

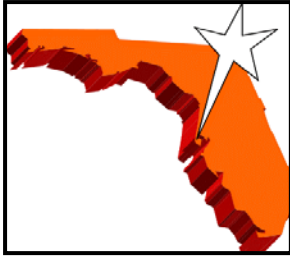
Scoops & Swipes



Volume 50, Issue 1



January-February 2011



Understand the song

By Lance Lubin, VP Chapter Development



Lance Lubin

Our second VLQ song, "If I Were a Rich Man", is from the Broadway show Fiddler on the Roof. It is set in the small Jewish village of Anatevka, Russia, in 1905 and tells the story of Tevye, a dairyman, his wife, Golde, and their five daughters trying to cope with their harsh existence under Tsarist rule. Life is very hard, and if it isn't enough just trying to scratch out a meager existence, they are constantly under the threat of being victims of a pogrom (an organized, often officially encouraged massacre). At one point, Tevye declares in a loud voice so all around him can hear, "Lord, protect and keep the Tszar". He then mutters under his breath "FAR from us". Tevye has a deeply personal and vocal relationship with God, and in the prologue, explains the role of God's law in providing balance in the villagers' lives. He explains that without their traditions, he and the other villagers would find their lives "as shaky as a Fiddler on the Roof."

"If I Were a Rich Man" is Tevye's wistful musing about what his life might have been if he had only been a wealthy man. In his introduction to the song he says:

"Dear God, you made many, many poor people. I realize, of course, that it's no shame to be poor. But it's no great honor either! So, what would have been so terrible if I had a small fortune?"

Then the song begins.

If I were a rich man, diadle deedle diadle digguh digguh deedle daidle dum.

This bit of phonetic nonsense is actually part of Jewish tradition. The phonetic sequence itself is irrelevant, and different singers of this song may

use very different ways of covering this line. It is reminiscent of what is referred to as a "nigun". (This is pronounced with the accent on the second syllable, and the "u" having the short "oo" sound, as in the word "should".) Nigun is a Hebrew term meaning "humming tune." Usually, the term refers to religious songs and tunes that are sung by groups. It is a melody without any lyrics or words, using sounds like "bim-bim-bam" or "Ai-ai-ai!" These are used to allow people to become immersed in a spiritual moment without the need for thinking about or knowing the words. So this kind of "nonsense" phonetic sequence is very familiar to Jewish ears. He would be able to fritter away his time with frivolous activities and live the life of the idle rich. "daidle man" sound like "idle man".

Tevye accepts that he fits into God's plan. Even with that though, he still must question God. This is a rich part of Jewish history and tradition. In the Bible, Abraham questions God. Jacob is renamed Israel after having spent the night wrestling with the Angel. The word "Israel" means "struggled with God". Since then, wrestling with God has been at the core of Jewish identity. Moses argued with God. Jews do not simply submit to God, they confront. Many times in our lives we may ask God why he has dealt us a certain hand. The difference with Tevye is that he actually expects an answer.

"Would it spoil some vast eternal plan if I were a wealthy man?"

Overall, this is a fun, buoyant song that we can have a ball with. It does however have some emotional weight underlying it. The very ending of the song, even though deadly serious, can still be done with a twinkle in the eye.

Ah well....Abi Gezunt (Yiddish for : "As long as you're healthy").

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Looking forward

By Clyde Hall, President

Greetings to all. Last night we had our annual installation banquet and we had a very nice turn out. Thanks to **Dr. Clare McCreary** and everyone who helped put this program together. Everything flowed nicely and a good time was had by all. One of the highlights was the recognition of **Dave Kesler** as Barbershopper of the Year. Congratulations Dave; you well deserve this award.



Clyde Hall

Our goals for 2011 are probably the same as they've always been. Sing better, build our chapter, and have fun. The fun part we do very well! The singing and the building of the chapter are works in progress. We have some new things in place that should make our chorus measurably better. The qualifying process, now in place, has brought our chorus to a higher level of singing and we are raising the bar even Higher with the "VLQ". Singers who can master more chal-

lenging songs will have a chance to sing in a higher level group.

