



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 33 Issue 10

October 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

WHAT'S INSIDE

Title	Page
All-Star Cast For 2013 Sing Shop	1-2
Editorial	2
Hello, Welcome To Our Chapter!	3-5
Perform Better Under Pressure	5-6
Preparing For Big Performances	7
Singing Tips	7
Magic Choral Trick #272	8
Free Singing Tips	8
How Do I Balance Resonance With	9-10
Get Free Songs And Learning Tracks	10
Quartet Series 6	11-12
Dear Do, Where Are You?	12-13
Meet The Member	14
Barbershopper Of The Month	14
Quartet Corner	15
Chapter Member Stats	15
Board Minute Summary	16
Good Voice, Bad Voice	16
Upcoming Schedules	17
Birthdays / Guests / New Members	17
Directing Team / Other Leaders	18
Chapter Officers / Music Team	19

ALL-STAR CAST FOR 2013 SING SHOP

by Dave Parker

We are pleased to report that **George "Gabby" Breedon** (with assistance from Sunshine Youth VP **Wayne Helbig**) has once again signed up an all-star cast for the 2013 Youth Harmony Sing Shop on October 30. Big O Chorus members will want to volunteer just to hear these experts direct and sing. **Charlie Young** is still accepting volunteers. Contact him at younginjax@comcast.net.

Heading our staff in 2013 are two outstanding singers and teachers: longtime Sweet Adeline singer and teacher **Faye (Delaney) McClanahan** for our young ladies, and **Mike Slamka** of the singing Slamka family for our young men. Both of these clinicians will rely upon their extensive experience in a cappella harmony, as well as their enthusiastic personalities, to ignite our young people to the thrill of four-part barbershop singing.

This year, we will feature two youth quartets from out-of-town to relate directly to our Jacksonville high school singers. *Powerline* is composed of four young men from the dynamic HD Chorus in Southeast Florida (you may recall that we featured Director **Alex Rubin** from that chorus last year) and *Windsor* is a relatively new quartet of charismatic young women from the Tampa area (the bass voice being the daughter of Queen of Harmony **Debbie Cleveland**, who imparts her longtime singing skills to these young women).

There can be no question that we are headed for a great day of harmony on October 30. We already have received commitments from at least four high school choral directors (despite school budget cuts that have eliminated the choral singing programs in

(Continued on page 2)

WANTED!!

MEN WHO LIKE TO SING!



2013 Board of Directors

President:
Dave Medvidofsky

Executive VP:
Bill Vockell

VP Music & Performance:
Rob Banks

VP Chapter Development:
Phil Warmanen

VP Marketing & PR:
Robert Reeves

Secretary:
Daniel Proctor

Treasurer:
Tim Walton

Immediate Past President:
Howdy Russell

Members at Large:
John Alexander
Frank Nosalek
Dan Smith
Mike Sobolewski

Big O Bucks

Coordinator:
Mike Sobolewski

Treasurer:
Rick Morin

Committees

Show Chairman:
Dave Medvidofsky

Chorus Manager:
Ken Moyer

Chorus Contact:
Bill Vockell

Webmaster:
Frank Nosalek

Youth In Harmony:
Dave Parker
George Breedon

Music Team

Music Director:
Tony DeRosa

Assistant Director:
Chuck Roegiers

Director Emeritus:
Chuck Griffith

VP Music & Perf:
Rob Banks

Section Leaders:
Jimmy Kite Tenor
Rob Banks Lead
Jeff Packer Bari
John Alexander Bass
Dave Medvidofsky Bass

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 Thursday evenings at 7:30 pm at the Shepherd of the Woods, 7860 Southside Blvd. For more information visit our website, <http://www.bigorangechorus.com>. Articles, information and address corrections may be sent to the editor:

John Alexander, Editor
2429 Southern Links Dr
Orange Park FL 32003
johnalexander@att.net
904-278-3987

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

ALL-STAR CAST FOR 2012 SING SHOP
(continued)

(Continued from page 1)

high profile schools in both Duval and St. Johns Counties). And once again this year, we will feature our own high school junior, **Howdy Russell III** as Master of Ceremonies.

In addition to volunteering your personal time to participate in this annual event, we urge you to promote the Harmony Sing Shop with your friends who have high school students. Everyone is welcome and, of course, there is no charge because we are sponsored by the international Barbershop Harmony Foundation dedicated, to "Keep the Whole World Singing".

EDITORIAL

by John Alexander

Contest is upon us. Are there any places in the songs you aren't sure of? Do you have the choreo down? Have you watched your face and body in a big mirror? Do you know all the afterglow songs? If not, there's less than a week to fine tune!

Have you volunteered for convention hosting jobs? If not, see **Ken Moyer**.

Do you have all uniform items? If not, see **Brad May**.

Hydrate and be ready!

October 11-13, 2013

2013
Fall
Convention

Sunshine
District



Barbershop
Harmony
Society

See you there!
ORLANDO AIRPORT MARRIOTT

Need info? Visit...
<http://sunshinedistrict.org/events/conventions/>

HI, WELCOME TO OUR CHAPTER!—(REALLY???)

from *The Voice of Rushmore*

ALL-IMPORTANT NEXT MEETING:

When the guest arrives for the next meeting, he should be met by his assigned “buddy” who must arrive early enough to attend to this duty. He should be escorted to the guest book and asked to sign in, then to the table with the member’s name badges where his already prepared one will be located. He will be handed a guest book and introduced to more chapter members. By the end of this second visit, the guest should have been introduced to, at least, 10 members. All members must be trained and disciplined (until it becomes second nature) to be warm, welcoming and friendly.

Those having some affinity point with the guest should especially seek him out and speak with him. If the chapter members are doing their very best, they should have found these affinity areas during the first meeting and alerted the appropriate members of these areas. “Hey Bob, I was talking with Pete Smith, a guest last week, and he mentioned that he plays golf. Please watch for him this week and make certain that you meet and chat with him a bit” These modes and methods must become second nature to all chapter members and they will.

The buddy must stay with the guest throughout this evening as well. Hopefully others members will engage him in conversations and small group singing to give the aura of acceptance and being a part of things. After this meeting everything should proceed, as at the prior meeting and afterglow.

