

The Newyorker Times

The newsletter of Poughkeepsie, New York, Chapter, SPEBSQSA Inc.



New Series, Volume 5
Poughkeepsie, New York

Number 4
April 2004

Newyorker Team Repeats Spelling Bee Win

By George Trigg

The Newyorker team of Renée Silverstein and George Trigg, again sponsored by Tacinelli Floors, repeated its win of the annual Spelling Bee put on by Dutchess County Literacy Volunteers of America.

The first two heats were fairly straightforward. Our team was one of two in our grouping to have a perfect score at that point. Four teams from each group then went on to the final heat, which was quite a different story. Many of the words were really foreign but adopted into English in often rather narrowly specialized fields, and the very first round, run on a sudden death basis, eliminated all but two teams. The contest then continued until one team failed to spell correctly a word that the other team had missed. Within a few turns, the other team misspelled "kraken," a Scandina-



The winning team holding their plaques. Also shown is the second-place team, Ted and Barbara Otis from Millbrook, who represented themselves.

vian mythical sea monster. We got it correct, and then had to spell "entrechat," a term from ballet. We were successful, and were the winners.

Correction

In the listing of the NYOY cast in the March issue, an editorial error resulted in Dave Lumb being listed as playing the role of Doctor Wisely, whereas it should have been

Dave Reynolds. We apologize to both Daves and to our readers for this error. We thank Bob Chieffo for passing on the information from an unidentified informant.

Road Show Wins A Cappella Harmony Showcase

By Mike Klein, Patriot Division Manager

On 13 March the Boston Regional contest for the National Harmony Showcase was held at Tufts University in Medford, MA. The overwhelming winner was Road Show. They dazzled the audience with their showmanship and chord ringing. While all the competitors were extremely talented, Road Show differentiated themselves with their ability to connect with the audience. Regardless of the judges, they had clearly won the audience affection.

The competition showcased a wide array of a cappella styles. Included in the field were F'loom, the first three-member group to appear in the competition, and 5-Alone, the first high school group to compete since the competition's inception (5-Alone are from Hadley, MA).

Barbershop Harmony is definitely holding its own in the a cappella world. Last year, Northeast Connection took 2nd place in this competition. Past National Champions in the competition include Perfect Gentlemen (FWD) and Metropolis (FWD). Quartets like these are showing that our style of music, when performed well, has no reason to take a back seat.

Road Show is eligible to compete at the National Finals in San Francisco on May 8th. Congratulations to Road Show for a great performance, and thank you for representing the barbershop community.

For more information about the competition:

<http://www.harmony-sweepstakes.com>

Arrive On Time, and Warm Up

By Murray Phillips
From Greater Montréal Chapter's *Mini-Pitch*
Murray Phillips, Editor


"Why do we spend the first part of the evening warming up? Maybe I will just show up later and miss all that boring stuff." If you have ever (See "Warm Up" on Page 2)

Website for Poughkeepsie Newyorkers: <<http://www.newyorkerschorus.org>>

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11 Apr **SPEBSQSA Birthday**
11-17 Apr **Harmony Week**
 21 Apr BOD meeting—6:00 p.m., the church
 2 May Performance—3:00 p.m., Coldspring Presbyterian Church
8 May **Yankee Division Contest, place to be determined**
15 May **Newyorkers Annual Show—8:00 p.m., F. D. Roosevelt High School, Hyde Park**

DEADLINE FOR NEXT ISSUE
28 APRIL

Poughkeepsie Chapter Mission Statement
 The mission of the Poughkeepsie Chapter shall be:
 To perpetuate the art of Barbershop Harmony, and
 To promote and provide opportunities for vocal harmony activities for its members and potential members such as, but not limited to
 Quartetting,
 Vocal crafts and techniques,
 Coaching,
 Chorus singing, and
 Competitive preparation and participation,
 and
 To provide public appreciation of barbershop harmony through public and charitable performances, and
 To promote good fellowship and camaraderie among its Membership, and
 To foster and enhance the ideals and principles of SPEBSQSA, Inc.