We've had one rehearsal in our new location, the Largo Community Center, and we anticipate this location will create many opportunities for us. We, as a chorus, will be very visible there and for that reason we have decided that all singers should wear yellow shirts and long black pants to every rehearsal.

We have a dedicated board and music team. **Tom Roan**, our Director, and **Lance Lubin**, our Assistant Director do a great job for us. We are looking forward to an exciting year with a lot of quality performances. We already have a very busy schedule.

I'd like to personally thank everyone who helps at our rehearsals in so many ways. I hope you are as excited about the new year as I am. Let's make 2011 a year to remember!

Some ideas about auditioning

From the *Hamilton Square New Jersey Bulletin*.

The consensus of the music team is that we need to raise the bar starting with our audition process. To that end, over the past few months the music team has been discussing our current audition process and we have agreed that the vocal audition as it stands is OK but needs some tweaking. We have been in contact with Tim Waurick to ask what the Ambassadors of Harmony do as far as vocal auditions are concerned. He said they do something similar as we but add another piece where a prospective member must learn a simple barbershop song and sing it in a quartet. We will be incorporating that piece into our existing audition process.

Well, that takes care of raising the bar for **NEW** members but what about the guys already on the risers? January and February you will see the music team members making recordings at rehearsals. These recordings will be taken home and critiqued by the individual. Then, when they are satisfied, they will place them in an electronic drop box

where other team members will also critique their performance.

This is the testing phase of our new plan to improve the singing level of the Brothers. During the months of March and April, each member of the Brothers will be required to make a recording of the contest set, take it home, critique it and submit the recording along with a critique sheet into the drop box. This will give each member of the Brothers two months to learn the music as well as the words.

The purpose of this process is to enable each member of the Brothers to sing at the highest level possible. The only way to do that is to offer each person individual feed back. The problem with **OLD** taping programs has been that the individual made the recording and turned it into the section leader without any personal input. This method will require the *individual* singer to listen to his recording and make a self analysis **PRIOR** to submitting it. In addition, members of the music team will not just critique their section but offer feed back to any and all members of the chorus.

Before panic ensues, this process **IS NOT** an audition or elimination process. It is purely meant to offer feedback to each member as a method of improving their individual singing performance.

Clearly, we live in the digital age. These recordings will need to be in a .wma or an .mp3 format. You say you don't have the equipment to do that? Ask around and find a member of the chorus who does and make some arrangements to borrow a device and have them email you your tracks. That will put them in the correct format which you can then listen to and submit when you think they are ready. Failing that, contact me and I will assist you with making your recording.

Here's looking forward to another successful year of singing with the Brothers in Harmony.

HAPPY NEW YEAR!

*Editor: We may or may not be incorporating some of these ideas into our auditioning process. **What do you think?** Talk to your leaders*

Looking forward to the New Year

By Bob Banagan, VP Music/Performance

Greetings Suncoast Singers!

Well, here we are launching into a new year. Needless to say it will be a year full of challenges and fun! We now have a taste of our new facilities and **Tom Roan** has learned to stay away from the "Exit" signs! I was very impressed with the new center as I am sure most of you were. It will take some getting used to but in the long run it's going to be so much better than Crossroads Church. Certainly, from a financial stand point. Needless to say, it's going to put more pressure on each of us to keep up to date on our repertoire and the learning of new music. It's going to take more than Monday nights to stay current. In other words... I'm talking about "home work." Actually it's not "home work" for most of us. Anything that's "fun" to do is not "work." We are striving to sing better and reviewing your music at home is going to help a lot!



Bob Banagan

busy for some time. I plan to have at least three new Christmas songs ordered sometime in May. This will add to our "seasonal package." "Wouldn't it be swell" if we could have nine new songs ready for presentation by the end of the year! This would certainly be a milestone in itself.