The follow up should be as directed and as warm as that of the prior week. This time however, the person calling should ask if the guest has any questions that he can answer or needs that can be accommodated. Make every attempt to determine any areas of discomfort (“Do you feel comfortable singing the baritone part?”). If there is a problem, get it fixed prior to the next meeting. Do not assume anything, follow the program and take every step to ensure that you guest feels welcomed and accepted.

THE MAGIC THIRD MEETING: During the third meeting, everything should go as before. This time however, if the chapter has really done a good job, the guest should feel comfortable finding his own

way. Never assume this, follow him and follow his lead. His buddy should guide him to his section where other members should provide a warm welcome and invite him to sit with them—apart from his buddy, who is very attentive to all this and standing nearby—just in case.

At the break, the guest should be approached by two members of the music team who will inform that they would like to go into the next room and have a short voice test to ensure that he is singing the correct part. His buddy should be in attendance. This should and can be a very pleasant experience. It takes little time to ascertain what the guest’s correct part is to find the quality of his voice.

If he has been singing the correct part, nothing changes. If it is found that he should be singing another part, the music team members should explain this to him—to his satisfaction. Do not leave this room until he is comfortable.

If he should be singing another part, his “buddy” should introduce him to the buddy for his new section and ensure he is seated and comfortable with the new buddy before the “hand off” is complete.

The remainder of the meeting and afterglow will continue just as in the prior two weeks. Follow up should be the same and just as warm and solicitous. Questions asked during the telephone calls after the second and third visits should be structured to elicit a positive response—or to create knowledge of a fixable problem. For example: “Did you enjoy the afterglow?” or “We are looking forward to your visit next Tuesday. Will you be able to join us?”

ISSUING THE INVITATION: Every chapter should have an established procedure for asking the guest to become a member. One way to accomplish this is, for the guest to be greeted at the door, or prior to his fourth meeting, by the President and Membership VP/Chairman and any other appropriate chapter officers. They should tell him how delighted they are about his prior three visits, make mention of how well he is singing, how much the other members like him and any other appropriate laudatory comments (“Thanks for helping us with the risers last week”).

Having laid a good foundation for why you want him as a member, tell him that you really would like to have him join your chapter family, **HAND HIM** a

(Continued on page 4)

HI, WELCOME TO OUR CHAPTER! (continued)

(Continued from page 3)

membership application, with his name already entered at the top, while shaking his hand, and formally and directly ask him to join your chapter. Without pressing in any way, wait, wait, wait for his answer. If he replies affirmatively, announce his acceptance during the evening announcements. Stop right there, call him up and introduce him to the chapter and have every member march by and shake his hand.

If he wants to think about it, everyone should go about their duties and leave ONE PERSON to find out about any areas of concern he might have. Provide assurance that you will help him to work things out. Let him have plenty room and time to ask questions and then continue into the meeting as before.

After this respect his personal space and do not press him to join. He might do so but will be another one of those who do not renew their membership after the first year. Continue to greet him warmly every week and do not let down in being warm to him. However, take some minor steps to demonstrate that he is not yet a part of the family—only members are! After a few weeks, discontinue the follow up picking up on a number of signs that there is a difference in his status. Full integration into Chorus family life is for members.

THE NEW MEMBER!: As soon as the new member's application has been accepted by the chapter board and forward to Nashville, the district Membership VP should be contacted by the fastest available method and given the new member's name and contact information. This district officer should either initiate (or cause another designated officer to initiate) **WITHIN THREE DAYS** a personal **TELEPHONE CALL** (not an E-mail) to the new member welcoming him to the Barbershop Harmony Society. During that call, the new member will be given a point of contact, at the district level for any questions or concerns he might have.

An official chapter name badge should be ordered **THE NEXT DAY** and be presented to the new member by the Chapter President at the next meeting. His personal music book should be presented at the same time. He should be contacted by a permanent chapter welcoming committee who should

arrange a series of briefings on chapter life; including such things as chapter and society organizational structure, uniforms, competitions, attendance requirements and all other helpful information. Ideally, all information that a new member should have will be available for presentation to him in the form of a notebook that he can keep and refer to as needed. Information should be as definitive and exhaustive as possible, and updated regularly with new information on chapter leadership and contact information.

What happens from this point forward is the most important part of the entire retention process. As they say, "All that is past is prolog." This is where we ensure the lifelong retention of every new member. Fail here and he is probably lost forever as a member of this wonderful fraternity of ours.

The new member should be **STRONGLY** encouraged to take part in the day to day life of the chapter. Make calls and invitations. Continue to issue him a temporary name badge. When there are members only events like chapter dinners and parties announce them as members only. When the chorus is working on the risers announce that chorus members only should be on the risers.

Never, ever, do anything, however subtle, to discomfort your (long time) guest. However, every attempt should be made to determine if there is anything he would like to become involved in doing. Introduce him to the person in charge of that area who **WILL** welcome him, fit him in and find something for him to do.

If he has no particular area of desire, find something for him to do and get him started. Watch him carefully. If he demonstrates a willingness to dig in and help anywhere he sees the need, he may be a potential leader. Applaud his every effort and make special note of any significant accomplishments in the chapter bulletin or during the weekly announcements whenever appropriate. One district now has a member of the district leadership team who was only member for a year and a half when he was selected for that post. It took some very special individuals to see his potential quickly and advance him to a position of leadership. He has not only lived up to but exceeded every expectation.

Every action taken during these early days of a new member should be directed in making him a fully integrated, fully functioning member of the chapter.

(Continued on page 5)

HI, WELCOME TO OUR CHAPTER!
(continued)

(Continued from page 4)

Call for his help and invite his participation in every event. An appended section will detail the new member program of the Fairfax, VA, Jubilaires. Chapters should consider adopting all or part of this program for their own use—or formulating one of their own. The important thing is to have a program and to use it.

That's all there is to it. Why not make it the goal of your chapter to never lose a new member? All it takes is a willingness and dedication to do so. Every chapter has a unique atmosphere and should tailor this template to fit their particular situation. Act together, follow the program and your chapter will grow and prosper.

