

Howdy was chosen by us, his fellow members, and is definitely deserving of this honor.

Congratulations Howdy!

*The Vital Link***Dave Schubert**

Congratulations and a tip of the Big O hat to our latest Barbershopper of the Month, **Dave Schubert**.

Dave is a long-time barbershopper who is talented and reliable. He has one of the highest attendance rates for rehearsals as well as performances. He is one of the first to qualify on songs. He keeps attendance for the chorus. He is always helping out with whatever needs to be done.

Dave has one of the highest attendance rates for working Big O Bucks events (57 last year). His friendly manner and hard work makes him one of the more popular people at the events.

Dave sold 44 tickets to the Christmas Show.

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

Congratulations Dave!

*The Vital Link*

Big Orange Chorus

BOARD MINUTE SUMMARY

by Daniel Proctor

Board Meeting Notes, Jan 17, 2013

2012 Christmas Show was an artistic success but not a financial one. Projected lost of over \$1,000. As of the time of the meeting monies were collected for 520 tickets.

Major Performances for 2013: Spring Convention (Orlando, April 26-27), Annual Show (Jacksonville, June 30th), Fall Contest (Orlando, October 11-12) & Christmas Show (TBD)

Chapter Secretary, **Daniel Proctor** will update the Official Chorus Calendar which will be kept on the Chorus Public Facing Website for Performances & Rehearsals and ALL Dates will be shown on the Active Singers Website.

Chapter Secretary will also develop an Administrative Calendar to be kept for important dates that don't need to be published.

Board Meetings will be held on the Third Thursday of every month prior to the Chapter Meeting at 6 pm at the Loop restaurant.

Satellite Chorus Rehearsals will be held in Orlando on 2/24 & 3/24 at the First Baptist Church from 2-5 pm and on 3/3 & 4/7 at the Trinity Prep in Oveido from 3-6 pm.

SV Discussion with **Daniel Proctor** working on the Quartets and **Mike Sobolewski** working on the Orders & Scheduling.

There was discussion about having some type of handout about WHO the Big Orange Chorus is and WHAT we do for SV Quartets to hand out.

Awards/Installation Banquet general discussion about whether it was worth it, etc. No decision made.

Treasures report handed out and **Dave Medvidofsky** stated that this report has been light on details and he will work with Tim to make sure future reports are more informative.

Mike Sobolewski reported that there are a lot of Events in the first half of the year and these are excellent opportunities for individual chorus members

to earn BOB.

Daniel Proctor reported that our Meeting Dates are updated on the BOC website and on the Active Singers page. He has solicited **Frank Nosalek** to investigate a tool to manage the Calendar on our website.

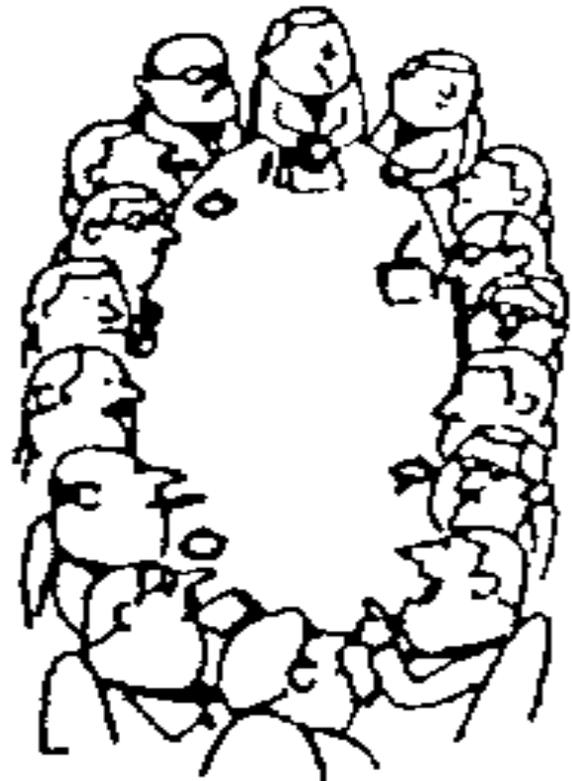
Music VP, **Rob Banks**, reported that the Annual Show song list will be out soon.

Discussion on having a Quartet promoting activity that also encourages individual competence on chorus meeting. Rob Banks will work on this with Tony DeRosa.

Membership VP, **Phil Warmanen**, reported that he expects three singer who have been guests to submit for membership in the next few weeks.

There was some discussion about having a song ready to sing for the guests who are brought out front during the welcome guests time. **Rob Banks** said he would get with **Tony DeRosa** about this.