You are now well aware of the "VLQ" program that **Tom Roan** discussed at last weeks meeting. This will be an added attraction for our chorus and satisfy the more "eager beavers" in our chapter. By that, I mean members who have the ability to learn faster and are anxious to move on more quickly from a musical standpoint. The qualifications for this program are going to be much tougher, but it's something we can all strive for. This does not mean that we are slacking off on the qualification process for the regular chorus. We have come too far to allow this to happen! You will be expected to know your notes and words 100%. I would not ask anyone to do any more than I would do myself along these lines. We ARE a singing organization and I consider it an outrage to charge people to come and hear us sing without putting forth the best product possible. Tom and Lance are doing their best to make this happen. Why not pay more attention and practice the tips they give us every week? You'll have more fun! I guarantee it!

In the coming weeks you will be exposed to the "Harmony Classics" package. This is a six-song package that has some familiar tunes for most of the members. This should keep us

Dave Kesler named BOTY

By Clare McCreary, Reporter

Saturday, January 15, 2011 we held our ~~Third~~ Fourth Annual Installation Banquet. (Some idiot made mistakes on the flyer and the program). Outside of that, it was a perfect evening. Got all dressed up, aired out our wives and girlfriends, ate delicious gourmet food, were thoroughly entertained by **Jim Greiner** as our Installation officer, (who put an inimitable twist on the installation process), by the irreplaceable **Lance Lubin** as our Master of Ceremonies, by

Fred Clutterbuck's dissertation (the British accent made it special) and by our chapter quartets "**Double Duty**" and "**Four Tune Nutz**". (I don't know whether they are the 4 Tune – only know four tunes – Nutz, or the 4 Tune – four guys that are nuts about tunes – Nutz). Highlight! – **Dave Kesler** was named **Barbershopper Of The Year** If you missed it, you shouldn't have! Thanks to **John Nuss** for the pictures. And thanks to Seminole Lake CC for the great food and service.



How to build membership

From *Concho Capers, San Angelo Texas, Paul White, Editor*

If we are to continue our presence in West Texas, we have to individually invite, pick up, and encourage every man we know who likes to sing to our chapter meetings. Putting ads in the media doesn't cut it. Making a blanket invitation at a concert is too impersonal. There are men who would join us but will not come to a rehearsal on their own for one reason or another – either they are too shy, or don't know what to expect. They WILL attend, however, if YOU invite them, offer– uh– TELL them you will pick them up at 7:10, and then make sure they have a great time at rehearsal and follow up with them afterwards.

This is so important; we will have training sessions in the near future on how to approach, invite, bring, and delight a prospective member. Remember those four important words – **Approach, Invite, Bring, and Delight!** Approach them with a smile and enthusiasm of our great hobby. Invite them to a rehearsal and let them know we are a great group of guys and they will be made to feel comfortable immediately. Bring them yourself. Pick them up. Nine times out of 10 a guy will cancel or make an excuse not to attend at the last minute if he has to come by himself. And finally Delight him with warmth, quality singing, fellowship, and a welcoming attitude! Now what guy could go home after a wonderful night like that and not have had a great time?

Here are some suggestions for planning to approach, invite, bring and delight new members:

1. Keep the Chorus on your mind all week long. Talk to practically every man with whom you come in contact about our great and unique group of performers and how much fun we have.
2. Talk about Chorus with enthusiasm. SELL the Chorus and let them know what the Chorus can do for *them* – NOT what they can do for the Chorus.
3. Tell them about our shows. Tell them to look up certain groups on U-tube. Expel their impression that we are a bunch of nasal singers in red and white striped coats singing old boring songs.
4. Remember, many men under the age of 40 may not know Frank Sinatra, Dean Martin, Sammy Davis Jr. or Tony Bennett are. Speak their language, on their level of experience using modern day examples.
5. Getting them here the first time is the hardest. However, if they return, we have to keep wowing them with quality singing, fellowship, and fun meetings.

You will probably think of more and that's great. Just remember, those chapters which are not actively recruiting ALL the time are losing ground – and one day will wake up to find the chapter practically dead.

The songs we sing

Also from *Concho Capers*

“**Winter Wonderland**” was written in 1934 by Felix Bernard (music) and Richard B. Smith (lyrics). Many artists over the years recorded the song, placing it in the top five ASCAP-member-written holiday songs. The Eurythmics' version released on *A Very Special Christmas* (1987) is the most commonly played version. This song (like “Jingle Bells” and “Sleigh Ride”) is not actually a Christmas song, as it doesn't mention any of the holiday icons. It is more of a winter song and mentions “sleigh bells” several times, linking to the holiday season. The original lyrics, about a couple who make a spur-of-the-moment decision to get married by a traveling parson, was considered inappropriate for children when it was written.