SOME FINAL NOTES: There are several non-traditional chapter structures that seem to have gained some acceptance and interest. Among these are:

1. **The All Quartet Chapter:** The all quartet chapter has no separate director and there is no chorus within these organizations. Members sing only in quartets and have a variety of different methods and programs to keep their meetings interesting and flowing. The meeting is flexible in content, with a leader who keeps the evening's events moving. There is no fixed schedule. The atmosphere is very relaxed and full of humor and camaraderie.
2. **The Chapter within a Chapter:** Oftentimes, chapters with a strong emphasis on competition have little time for fellowship and enjoyment. As a consequence, they frequently suffer a high rate of non-participation. Rather than just staying home, members of some such chapters have chosen to form a smaller, allied group that often meets at the same time and location as the main group but operates in a more relaxed posture—often similar to the all quartet chapter. They may or may not join with the chapter for sing-outs and local performances.
3. **Mixed Harmony Singing:** Some chapters are joining with SAI/HI chapters for performances and annual shows. Meeting separately, each group maintains its own individuality. They agree to work on songs that can blend the voices of the two groups. Many arrangers have produced 8 part arrangements for such groups.

PERFORM BETTER UNDER PRESSURE BY TWEAKING THIS ONE BELIEF

by Dr. Noa Kageyama

from bulletproofmusician.com

Stress management is a huge business. A quick Amazon search yields 18,558 books, ranging from *Stress Management for Dummies* to *Stress-Free Potty Training*.



No surprise I suppose, because we've all experienced varying degrees of stress in the last year, on-stage and off. Heck, the

last week...day...hour, even.

Kids fighting with each other in the back seat as we try to navigate rush hour traffic to get to a doctor's appointment. Worrying about how we're going to pay our rent at the end of the month. Having 15 different windows open on the computer, texting on one phone, while putting out a fire on the other line, having been so busy all day that we're hungry, tired, and incredibly thirsty...but also have to pee really badly.

Stress sucks.

But could it be that we have it wrong? Is stress really the enemy, or is there something more subtle at work?

Stress kills

We are bombarded by messages about how bad stress is for us. How job stress alone costs the US over \$300 billion in medical costs, missed work days, etc. annually.

How it increases our risk of chronic diseases, strokes, heart attacks, even gum disease, and makes us sick, depressed, shrinks our brain, makes cancer worse, ages our kids prematurely, is implicated in 60-90% of the things we go to our

(Continued on page 6)

PERFORM BETTER UNDER PRESSURE (continued)

(Continued from page 5)

doctor for, and so on and so on (e.g. Stress Health Effects).

Indeed, an 8-year study of 30,000 people found that people who experienced lots of stress were at a 43% increased risk of dying prematurely.

Yikes.

But wait! There's a catch.

This statistic was only true of those who *believed* that stress was bad. Those experiencing lots of stress who didn't really buy into the "stress affects my health" notion actually had the *lowest* risk of dying.

So perhaps it's not so much the stress that's killing us...but our *beliefs* about stress that are the problem.

It's all in our heads

As it happens, this phenomenon is true among performers too. Sport psychologists have observed that some athletes thrive on stress and pressure because of how they *interpret* what is happening to their bodies.

When your heart starts pounding, when you feel your energy rising, and the adrenaline is pumping through your system, do you start thinking, "Oh, crap. Here we go again." with a sense of trepidation and despair?

Or do you think "OK, it's go time. Let's do this!" feeling excited, and a bit nervous perhaps, but knowing that your body is primed to deliver something spectacular that isn't possible when you're in your normal calm state?

Totally calm performances might be more comfortable for you. They might make you feel more at ease, and probably even improve technical accuracy to a degree. But who says performing is all about you and what feels more comfortable?

Doesn't your audience deserve an electrifying performance that reaches inside and lights a fire inside of them, melts their heart, or impacts them on some emotional level?

If audiences wanted technical perfection, they would stay at home and listen to recordings with higher audio fidelity and expertly engineered audio perfection. They could avoid the hassle of dressing up, fighting through traffic, finding parking, paying for tickets, waiting in line, sitting in an uncomfortable seat that keeps squeaking, squished between people wearing too much perfume, waiting in lines to go to the bathroom, squinting to see the performers, sitting through a piece they don't want to hear, being stuck in a "dead spot" in the hall, etc.

If you want your audience to have a good time, it may be time to embrace stress as your friend. As your partner in crime. Like that workout buddy who can get on your nerves (ha ha), but ultimately forces you to bring your "A" game, resulting in more rapid gains in the weight room.

What message are we sending our students?

Researchers have investigated this in a range of performance settings, from academia to the military. In one study, Harvard undergraduates were given test instructions that implied stress and anxiety were a bad thing, while others were given the message that feeling anxious was a sign they might perform *better* on the test.

Students in the stress-might-be-helpful condition scored 50 points higher on the practice test, and 65 points higher on the actual GRE a couple months later.

Take action

It helps to have a strategy, and an understanding of how to utilize stress to our advantage (a pre-performance routine, for instance), but think back to your best performances ever. Didn't at least one of them occur at a time when you were nervous, but somehow still managed to pull everything together and enjoy one of those transcendent performances that was a great experience for both you and the audience?

Remind yourself that feeling some increased energy or pre-performance activation (aka anxiety) can help you. That it *has* helped you in some situations. And perhaps this could be the message you explicitly and implicitly send to your students as well. Especially the young ones, who haven't yet learned that stress is "supposed" to be bad...

PREPARING FOR BIG PERFORMANCES

by Liz Garnett

from helpingyouharmonise.com

I had an email this week from a quartet I worked with last year asking for any tips or advice for preparing for competition. They have about 6 rehearsals to go, so this was a great time to ask. I'm answering the question in terms of preparing for any 'big' performance, where 'big' refers not to length of set (contest performances, after all, tend to brevity), but to the emotional importance of the occasion, and how long it has been anticipated.

(I'm leaving aside for today the question about whether people should consider competitions important. Not all contests matter to the same extent after all, and different groups will care to different levels. Let's just accept that the one in question is important for this quartet, for all kinds of reasons, of which a competitive spirit is only one.)

So, things it is good to do include:

Start adding elements of the full performance, not just rehearsing the songs themselves. Practice your stage entrance, accepting applause, etc. Do this as a quartet, and also do it as trios with one standing out to observe and feed back. *Do this in the shoes you will be performing in.*

Mental rehearsal. Run the whole performance in your imagination, from waiting in the wings until getting off stage again. Get used to the sensations of facing your audience, of inviting them into your musical world, of producing what you have rehearsed in its complete form.

Spend a lot of time duetting. This is where all the deep polishing goes on as you refine your capacity to hear what each other are doing.