Happy Birthdays in April (date order):

Alison MacAvery	2
Kurt Hornick	3
Patricia Griffin	4
Ron Pierson	17
Bev Waltke	21
Lyndell Schaffer	23
Ann Salladin	24
Renée Silverstein	27
Joan O'Neil	28

Happy Wedding Anniversaries in April:

Jeff and Alison MacAvery	1
Joe and Joan O'Neill	24

Warm Up (From Page 1)
 felt that way, you probably haven't analyzed the reasons we have warm-ups.
 Rob Mance has received the respect of the entire Society as the youngest music judge, a marvelous ear for harmony, and his knowledge. And we are lucky enough to have him work with us each week. His warm-ups are designed to get us ready to sing well, without hurting our voices, and so that we produce the full, well supported, freely produced sounds of good singing that should characterize our chorus (and coincidentally, good a cappella singing.)
 If we don't leave each rehearsal having learned to be a better singer, we are not getting full value for our time and energy. It is also not the director's fault if we don't, since he is providing us with all the tools to learn to be good singers. So give yourself the best chance possible to make each [rehearsal] evening the best opportunity to improve your singing by being there at 7:30 *sharp*, ready to warm-up and sing your best.
 We don't remember everything from week to week, but if we can add a little bit every week, (Continued on Page 3)

Warm Up (From Page 2)

soon we will remember most of what Rob is trying to get through to us. Our individual improvements will make the chorus into a very enjoyable listening experience for our audience, but even more important, an enjoyable singing experience for us!

Glenn Smith Remembrances

The notice of Glenn Smith's death, carried in the February issue of this publication, arrived too late to allow collection of memorial material, and the March issue was crowded with news of the Installation Dinner. In the interim, we received several tributes to Glenn. They are printed here, following a brief bio of Glenn as it appeared in the program for his memorial service.

Glenn was born in Wilmington, Delaware, on June 30, 1935. He and his parents and brother, Gayle, eventually moved to Weston, Connecticut. After graduating from RPI in Troy, New York, with a degree in electrical engineering, he served two years in the US Navy from 1957 to 1959. Upon discharge he started a long rewarding career as a diagnostic programmer for IBM in Kingston, New York.

He met Carole, a teacher, at a ski club in 1959. They were married in April of 1960. Glenn Jr. came along in 1964 and Kira Suzanne in 1966.

He retired from IBM in 1991 taking the opportunity to enjoy his barbershop singing and banjo playing full time. Glenn had been a barbershop (SPEBSQSA) member for 45 years.

Moving to Washington State in 1994 to inherited woodland was a dream he and Carole had for a long time. Glenn's uncle Mark Hoskins built their house to their specifications, and they moved in December 1995. Glenn always said it was the best thing they ever did. He loved the State of Washington!

Glenn loved to collect musical instruments and repair them, which he did for many people. He was well known for generosity of his time. He taught banjo and harmonica to many, and in Washington was a loyal member of both the Totemaires Chorus and the Tacoma Banjo Club.

Glenn is survived by Carole, his wife of 43 years, son Glenn Jr. (Jean Marie) and grandson Eric, and daughter Kira.

Glenn's great joy was in his music and friends. Carole, Glenn Jr. and Kira wish to thank you for being part of his happy life.

From Bob Chieffo

Probably about 1963, I sang with Glenn in my first quartet, The Technichords, in the Kingston, NY, Chapter. I was on Lead, Bill McFadden Tenor, Don Schenck Bass and Glenn Bari. We were all IBMers so, as corny as the name was, it fit.

Those were fun but often trying days for me. We had enthusiasm and a decent sound and sang a lot of gigs. But I had not mastered breath support and flattening was often a

concern. Glenn could always hear any discord. Thank goodness he had the patience and could help me correct the problem.

Glenn was the consummate Programmer and understood music in a precise mathematical way. Me, I'm an ear singer. I never lasted very long in one of Glenn's technical barbershop craft sessions <smile>. But I still have a "chord slide rule" he made via IBM punched cards. He was always part of the music team and contributed greatly to both the Kingston and Poughkeepsie chapters.

Back in those days Glenn and Carole lived fairly close to us in Woodstock. We both had young families (two kids each) and often shared holiday picnics/barbeques. Carole and Diane were Sweet Adelines together, with the then Colonial City (Kingston) chapter. When they moved to Hyde Park, we were not far behind, and we both became members of the Newyorkers.