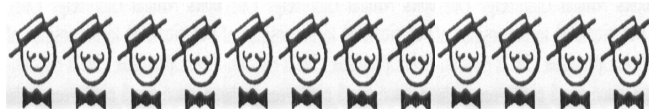
"In the meadow we can build a snowman, / then pretend that he is Parson Brown. / He'll say 'Are You Married?' We'll say 'No man, / but you can do the job when you're in town!' "Later on, we'll conspire, / as we dream by

the fire. / To face unafraid / the plans that we've made / Walkin' in a Winter Wonderland.”

A 1953 version of the music includes the “kidfriendly” lyrics:

“In the meadow we can build a snowman, / and pretend that he's a circus clown. / We'll have lots of fun with Mister Snowman, / until the other kiddies knock 'im down! When it snows, ain't it thrillin'? / Tho' your nose, gets a chillin' / We'll frolic and play, the Eskimo way, / Walkin' in a Winter Wonderland.”

Many artists record both versions of the bridge, treating it like two verses. Some versions do not include the introduction, which also ties in to the Parson Brown version: “Over the ground lies a mantle of white, / a heaven of diamonds shine down through the night. / Two hearts are thrillin' in spite of the chill in the weather. / Love knows no season and love knows no clime, / romance can blossom most any old time. / Here in the open we're watching and hoping together.”



In Memoriam



Mr. Jack Howard Baker age 84 of Kristen Lane Blairsville passed away on Saturday Dec. 11, 2010 at his home following an extended illness. Mr. Baker was born on Sept. 25, 1926 in St. Pete, FL., the son of the late Claude Baker and the late Marion Hunt Baker. He was a veteran of the US Army Air Corp. Jack was a member of the High Country Harmonizers and with the Barber Shop Association for over fifty six years. He was a loving husband, father and grandfather. He was preceded in death by a twin brother, Bill Baker in 2007. Mr. Baker was a member of the First United Methodist Church of Union County.

Surviving Mr. Baker are his loving wife of fifteen years, Phyllis Dean Baker of Blairsville, six sons and daughter in laws, Gary and Sue Baker of St. Pete, FL., Bruce Baker and Laura Barnes of Cincinnati, OH., Alan and Karen Dean of Red Oak, IA., Steve and Jill Dean of St. Pete, FL., Kevin and Lori Dean of Edgewater, FL., Rick Baker and wife of Greensboro, NC., seventeen grandchildren, many other relatives and friends also survive

A memorial service was held on Thursday Dec. 16, 2010 at 2:00 PM at the First United Methodist Church with the Rev. Ben Lewis officiating. Special music was presented by Jeff Bauman, Keith DeFoor, The First United Methodist Church Choir and the Smokie Mtn. Melodies. In lieu of flowers if you wish, the family requests that memorials may be made to the Pulmonary Fibrosis Research@Mayo Clinic 200 First St. SW Rochester, MN 55905. The family met with friends at the church on Thursday from 1-2:00 PM.

Jack was for many years a member of the St. Petersburg Chapter, having served as President and also several terms as Music VP. Jack was an accomplished quartet tenor. One of his quartets came in 8th in the International contest. A celebration of Life for Jack's St. Pete friends was held on Jan. 8, attracting friends from all over the State.

Rehearse not just enough to get it right, but enough to never get it wrong.

Editorial

In watching the Rose Bowl football game, I was treated to a half-time display of the marching bands, and that started me thinking about this subject. Do these excellent musical organizations just stand out in the middle of the field and play their distinctive music? They could. But they don't. They also realize that for the general public, good music is not appreciated on its own. So they prance around in interesting formations, doing their best to amuse those people for whom music is not an important aspect of their lives. (That means a large majority of the general public). Likewise, we sell tickets to the general public (we can't make a living off of barbershop lovers alone), so we also have to prance around doing interesting things in order to sell tickets to our next performance. Face it men. You must be entertainers – not just singers – in order to survive!