There was a request for input into *The Orange Spiel* and **Dave Medvidofsky** suggested that each BoD member submit at least one article in 2013.



REHEARSAL SCHEDULE

Thu	07 Feb	Shepherd of the Woods
Tue	12 Feb	Maggiano's
Thu	14 Feb	Singing Valentines
Thu	21 Feb	Board Meeting
Thu	21 Feb	Shepherd of the Woods
Sun	24 Feb	First Baptist Orlando
Thu	28 Feb	Shepherd of the Woods
Sun	03 Mar	Trinity Prep Oviedo
Thu	07 Mar	Shepherd of the Woods
Thu	14 Mar	Shepherd of the Woods
Thu	21 Mar	Board Meeting
Thu	21 Mar	Shepherd of the Woods
Sun	24 May	First Baptist Orlando
Thu	28 Mar	Christian Family Chapel
Thu	04 Apr	Shepherd of the Woods
Sun	07 Apr	Trinity Prep Oviedo

PERFORMANCE SCHEDULE

Tue	12 Feb	Maggiano's gig
Thu	14 Feb	Singing Valentines
Fri	26 Apr	Spring Contest

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Fri	01 Feb	Davis Cup USA v Brazil
Sat	02 Feb	Davis Cup USA v Brazil
Sun	03 Feb	Davis Cup USA v Brazil
Tue	05 Feb	WWE Smackdown
Thu	07 Feb	Jimmy Buffett
Fri	08 Feb	Katt Williams
Sat	09 Feb	Jax Giants v South Carolina
Sun	10 Feb	Jax Giants v Albany
Sat	16 Feb	Professional Bull Riding
Sat	23 Feb	Monster Truck Jam
Sun	24 Feb	Jax Giants v Fayetteville
Fri	01 Mar	Harlem Globetrotters
Sat	02 Mar	Royal Comedy Tour
Wed	13 Mar	Chris Tomkin
Thu	14 Mar	Teen Choice Live Tour
Sat	16 Mar	Miranda Lambert
Wed	20 Mar	Jax Breeze Lingerie Football

BIRTHDAYS

James Kastler	01 February
Marc Cammer	04 February
Steve Mullens	05 February
Jerald Carter	09 February
Phil Warmanen	12 February
Alexander Boltenko	18 February
Mike Schriver	22 February
Joe McCarthy	27 February

RECENT GUESTS

Erik Baldwin	Jonathan Hall
Don Hartsfield	Sue Henry
Gray Houston	Gordon Long
Betty Messler	Gary Raulerson
David Queen	Madeline Queen
Mike Stevenson	Jack Stimis

WELCOME

NEWEST MEMBERS

Don Hartsfield	January
David Holtzwarth	October
Roger Ross	June
Myron Wittlesey	June
Steve Cragg	May
Chuck Steiner III	May
Andrew Wheeler	May
Charlie Barbarisi	April
Bob Thames	April
Bob Weber	April
Brian Weber	April
Pat Bauer	March
Alex Boltenko	March
Joe McCarthy	March
Jeff Packer	March
Dave Roberts	March
Larry Taylor	March
Joe Cosgrove	February
Andy Moody	February

DISTRICT SCHEDULE

14 Feb	Singing Valentines
25-28 Apr	Spring Convention

DIRECTING TEAM



Tony DeRosa
Front Line
Director



Chuck Roegiers
Assistant
Director



Mike McGee
Associate
Director



Chuck Griffith
Director
Emeritus

OTHER CHAPTER LEADERS



Bill Vockell
Performance
Coordinator



Joe Murrell
Chorus
Manager



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 March is 27 February.
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 and timely performance information
is in my weekly sheet, *Orange Zest*.

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VP Music & Performance



Robert Reeves
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VP Chapter Development



Daniel Proctor
Chapter Secretary



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Chapter Treasurer



Bill Vockell
Exec VP



Howdy Russell
Past President



John Alexander
At Large



Dan Smith
At Large



Frank Nosalek
At Large



Mike Sobolewski
At Large

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Rob Banks
VP Music & Performance



Jimmy Kite
Tenor Sec Ldr



Rob Banks
Lead Sec Ldr



Jeff Packer
Bari Sec Ldr



John Alexander
Bass Sec Ldr



Dave Medvidofsky
Bass Asst Sec Ldr



Mike Sobolewski
Presentation Coordinator



Daniel Proctor
Learning Materials Coordinator

**IMAGINE 80 MEN ON THE RISERS
BE A SINGER-BRINGER**



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



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