Clarify and articulate your goals for the occasion as a group and as individuals. 'Doing as well as we can' is not specific enough to focus either your rehearsal or your performance. More useful goals identify how you would like an audience to feel in response to your performance, and skills you have acquired you would like to exercise well. Build your goals in terms of things that are within your control, and you will enjoy the whole occasion better.

The main thing you want to avoid doing is lots of straight runs-through. These embed habit without adding improvement. They are useful at an early stage of learning songs when you need to build your sense of overall shape and continuity of memory, but when you are into the count-down to your big event, these elements should already be well in place.

In particular, make sure that the first time you sing your songs all the way through on the day of the big performance is actually in the performance. Go on stage with unfinished business. So often you hear people say they left their best performance in the warm-up room. If you stop before the end of the song in warm-up, this can't happen.



SINGING TIPS

by John Newell (Lead, *Realtime*)

from "Let It Out" Vocal Performance Coaching page on facebook.com

1) How wonderful it would be if singers arrive every time at rehearsals and events with no agenda other than to give passionately and freely of themselves for the love of the music and the other musicians.

All of us can get caught up in tasks and goals and internal relationships and power struggles and personal nitpicking. Nobody is perfect. Just every now and then we need to remind ourselves that the issues listed in this second paragraph should always be made to serve what's in the first paragraph.

2) After a performance, we singers should accept compliments and accolades with humility. We are servants of the audience, not the other way around. If you thought you gave a bad performance, just smile and thank the person for the compliment. It is tempting to say, "Oh, I completely mucked that bit up" or something similar. There is no need to negate and essentially dismiss the person's opinion. If they enjoyed it, they enjoyed it. Fix problems later in your own time.

MAGIC CHORAL TRICK #272**WHY?**

by Janet Kidd

from betterchoirs.wordpress.com

As directors, choreographers and music teams, we really need to keep this question foremost in our minds as we decide on the interpretation of a song.

I've often heard and seen both choirs and Barber-shop choruses do something interpretively that makes absolutely no sense, and so ends up as a distraction, not an enhancement.

Vocal devices like the *mezza di voce* leap immediately to mind – crescendoing, then diminuendoing on the one note/syllable. Yes, it's a demonstration of vocal prowess, because it's tough to sing cleanly – but under what extraordinary emotional circumstances would this express a deeper part of the text?

Perhaps if we were singing a long note on the word 'love', a *mezza di voce* could indicate the sweep of the initial passion, then the progression to the quiet intensity of the lifelong love...

But this seems a bit precious to me – and how the heck would you get your face to let the audience know that this is what you intended?

The answer to 'Why?' is always found in the text, and if the song is well written, the music will amplify this. There are usually several ways to interpret any song, but whatever way we choose needs to express a natural and satisfying emotional flow.

So when we add a crescendo, an accent, a vocal colour change, a tempo shift or a choreography move, it needs to make sense.

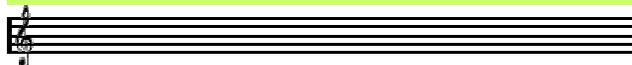
Lovely sound and beautiful choral technique takes us only halfway there. Answering the question 'Why?' will take both singers and audience the rest of the way to a full, rich experience.

**Guests don't just show up...
Someone invites them!**

**The amateur practices
until he gets it right.**

**The professional practices
until he cannot get it wrong.**

**The artist practices
until 'right' and 'wrong'
have been transcended.**

**FREE SINGING TIPS**

by Yvonne DeBandi

from a2z-singing-tips.com

W = WATER WATER WATER. Drink room temperature water as often as you can to keep hydrated. If you only have cold or hot water available, swish it around in your mouth for a moment. This action will keep related muscles from being startled or stressed by different temperatures. Keep in mind that if you only drink water when you feel the dehydration during performance, the water you intake will be dispersed to the larger muscles in the body, not your vocal cords. In order to avoid vocal dehydration during performance, pay attention to your body's hydration all-day, every-day.

**FREE SINGING TIPS**

by Nicole LeGault

from a2z-singing-tips.com

W is for Warm Up! I would not be caught dead singing without warming up first. You go to hit a note... and a different one comes out! Your delicate little vocal folds were not made to go from 0 to 60 in three seconds. You must stretch them to their full range gently and gradually.

HOW DO I BALANCE RESONANCE WITH FORWARD PLACEMENT?

by Debra Lynn

from belcantobuzz.wordpress.com

Yesterday brought an interesting discussion to my inbox. A gentleman in a quartet has been working with the bel canto principles and after a few weeks of practice, had begun noticing a marked increase in his effortless production. Then, he went into a quartet coaching session, where his new found ease was not blending properly with the group. The solution was for him to sit back in his production again, creating a darker, sometimes described as taller sound, in the barbershop world.

What he noticed, however, was that suddenly the voice was fatigued much quicker. Where he had gotten to a place where he could sing for extended periods without strain or feeling tired, here he was again battling the old issues. It seems like a win/lose situation. It is not. We can create that wonderful ringing tone and still generate full resonance and tall sound, that will blend and create a great cushion for the lock. How do we do it?

We need to get our minds around doing two things at once. This is tiresome for the mind and requires actual full breath preparation, prior to every single phrase we sing, but this is possible with practice. So, in the hopes of assisting others with the same issue, whether in a quartet or not, I'd like to share the process step-by-step.

So, in bel canto, we talk about the forward lift. This engagement of the cheek muscles up off the gum line, that when maintained, stabilizes forward vowel production for us as Americans. Keep in mind that the English language is not a forward language. When we normally think about having something be placed forward, there is a propensity for us to press or push the sound to what we think is forward placement. Unfortunately this creates a whole other set of challenges, associated with over-singing. This one tiny muscular engagement will actually do the work for us.

Once we are used to the odd unnatural feeling of the lifted, energized facial muscles (Sort of like being at a cocktail party and not knowing anyone, all the while maintaining a pleasant facial expression), we

can focus our minds on breath preparation and resonance.

So, imagine when you breathe in, that you are creating a 12' ceiling in your mouth, instead of a standard 8'. It is not a rigid engagement, but a gentle lifting of the roof of the mouth (both hard and soft palates). I have a feeling of almost floating that ceiling as I sing. I sometimes joke and say to a student, imagine you have dentures and you're concerned about not having the glue slip. There is a sort of careful, weird upward feeling that you will notice. This engaged roof of the mouth is critical to full resonance.