Glenn was a good friend and barbershopper. He will be missed by all of us.

[Chief also supplied the accompanying picture of the Treblemakers, from the Tacoma, Washington, chapter; this was Glenn's last quartet.]



The Treblemakers. Glenn is on the right, singing baritone.

From Steve Plumb

I met Glenn in 1960 before the founding of the Poughkeepsie chapter. I was a Society member who had moved away from my original chapter, so I drove up to Kingston to get in some chord ringing. Glenn was the Program VP, and in no time he got me up there in a pick-up quartet with Warren Neals, Bob Poliachek, and Bill Lahl. I guess it must have been obvious how starved I was for some harmonizing, so he kept me up there to sing with himself, Ken Wheatley, and Ron Gibbons.

I was totally impressed with the effort Glenn made to make me feel welcome and involved. If I had not been a member of the Society already I certainly would have been strongly motivated to join! (Isn't it interesting to note the number of guys I met that night who later joined the Newyorkers after the Kingston chapter closed down!)

In the mid-1980s when I moved back to this area and began directing the Newyorkers again, Glenn was enormously helpful. Glenn loved the "techie" side of vocal music, and he and I spent many, (See "Glenn Smith" on Page 4)

Glenn Smith (From Page 3)

many hours discussing different methods of harmonizing, like tempered, just intonation, pythagorean, etc., and whether the melody should be one form and the relative harmonization another. Glenn believed that the melody singer should favor the pythagorean tonal scale but harmony relative to that tonal center should be just-tuned (diatonic). I felt that the melody singer should be closer to the tempered scale, while agreeing that the harmony should be diatonic.

Glenn got his computer to produce synthesized chord sequences of some of our songs in the various forms so that we could debate furiously about the merits (or lack) of each. He proved his point that pythagorean melodies made for excellent music, but I maintained that this was difficult and unfamiliar to our ear singers, and that tempered-scale melodies were easier for lead singers to maintain good tonal center. I learned a lot from Glenn, and I enjoyed every minute of that relationship. I have missed him ever since he moved away. Glenn has, no doubt, already thanked the Lord for pythagorean scale relationships.

From Bill McFadden

Glenn and I sang together for at least 12 years, through many combinations of leads and basses, so losing him is almost like losing a brother. There was the time he had a great Dane, and it liked to join in with the quartet at practice sessions. We probably kidded Glenn at the time about the possibility of having the dog sing the baritone instead of him, as who could tell the difference? There was the first rehearsal in East Park with Mike Myers on lead. But that night was the very first time I heard an overtone produced by a quartet I was part of. Then later that year, with Mike Krieger, the thrill of finding out The Audocrats were in second place in the district for 24 hours (see photo).



L-R: me (Bill McFadden), tenor; Mike Krieger, lead; Don Guthiel, bass; and Glenn, baritone

[Ed. Note: The Audocrats were the Poughkeepsie chapter's first chapter quartet; thanks to Bob Chieffo for this info.]

It was tough leaving the Hudson Valley when I did, because I had to leave so many good friends, Glenn not the least of them.

I sure will miss Glenn.

From Mike Myers

Sorry to hear about Glenn. As for stories, here's mine:

Glenn was the baritone in my first registered quartet, The Audocrats. The other members were Bill McFadden on tenor and Don Guthiel on bass. The first rehearsal that we had at Glenn's house, we met in his family room. I was surprised to see a banjo, guitar, mandolin, clarinet, saxophone, and probably a half-dozen other instruments lying about the room. When I asked Glenn if he played them all, he said "Not all at the same time." Having a bit of familiarity with the guitar myself, I asked him how he could put down the guitar after playing it and then pick up a banjo and begin playing it. His answer was, "That's easy. A guitar is tuned in fourths and a banjo is tuned in fifths." His knowledge of music was truly remarkable, as that experience, and several others to come, convinced me.