As a matter of fact, every single thing you want to do with artistry and expression, as it relates to the vocal production piece, is done inside your mouth. Once that sound has traveled past your teeth, it is for all intents and purposes, out of our control.

If we take a full, quiet breath in on the beginning of any phrase and then remain aware of keeping our pleasant expression with that sense of "room" space while we sing our phrase, you will notice that your sound is automatically taller and more full.

Whenever confronted with needing to manipulate a sound for purposes of blending, be aware that the discomfort you may feel, ultimately indicates that you are putting too much weight into your sound without adequate support. There is always a ratio of weight to support that needs to be maintained for vocal health. If you are fatigued at the end of rehearsal or after shorter stints, you'll need to address your physical support help you sustain energized tone.

Keep in mind that remaining in integrity with your own instruments capability and quality is critical to vocal health. Although darker, heavier sound can be impressive to the listener, if it is not a result of the actual voice you have been given, you may find yourself exhausted when you sing. You can sway the balances, however, by knowing how to play with and create additional resonance with the musculature inside your mouth.

For example, that "road bump" effect that directors like to use on sustained notes? Next time you are asked to create that swell, try just lifting the soft palate and roof of the mouth, as if those muscles are literally going over the bump.

You are built like your own amplifier or acoustic

(Continued on page 10)

HOW DO I BALANCE RESONANCE WITH FORWARD PLACEMENT (continued)

(Continued from page 9)

shell! Focus on proper preparation, then gentle sustained engagement and you will find a whole new level of ease. Once we are stabilized vocally, then it is all about the artistry!

Happy singing!

MEL'S MUSICAL MUSINGS: TUNING

by Mel Knight
from *Timbre*

If you've never thought about tuning before, you probably aren't a barbershop singer! One of the main characteristics of our style is the ringing of chords and it won't happen if your quartet or chorus is out of tune.

So, what *are* the most common impediments that cause us to sing out of tune? Here are a few common problems and suggested solutions:

1. **Lack of focus.** External distractions or a lack of total concentration can cause sloppy intonation. Singing requires a high degree of effort. Get the mind in gear *before* you sing.
2. **Lack of energy.** This is both a physical and mental problem. A lazy, listless effort will result in lifeless tone quality and singing under the pitch. Get the mind and body in gear *before* you sing. (Does that sound familiar?)
3. **Failure to listen.** Many out of tune problems occur when the singer fails to listen to himself in relation to those singing around him. The exercise of cupping a hand to one ear helps you hear where you are as well as hearing others in the quartet or chorus.
4. **Insecurity of voice part.** If you are guessing at your part you are likely slurring into notes. Having your part learned correctly is basic to all singing skills in general and intonation in particular.
5. **Poor concept of the tonal center.** Singers need to be aware of the tonal center or tonic key throughout the song.

6. **Poor vocal production.** This can cover a wide variety of problems, but work toward excellence in vocal skills including good posture, accurate vowels, proper breath support, etc. And, when gaining new skills, don't revert back to habits in the old comfort zone. No change...no gain.
7. **Scooping.** Approaching the note below is a major cause of flattening, as the pitch rarely ever arrives on target! Try using your hand to guide your voice to approach from above the note. Raise your eyebrows. *Activate the face!*
8. **Not lifting at the end of a word or phrase.** Not only will the note lose intensity and pitch, but the next word after the breath will likely be under pitch. Use the hand moving outward at the end of phrases to help you remember to lift. This will also create better forward motion in the music.

As you can see, there are many reasons why we tend to sing out of tune. Pick a couple of items above which might be your own biggest problems and concentrate on improving. It will help you *and* your quartet or chorus ring those wonderful barbershop chords.

GET FREE SONGS AND LEARNING TRACKS

by Brian Lynch
from barbershophq.com

Everyone loves the Free 'n' Easy Library, because all the songs on there are... well, free and easy. Download them – print them – record them – share them – do all those things you should NOT do with copyrighted works.

Since the last time you checked, we've added a song or two, Our most recent title, "You'll Never Know The Good Fellow I've Been," is a classic old-time text and musical style you're sure to love. Use it as a warm up piece, throwback piece, or standard repertoire.

<http://barbershop.org/document-center/category/19-free-music-for-printing.html>

BONUS: We piloted this group with the Johnny Appleseed District, and enterprising track-maker and music judge Dave Rubin made a learning track that's FREE to download. Notice how he swings the eighth notes. Try it both ways!

QUARTET SERIES 6 SINGING FOR HIRE: THE REAL STORY

by Brian Philbin
from mastersofharmony.org

Chances are, if you are in a barbershop quartet, at some point someone who knows this will ask you to sing for an event of some kind. Sometimes it's for a banquet, a private party or a barbershop chapter show. Each of these types of performances has its "pros and cons." We will discuss how to handle them in this article.

Once asked to become engaged to perform, information is usually exchanged regarding the *what*, *when* and *where*, and then the next question asked is usually, "How much do you charge?" There have been many varied (and sometimes heated) debates regarding what is fair and customary in this area. The best standards to use to gauge the answer (presuming you have a show plan in place and are well rehearsed for such an event) are the following questions you should ask yourselves:

1. How much of our time will this entail (including travel, wait time, make-up, warm-up...you get the idea)?
2. Does the day or evening that this occurs create a conflict for any of the members, and how much of a conflict is it?
3. How much do we enjoy performing and how will this experience enhance our perception of performing in general?
4. What is our time worth?
5. What opportunities might avail themselves as a direct result of the exposure of this performance?

These five questions tend to determine a couple of things — whether or not the performance is worth the effort and/or what kind of fee would make it worth that effort. Performances will always cut into your weekend, workday or family time in some way, so you should determine an appropriate fee to get you there and back for the allotted amount of time.

Furthermore, the opportunity for added exposure for your group is worth something. You should factor your desire to perform into the fee, as price will affect your ability to engage the performance. Not every group has a large budget for a couple of top-notch quartets. If your group is just beginning, then a

nominal fee should be enough to get the group there and show off your act. Once you have had the opportunity to perform for a few groups, word of mouth will spread as to whether you were worth (or more than worth) the price paid. Only at this point should you start being more discerning about how much you charge for a gig. So let's just say a nominal fee is a good way to start for all concerned.