Music Price Changes Clarified

From *SPEBSQSA Live Wire*, 1 March 2004

Harmony Marketplace no longer lists both member and non-member prices for sheet music. A single price of \$2.20 per copy is now in effect, with a 25% discount for members, effectively making the member price \$1.65 per copy. Both members and non-members receive a 10% discount for volume orders of 40 or more copies per arrangement, equaling \$1.49 per copy for volume purchases by members.

Virus Information

Do not open executable (.exe) files

From *SPEBSQSA Live Wire*, 1 March 2004

There's a malicious worm that's been around for a while, but that exploded last week. It masquerades as a message from an ISP or web site—Verizon, AOL, and others, even from Society headquarters ("Dear user of Langa.com e-mail..." or something similar). The e-mail usually arrives with a password-protected Zip file attachment that contains executable files. The e-mail text tells you how to open it to "protect yourself from spam" or to "reset your e-mail account" or some such. **DO NOT OPEN THE FILE!** No responsible party will ever send you an executable file, unasked for, out of the blue. In this case, the file is a Trojan horse designed to infect your system. The worm-writers placed the payload in a password-protected file to try to hide from some anti-virus tools. They also crafted the worm to do an unusually good job of spoofing the formats and headers—it can look quite legitimate, at first glance.

This particular attack seems to have started from a user at Centurytel.net, but it's hard to say for sure. In any case, don't be fooled: **JUST DELETE THE FILE AND E-MAIL.** In fact, that's a sensible precaution for any unasked for attachment that shows up in your (See "Virus" on Page 5)

Virus (From Page 4)

mail: When in doubt—any doubt at all—toss it out.

More information (from the Symantec/Norton Anti-virus people) is available at <http://langa.com/u/3j.htm> If you think you've been infected, a free removal tool is available from Symantec at <http://langa.com/u/3k.htm>

Link Now Open for Online Housing Reservations

From SPEBSQSA Live Wire, 8 March 2004

The online housing form is now active from www.spebsqsa.org/louisville. A downloadable version of the form is also available. This matches the form in The Harmonizer, which was mailed Friday 3/5/04, and should be in mailboxes across the continent by now.

Use Correct Address for Society Headquarters

From SPEBSQSA Live Wire, 8 March 2004

The time period in which the U.S. Postal Service will continue to forward incorrectly addressed mail to the Society headquarters is rapidly drawing to an end. Yet we continue to receive a great deal of forwarded mail—especially from district and chapter bulletin editors. Please update your records and use the following address:

SPEBSQSA Headquarters
7930 Sheridan Road
Kenosha, WI 53143

Everybody Counts!

By Al Bonney, Director,
Cherry Capital Chorus,
Traverse City, Michigan, chapter
(Mildly edited)

I was amazed to learn at Directors' College that Bill Rashleigh (and presumably all the good directors) can pick out ONE VOICE that is singing wrong notes or vowels! While certainly not one of the "good directors" in our Society, I can tell when someone doesn't know the words—one 'watermelon' actually sets the sync of the ensemble off track and makes the sound fuzzy and less pleasant to hear.

It kind of goes back to the old weakest link thing, doesn't it? If the ensemble is to be good, each voice has to do his part by getting the basics right.

It doesn't make much sense for 30 or 40 guys to work hard, learn their notes and words, practice with the group, and then have all their hard work ruined (and that is the right word, I think) because five or ten guys aren't willing to do their homework. Frankly, I think it is rude and insulting of the lazy guys to foist their low standards on the rest.

We do not aspire to be a championship chorus where precision and demanding standards are our guidelines. But

everybody doing his homework to make himself ready to sing the basics doesn't sound like an unreasonable standard for each of us to demand from each other. It is so easy. The musical standard of our performances will go up so fast if we do this.

Greg Lyne said at Directors' College, "The words and notes make the canvas of our musical painting. The singers, through their artistry, add the paint, the brush strokes, and the picture." This is a nice analogy, I think. If we are to paint this pretty picture together, we certainly must agree that the canvas can't have any holes!

Avis Offers Special Rates for Louisville Convention

From SPEBSQSA Live Wire, 9 February

Below is the URL and group discount number for Avis Car Rental. We have made arrangements with them for car rentals for the Louisville convention. The rates are as follows:

Car group	Daily	Weekly (5-7 days)	Weekend Thurs-Monday
Sub compact	42.99	179.99	23.99
Compact	43.99	188.99	24.00
Intermediate	45.99	200.00	26.99
Full Size 2 door	47.99	209.99	30.99
Full Size 4 door	49.99	220.99	32.99
Premium	53.99	229.99	34.99
Luxury	66.99	288.99	67.99
Mini Van	66.99	288.99	67.99
Convertible	66.99	288.99	67.99
Sport Utility	66.99	288.99	67.99

The URL is

<http://www.avis.com/AvisWeb/html/meetings/go.html?1860>

The group discount number is J991839.

Mike Myers In and Out of Hospital

Based on e-mail correspondence between
Bob Chieffo and Mike

Mike Myers was in the hospital briefly during the last two weeks of March. We let him tell it in his own words, after a prolog from a broadcast message by Chief.

"NYer Bob Hitchcock works at IBM Fishkill where 'Mickey' Myers is a chef. Mick relayed that dad Mike was in the hospital. Who's got any info on what's going on with Mike?
~chief"

Here's the story. I had what is called a colo-rectal abscess. They had to do some surgery to drain it. It hit me with some bacteria in the blood and gave me a pretty good fever after the short surgery. I expect that I will be home in another day or two. It screwed (See "Mike Myers" on Page 6)

Mike Myers (From Page 5)

up my plans to teach a class in Poughkeepsie on Thursday of this week, and I had planned to drop in at the chapter rehearsal tomorrow, but I won't be there now. So, this is not life threatening, just a major pain in the butt!!! [Dated 30 March at 2:47 p.m.]

Here's the most recent update. Free! Free! I'm free! I was released from the hospital tonight and am back home. While not completely done with the treatment (there may be a couple of weeks of out-patient treatment until everything completely heals), I can sleep in my own bed tonight and choose my meals..

It's really good to be home. Those were the first 2 nights I have ever had to spend overnight in the hospital except when sitting with a family member. I thought airline food was bad! And someone wakes you every 2 hours to check your vital signs. The rumor that they do that to give you a sleeping pill is not true. I mean it's good someone really wants to know if you are still alive, but I could tell them that much better after a good night's sleep.

Anyway thanks for the interest and keeping me in mind. At some point, I will probably be able to reschedule the class I was supposed to teach in Pok this weekend. I will be sure to drop in at chapter rehearsal and say hi. [Dated 31 March at 9:45 p.m.]

Scollay Square Quartet Website

By Bob Chieffo

Scollay Square, 2003 NED Quartet Champion and featured quartet on our annual show "Big Top Barbershop" to be held on 15 May at FDR High School in Hyde Park, has a new website. Use the link below to read about them and hear some clips of their singing. They have a great sound and serve up some fresh songs rarely heard in barbershop. They will be a lot of fun on the show and I'm sure will capture the hearts of the audience.

<http://www.scollaysquarequartet.com/>

P.S.: The first word in the name is pronounced "Scully" by the natives.

HOW TO LEARN YOUR MUSIC QUICKLY

By Nick Papageorge,
from the Whittier Choralaires' *Showcase*
edited by Dave Gunther,
by way of Danbury Chapter's *Hatter Chatter*
edited by Bob Bartley

Dave asked me to write about ways that you can learn your music quickly and efficiently. Here are some simple, yet effective, steps you can take to help you in the learning process.

1. Bring a mechanical pencil (not a pen) to every chapter meeting and mark your music with the director's intelligent and musical observations. A mechanical pencil does not need to be sharpened, and errors or changes can be

erased. Notations on your music will help you to remember what the director wants you to do when you work on your music at home. (You *do* work on your music at home, don't you?)

2. Use your learning tape all the time. This means listening to it and singing along with it while driving to work, to the store, to church, or to chapter meeting. Use it so often that it needs to be replaced. And when you use it, get in the habit of rewinding it to repeat a problem area in the music over and over. The more you repeat a difficult passage, the easier it will be to do it correctly the next time.

3. Pay attention and be quiet at rehearsals. In case you haven't noticed, there is far too much talking every time the director stops waving her arms. Don't talk as soon as you stop singing. *Listen!* Earl Moon used to say that God gave you two ears and one mouth, and He expects you to use them in that proportion. If you stop talking and listen during rehearsal, most of your questions will be answered before you ask them. You don't believe me? Try it!