You may also decide to work toward a certain goal with the proceeds of your performance. Some quartets have donated a percentage or the whole of their fees toward Heartspring, Youth In Harmony, etc. This is a laudable and rewarding goal (most are tax deductible, too) and one that should be considered by each group.

Once you have determined a fee, you should make it a rule to have all questions of this type go to the quartet manager (or contact man). This will allow the inquiring party to have one person who will answer questions about availability, fee, show content, etc. The fee can be flexible on a case-by-case basis. This is something each quartet must decide for itself.

Once the show date has been engaged, there are details to be worked out. What is the venue, what are the accommodations for warm up and changing outfits (if any), is there a public address system, etc.? In this way, the quartet is informed ahead of time and comfortable with what to expect.

There are also problems that can arise within the structure of a verbal agreement. The best way to avoid these is to develop a written agreement — use the Society bid form as a guideline and then include anything that you might expect to be furnished you. After reviewing this, the engaging party can revise as appropriate and return it to you. In this way, both sides are certain of what to expect because you've both put it in writing and signed your names to it. There are less surprises that way.

While the Society bid form outlines what the chapter/hiring entity expects of the quartet, it does NOT outline what is expected of the hiring entity/chapter. Therefore, it is incumbent upon the quartet to outline those expectations on their own in written form. There have been numerous instances when quartets show up for a headlining performance on an annual chapter show only to find no dressing room or make-up room, no place to hang clothes, etc. Furthermore, no one thought to have a check ready

(Continued on page 12)

QUARTET SERIES 6 (continued)

(Continued from page 11)

for the quartet since the treasurer was out of town the week of the show. Things like this are commonplace, so you shouldn't expect everything to be handled right automatically. This way, if there is a problem, you can discuss solutions and compromises with the contact man.

It is important to keep in mind the opportunities that will present themselves upon completion of a successful performance. Previous articles in this series have discussed how to choose music, develop a show package, and build a successful performance. This is where these come together and you find out how well you've planned. The audience response is important, so make note of it regardless of the size or type of audience. You will get an idea of which items work best within your package. Beforehand, it is important to be gracious and hospitable to everyone you meet. You never know from where or whom your next performance opportunity will come.

Speaking of performance opportunities, it is important to bring business cards to every function where you perform and keep them handy. Word of mouth is the most prominent form of advertising for quartets. Your business card stands in the forefront of marketing your quartet. If someone asks where you perform, how much you charge, etc., simply hand them the business card and ask them to contact the quartet manager (contact man). Give them two if they're so inclined. Don't be stingy with your only form of communication with those who have never seen you. That second card may be passed to the next group to hire you and present further opportunities.

Communication is key in this whole process. First, get information about your audience, the venue, the process, etc. Then, give as much information as possible afterward to those who want it. Knowing your audience and understanding the level of their response are forms of communication, as well. They are communicating their enjoyment, or lack thereof, and its level by their applause, laughter and other group responses.

Overall, singing for hire is only as enjoyable or successful as you choose to make it. Everything depends on your plan and how you execute it. If you seek out these opportunities and take advantage of

them, you will find even more awaiting you than you expected. If you allow those chances to pass you by, then you will not likely encounter growth in opportunity.

In general, it is best to go in to any venture of this nature with your eyes wide open. Be aware of each opportunity and attempt to be able to recognize its value. It will always pay off tenfold if you manage to keep your eye on the long-term outcome.

DEAR DO, WHERE ARE YOU?

by Mark Silverberg
from casa.org

The more I rehearse, the more I arrange, the more I direct, I notice a pattern in the mistakes. It's so simple that it's staring me in the face, and I still ignore it time and time again, because I fail to recognize that this mistake is probably the cause of every wrong note for the next few measures.

Is it because the person who sings that part doesn't know the notes? No.

Is it because the words are tripping them up? No.

Is it because the breath is not big enough? No.

It's because they can't find their first note.

I think sometimes we assume too much of our singers. Let's examine the rehearsal process.

Most likely, each section learns the notes on their own, and they learn them section by section until they believe they have the entire song down.

Then the group puts the whole thing together, and it's a complete and total disaster.

Wait a minute...didn't you just spend a half hour going over these notes? What happened? Did you forget them? What are you...stupid?

No. That's not it. Your singers are not stupid. The note-learning process is probably flawed. And the reason it's flawed is because:

1) They have no idea where "Do" is.

(Continued on page 13)

DEAR DO, WHERE ARE YOU? (continued)

(Continued from page 12)

Most a cappella groups learn by rote. It's rare that a member, or several members of an a cappella group can pick up a piece of music and sight-read it on the first try. And if they can, everyone stares at them as if they are radioactive.

The skill required to find "Do" (or whichever note is the "home base" for the piece) is a skill in which music educator Edwin Gordon refers to as "Audiation."

This is not a real word. Try typing it into a word-processing program and it will yell at you.

Gordon coined this terminology to mean: "Hearing an comprehending in one's mind the sound of music that is not or may never have been physically present. It is neither imitation nor memorization." (Gordon)

For our purposes, it means hearing the "home base" note, even if it does not presently exist. The key to sight reading is always knowing where the "home base" note is and being able to understand the distance between your note and the "home base" note. (assuming you are not singing the "home base" note)

I've found myself altering my arrangements to fit the needs of the group, because I know that some singers simply can't find "La" if their last note was "Mi." That's incredibly constricting for an arranger and the arrangement doesn't sound as exciting, regardless of how much energy the group puts into it.

The next time you encounter a section of the music that forces everyone to find a new and unfamiliar note, take a healthy amount of time to make sure everyone is comfortable with finding that note. Make them hold it. Make them sing the note before and the note after. Reset the key, start from two measures before and hold it again. Chances are, the phrase is out of tune because someone is not starting on the correct pitch.

2) Your singers are unfamiliar with how they fit inside the chord.

Here's a likely scenario. The baritone part has three F's in a row. It's a really simple part and everyone feels like they should be able to sing it without any

difficulty. So the first two F's go by fine and then... all of a sudden...the third chord goes out of tune. Naturally, the music director blames someone other than the baritones, because they are singing the same note over and over, so it can't be their fault.