4. Immediately memorize the words and the story they tell before working on the notes. It is important for you to know all the words so that everyone sings them together. When you don't know the words to a song, you are always slightly behind everyone else who does know them. This causes the synchronization errors that the judges always talk about. If you don't know the story the words are trying to tell, how can you expect to put on the correct expressions that will convey that story to the audience? You *must* know the words *and* the story they tell.

5. Don't leave early. When you leave early, you fall behind those who stay. Then you have to catch up the next week, and that slows everyone down. If you must leave early, plan on working that much harder during the week so that you don't become a burden to those who stayed to learn more.

6. Call on your section leaders with any questions you have about the music. They are called "section leaders" for a reason. They are there to help you. If you don't call them when you need help, you may fall behind and slow down the progress of the chorus. I don't know of any section leader who will not try to help you if you will just call.

7. Bring a tape recorder to the chapter meeting. Your personal tape recorder is the best way to get a learning tape of new music long before the official learning tape is ready. Bring the tape recorder, tape the new music or the parts you are having trouble with, then use it every day to learn your music.

It is apparent that too many chorus members are not working on their music at home. This causes the director to have to spend precious time teaching you the words and notes. That is a tremendous waste of her time and yours. Think about it: You are paying her money to do something you should be doing at home! She should be teaching you how to sing better, interpret the songs we sing, and perform them to the best of your ability. If you learn the music at home between chorus rehearsals, we can move along and get to the really fun stuff (See "Learn Quickly" on Page 7)

Learn Quickly (From Page 6)

much sooner. It is not nearly as much fun to learn words and notes as it is to work on interpretation and practice performing a song. So let's get past the hard part as fast as we can and get on to the fun stuff. It's up to you to do the first part. Then the director will be more than happy to do the rest.

Exercises: Exploring Vocal Resonances

From the Hartford Chapter's *Policy Notes*,
Jim Calandriello, Editor

[The following article was provided to *Policy Notes* by the Hartford Chapter's vocal coach, Barbara West, who found it in the Farmington Valley SAI Chapter's *A View of the Valley*; the author is Verlene Schermer. Barbara says that she has tried the technique with some of her private voice students and that most of them find it immediately rewarding.]

THE SOFT PALATE LIFT

Step 1. Stand in front of a mirror and sing "Ahhh" on a comfortable pitch. Can you see the back of your throat?

Step 2. With your mouth still open, gasp as if you had just been startled. Watch the mirror to see what happens in your throat. Typically, the soft palate will lift, and you should be able to see more of the back of your throat. (**Note:** If a gasp doesn't get your soft palate to lift, try *yawning* instead.)

Step 3. Sing "Ahhh" with your mouth and throat in the same relationship you saw when you gasped. Try to keep your soft palate lifted for the entire length of the note.

THE SPOTLIGHT

Step 1. Sing a note in the middle of your range. As you sustain the note, open the back of your throat and "aim" the note toward the back of your head. Imagine that you are beaming a spotlight—in the form of your voice—to that area. Open more and more until the note becomes very dark, even hollow-sounding. For maximum openness in the back of your throat, imagine that you are swallowing an orange.

Step 2. Sing the same note, beginning with your throat fully opened. Start to lift the soft palate, aiming the "spotlight" up inside the back of your head more and more, until your tone becomes rich and bright. You should experience a "ringing" sensation.

Step 3. This step will require ample breath support, so prepare with a good inhalation.

Sing the same note once more, beginning with the vocal "posture" you had at the end of Step 2. Begin to aim the spotlight forward (think "place forward") more and more, until you start to hear a nasal quality in your voice.

Now practice moving your tone slowly from bass to treble, listening for the subtle changes during each increment. Then practice all three steps on a single note. Feel

the "spotlight" panning from back to front as you listen to the tone go from dark to bright.

BODY RESONANCE

Step 1. Sing a comfortable note on any vowel.

Step 2. As you sustain the note, imagine that you want to send the note through your entire *body*, rather than out your mouth. (Loudness is not the goal.)