Ahh...but here's the secret...In the first two chords, the baritones were holding an F in an F major chord (so they were holding the root) and then a B-flat major chord. (so they were holding the fifth.) In the third chord, their F was actually the seventh of the G dominant seventh chord. Suddenly, their F has a completely different harmonic function and everyone was caught off guard.

Yes...chord function matters. Assuming you want your singers to sing in tune. Make sure parts that sing repeated notes know how they fit within the harmonic structure.

3) Your singers are unfamiliar with how their note clashes against someone else.

The best chords (in my opinion) are ones that have dissonant notes- extra notes that add color to a simple, boring, major chord. The problem with writing color notes, even sevenths in jazz chords, is that there will always be a dissonant, hard-to-tune, interval between whomever has the color note and whomever has the most dissonant distance away.

Adding a seventh note creates a "tritone" distance between whomever has the third of the chord. Adding a ninth creates a "major second" distance between whomever has the root of the chord and the third of the chord. Adding a sixth note creates a "major second" distance between whomever has the fifth of the chord.

Even if you have no idea what that last paragraph meant, chances are that somewhere in your arrangement, two parts will have a difficult-to-tune interval. It's imperative that those singers are made aware of that "clash" and focus their energy into listening and tuning it.

Music is more than just an imitation of what's on the page and what you hear. If you are going to sing in a "group," then you must understand that every part is just as important as yours.

It's great to be a Big O

MEET THE MEMBER

BARBERSHOPPER OF THE MONTH

**Dave Schubert**

I was born in Milwaukee in 1936, and have been barbershopping since 1967. I am married and have 2 children and 4 grandchildren.

I attended Menomonee Falls High and North Central College & Technical School.

I've lived in Menomonee Falls WI, Port Washington WI, Muskego WI and Sterling Heights MI. Other places I've visited include various places in the US where barbershop conventions are held.

I was a Parts Analyst and a Spec Writer. I served in the US Air Force for 4 years as an A2C.

My musical background includes singing in church choir, college choir, and 43 years of barbershop. When I'm not singing, I like to bike. Besides singing, I'm really good at working for Habitat (Beaches).

The thing I'm most proud of is 45 years of marriage, 2 wonderful children, and 4 grandchildren.

Encore listing
No new bios received

**Ken Moyer**

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

A mainstay of the chorus and a front row performer, Ken is always working to improve himself and the chorus. When the chorus manager was absent, he offered to stand in for him. When the chorus manager's absence became long term, he volunteered to serve in the position.

He liaised with our co-host for the fall convention, Tampa, and has been working diligently to ensure all bases are covered. The job of chorus manager is a big one, and he has jumped in with both feet.

Be sure and look for his smiling face in the front row, on stage right.

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

Congratulations Ken!



The Vital Link

Big Orange Chorus

QUARTET CORNER

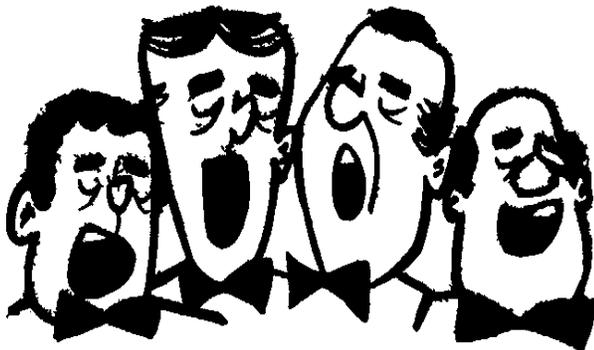
by John Alexander

No reports from our chapter quartets.

We did receive a message from Bob Perron about how good **Odd Man Out** was at the Englewood Christian Church. They got a standing ovation for their "usual great job."

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...

It's not too early to be thinking about Valentine's Day quartets for next year. It's a lot of fun and we always need more quartets (we have to cut off sales when the quartets are maxed out). It's only two easy polecats. Learn more than one part and you'll be more in demand.



CHAPTER MEMBER STATS

The following are our current membership statistics:

Regular Members	(RG)	58
Life Members	(LF)	1
Youth Members	(Y2)	3
Senior Members	(SN)	7
Senior 50-Year	(S5)	5
Senior Legacy	(SL)	10
Total Membership		84

PAST DUE MEMBERS

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.

- | | |
|-----------------|----------------|
| Richard Chapman | Chuck Griffith |
| Lynn Hineman | James Kastler |
| Ken Tureski | |

COMING DUE MEMBERS

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

- | | |
|-----------------|-------------|
| David Holzwarth | Bob Squires |
|-----------------|-------------|

To play a wrong note is insignificant;
To play without passion is inexcusable.

~Ludwig Von Beethoven

oddMANout
a Barbershop Quartet

Terry Ezell Tenor	Brad May Lead	Daniel Proctor Baritone	Dave Medvidofsky Bass
----------------------	------------------	----------------------------	--------------------------

Performance Inquiries:
Phone 904.430.3784 Contact Email Dave@oddMANoutQT.com
Web oddMANoutQT.com Become a Fan!

Weekend Edition
Barbershop Quartet
"We'll Make You Smile"

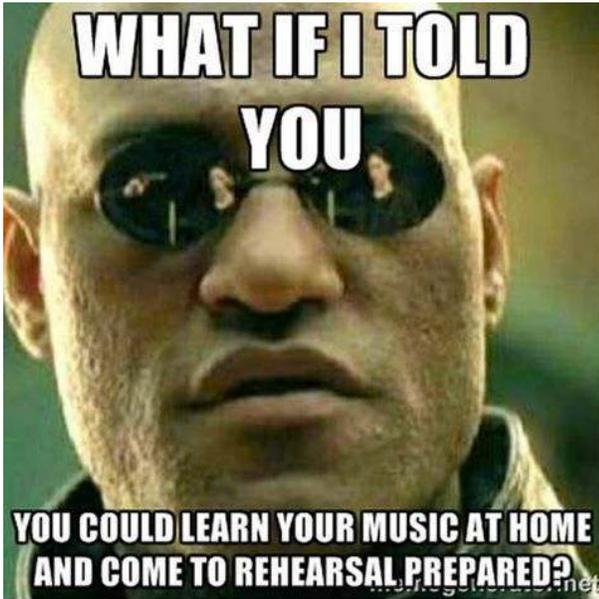
Bookings*
Jerry - Marc
Dan - Charlie

Contact Jerry
*386-626-8210
*407-529-4182
*antonl@cf.rr.com

BOARD MINUTE SUMMARY

by Daniel Proctor

Nothing received by press time.

**GOOD VOICE, BAD VOICE**

by Susan Govali

from singingfromthecenter.com

It's very tempting, when singing, to want to only show our best side to an audience. Actually, it would probably be more accurate to say 'imperative' as far as the ego is concerned. Making a fool of ourselves is our greatest fear and the tripwire that we're aware of a lot of the time.

Most often though, it's the fear of it, rather than the experience, that is the motivating force. When we actually get in front of an audience they are welcoming, and want us to do our best. Most people are nice. And who wants to know the nasty ones? Not I, said the fly. But knee jerk reactions from childhood/adolescent embarrassments/trauma can run very deep. Even if we're fine once we get up on stage, the fear leading up to that moment can be crippling.

First of all, it can help to accept, rather than reject the fear. It becomes the elephant in the room,

and all we can think about if we're not careful.

Also, we think that we're performing for others, when we're really doing it for ourselves. We spend so much time in our heads, controlling our lives – and, by default, our experiences – that our diaphragms take the brunt of all that effort and tension, often being constricted in many places. Singing takes the diaphragm out for a canter, letting it relax and play (which only works when we sing with a relaxed diaphragm, and right from the very center of it).

A quick exercise to release the diaphragm: Imagine you're falling backwards into a million cushions and laugh at the same time. Really laugh, with joy. Now sing a note and let the diaphragm do the singing for you. It's a very different experience, and a very different sounding note.

We often think the energy's path is out, then in. Energy first, then attention. When we train the body to come from a still, silent place first (the place of silence centered in the heart), this is the stepping-stone to being in tune with spirit. From there, we act. By letting our selves 'be', we're then one step ahead of the game, so to speak, and can actually act more quickly funnily enough, and make better choices. By going in, then out, we keep our confidence and share our true experience with an audience, thus raising the energy of the room, reminding the audience that we all share the same human experience.

Which brings us back to the subject of the article, good voice, bad voice. To truly raise the energy of the room, the whole of the human experience has to be shared, warts and all. Which means sharing the shadow self, letting it all hang out in fact. This is the scariest thing to do, but the only way we truly share our whole self. We want to be liked and to put on our best face.

But this doesn't have to be a huge, ghastly experience. To share our whole self with an audience, all we have to do is just be, and know that it's enough. That we don't have to be good, merely authentic. That we don't have to control the experience, that we can't control the experience because intuition and feeling can't be controlled (so, in essence, all we can control is how we let go) and that, in essence, we're getting out of our own way so we can raise the energy of a room, and by simply being true to ourselves we're also reminding and reaffirming to others that that is all it takes.

REHEARSAL SCHEDULE

Thu	03 Oct	Shepherd of the Woods
Tue	08 Oct	Christian Family Chapel
Thu	10 Oct	Shepherd of the Woods
Fri	11 Oct	Orlando
Sat	12 Oct	Orlando
Thu	17 Oct	Board Meeting
Thu	17 Oct	Shepherd of the Woods
Thu	24 Oct	Shepherd of the Woods
Thu	31 Oct	Shepherd of the Woods
Thu	07 Nov	Shepherd of the Woods
Thu	14 Nov	Shepherd of the Woods
Thu	21 Nov	Board Meeting
Thu	21 Nov	Shepherd of the Woods
Thu	28 Nov	Thanksgiving
Thu	05 Dec	Shepherd of the Woods
Thu	12 Dec	Shepherd of the Woods
Thu	19 Dec	Board Meeting
Thu	19 Dec	Shepherd of the Woods
Thu	25 Dec	Holiday Break

PERFORMANCE SCHEDULE

Sat	12 Oct	Fall Contest (Orlando)
Sun	10 Nov	Penny Farms
Tue	12 Nov	Westminster Woods (VLQ)
Sun	10 Dec	SOTW Tree Lighting
Sun	15 Dec	Christmas Show



BIG O BUCKS SCHEDULE

Wed	09 Oct	NBA Orlando v New Orleans\
Thu	10 Oct	Turning Point For God
Sun	20 Oct	Jags v San Diego
Sun	27 Oct	Pop Warner Cheerleading
Tue	29 Oct	Michael Buble
Sat	02 Nov	Florida v Georgia
Sat	09 Nov	Pandora On Ice
Sat	15 Nov	NHL Legends Hockey Game
Sun	17 Nov	Jags v Arizona
Sun	17 Nov	Toby Mac
Sat	23 Nov	JU v FAMU
Mon	25 Nov	JU v Florida
Sat	30 Nov	Crush Games

BIRTHDAYS

Dave Medvidofsky	05 October
Tim Walton	05 October
Rob Banks	11 October
Robert Reeves	12 October
Brian Weber	22 October
Joe Cosgrove	28 October
Ken Tureski	29 October
Daniel Proctor	30 October



RECENT GUESTS

Cheryl Ezell	Bonnie Hayflick
Sue Henry	Carolyn Hodges
Donna Kite	Betty Messler

WELCOME

NEWEST MEMBERS

George Gipp	September
Bob Hodges	September
Jason Lee	September
Lynn Hineman	April
John Santamaria	April
Mike Delker	March
Gary Raulerson	March
Jack Stimis	March
Jonathan Hall	March
Ed McKenzie	March
Larry Clapp	March
Ralph Brown	March
Mark Roblez	March
Don Hartsfield	January

DISTRICT SCHEDULE

10 Oct - 13 Oct	Fall Convention
-----------------	-----------------

DIRECTING TEAM



Tony DeRosa
Front Line
Director



Chuck Roegiers
Assistant
Director



Chuck Griffith
Director
Emeritus

OTHER CHAPTER LEADERS



Bill Vockell
Performance
Coordinator



Ken Moyer
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 November is 25 October. 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*.

**Please dispose
of this paper
properly!**

Share it with your wife
or significant other.

2013 BOARD OF DIRECTORS



Dave Medvidofsky
President



Rob Banks
VP Music & Performance



Robert Reeves
VP Marketing & Public Relations



Phil Warmanen
VP Chapter Development



Daniel Proctor
Chapter Secretary



Tim Walton
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

MUSIC TEAM



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



«FirstName» «LastName»
«Address1»
«City» «State» «PostalCode»