Step 3. Imagine that the sound is spinning inside you, gaining intensity as you hold the note. Try this exercise with every vowel.

Downstate Express Captures 2004 Seniors Title

From *SPEBSQSA LIVE Wire*, 9 February

Downstate Express, representing the Land O' Lakes District, captured the 2004 international seniors quartet crown during the Society's midwinter convention in Biloxi, Mississippi.

The top five finishers, with their scores, were

1. Downstate Express, 873
2. Antique Gold, 842
3. (tie) Antiques Roadshow, 830, and Senior Class Reunion, 830
5. Savoir Four, 806

Together for two decades, Downstate Express is a veteran of the contest stage, having previously won the 1982 Land O' Lakes District championship. Members are Ed Wirtz, tenor, Mankato Chapter; Bruce Odell, lead, Winona Chapter; Richard Treptow, bari, Greater Indianapolis Chapter; and Gary Rogness, bass, Rochester Chapter.

The complete score sheet can be viewed online at www.spebsqsa.org/id_061864

"BIG TOP BARBERSHOP" Annual Show – May 15

By Bob Chieffo, Show Chairman

By the time you get this issue, our show flyers will be mailed and tickets *ready for sale*. You will have one more week (until April 14) to bring in REVENUE from program ads. Vittoria Sprague, who's laying out and editing the program book, needs the lead time. So, *thanks* for your ad sales. That's money to run *your* chapter.

Reminder: Scott Salladin is handling Mail Order ticket sales; Eric Dickstein, the Membership ticket sales. We will need folks at the box office and ushers at the doors. Start thinking whom you can ask.

The sometimes wacky but always creative team of Hitchcock, Ostmark, Silverstein, and Chieffo pulled together the show Staging Plan. Pierson is folding that into the Tech Plan document—the step-by-step action plan of the show. This month will be the time when we integrate in all the rest of you wacky and creative folks! For one thing, our clowns are going to have fun (See "Show" on Page 8)

Show (From Page 7)

with the audience and the chorus. So watch out!

A lot of new folks have joined the team key jobs: Schulze, stage technical; Miller, sets, props; Schaffer, dressing rooms; O'Neill, lobby; Hadigan, quartet host. There are more jobs to be done. They will all need help from the rest of the membership. Say, "Yes!" when asked. This is OUR Show.

Thanks for all the cooperation so far. I'm getting excited and hope you are too!

My Hobby

By Larry Ajer

From Greater Montréal Chapter's *Mini-Pitch*,
Murray Phillips, editor

Larry was a well-known coach and barbershop enthusiast. The Salem, OR, Chapter remembers him annually with the Tuesday evening show at International. There are also Larry Ajer Scholarships to Harmony College. This article originally appeared on the Harmonet in 1997, and was recently reposted. I thought you would enjoy it.

I have the greatest hobby. Actually, I don't do the hobby so well, personally, but I really enjoy trying and just being involved. There are guys in my hobby that are exceptional. They do the hobby very well, and they even get paid

for their work. They sell things, compete, and win things, and generally, I am proud to be associated with them. I sure don't resent their excellence or hard work or talent.

If I had the talent and willingness to compete like they do, I would be right in there. Instead, I do some local events and let the big guys do the big public events. It tends to represent my hobby all the better. It would be real nice if we had more members, and I do know that when the best of the hobby are doing well, membership tends to increase. I, on the other hand, do my thing, and it attracts nobody, but some other friends like me, and that is OK also. I go to schooling, practice, and do all the right stuff, but at age 56, with limited skill, I am happy just to be a member of the group and to encourage the better guys to be better all the time. Isn't this the greatest hobby?

I am an actual member, and get my newsletter, rules, and that stuff, but with my ability, they don't let me compete with the big guys. Thank goodness; that would humiliate me, for sure, and do nothing for the hobby or the organization.

My hobby? Actually there are two, and I treat and respect each of them equally. One is golf, where the memberships, rules, and participation levels are clearly defined, and the other is barbershop, where we can't seem to agree on who we are and what we want to be. How odd that is, when the two are so similar—at least they are to me.

Website for Poughkeepsie Newyorkers: <<http://www.newyorkerschorus.org>>

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