Rate chapter members

Abridged from an article in "Voice of Rushmore" Rapid City SD, John Elving, editor.

A chapter has:

A: The awesome members.

B: The bipolar members.

C: The corrosive members.

The A's may not be the greatest talent, but they are enthusiastic, willing learners, who want to get better, are engaged, and contribute in many ways.

The B's make you wonder if they are with us or against us. You are not sure. Sometimes they are not there. You question: what is their commitment to the group? Can you make them into an A?

The C's are the people holding you back. They are into political infighting in the group. They will drive you nuts. You are better off without them, even if they are talented.

Once you key in on the A's you find they attract A's. You have something to build your brand around.

Valentine Day reminder

By Bob DuBois



Valentine's Day is Monday, February 14. Each of us needs to get the word out to our friends and associates that they could have a unique way of saying "I Love You" that will be remembered long after the cards we normally send have been thrown away. Presented at home, office, restaurant, or any other location to an individual or group. A simple call to Bob DuBois, (727) 397-5098, or better still an email to Bob at: dubois@earthlink.net will result in a fun way to celebrate Valentine Day. A scroll and silk rose presented by one of our quartets singing a love song medley will get the smiles going and help our Florida SunCoast Chorus meet our financial commitments.



How to "fire breath" And other stuff

From "Barbershop Clippin's", Fullerton CA, Dick Cote editor.

Ah, tenors! Where would barbershop be without them? Well, for one thing, we'd sound a lot less exciting, because we'd have to produce our trademark ring without tenor reinforcement. But the general public is already accustomed to hearing the top voice sing the melody. They would just assume we're another Kingston Trio, one that couldn't afford guitars, kazoos and backup. So on the whole, it's a darned good thing we have tenors.

My favorite tenors tend to be of the natural "full voice" variety. They have both lightness and power, and you breathlessly await the end of every line to hear how the tenor will polish it. He can choose to float the song off to dreamland and leave us aching for more, as the nightingale does in John Keat's famous "Ode." Craig Ewing did that with "In the Wee Small Hours" at our April 15 meeting, when *Mosaic* asked him to "fill in" for their tenor. Together they sounded like a world-class quartet.

Sometimes a tenor has a chance to smear a note across the airways, like a technicolor joke by Bugs Bunny. Again, Craig Ewing comes to mind, and again, it happens in our chapter, when Craig sings "Orange Colored Sky." Maybe *Highlight* will volunteer for that honor some time.

Not all excellent tenors sing full voice. Luckily for our hobby, a bass who can find his falsetto or "head voice" may with practice become a tenor. It's a special experience. He will discover that the falsetto uses very little air but demands good breath support. Even some baritones can sing tenor, but we are handicapped by having a higher crossover point or "passagio," which in some songs falls within the tenor range. How do I know all this? I'm a bari who wants to sing tenor, too. I was "kvetching" about breath support recently to a friend who plays the French horn, and he nodded knowingly. Then he asked if I knew about "fire breathing." It turns out that the French horn's upper range is achieved by increasing the air pressure rather than by tightening the lip

"embouchure." (Trumpeters just tighten their lips, nothing to it—heh heh!) So my friend has to get into shape every time he performs in a concert. "Fire breathing" is a zen technique for increasing your lung capacity and strengthening your diaphragm. Much of its value lies in the muscle memory – you develop the automatic good habits that will replace old, bad habits. I want to add it to my "barbershop smile" and my "alert but relaxed stance," two other good habits that I don't want to have to remember any more.

So how do you Fire Breathe? You raise your rib cage and leave it up. Then you drop your stomach down and outward, inhaling a full breath in the process. Immediately, you push all of that air out and drop your stomach again. If you feel like a blacksmith's bellows, you're doing fine. (A full meal, especially with hot salsa, could trigger spontaneous combustion.) As you continue through twenty breaths, speed up the process until the cycle breaks down. One pleasant side effect one gets with all that oxygen exchange is a tonic sensation and the attitude improvement that comes along with deep breathing. In fact, you can overdo it and grow giddy and faint. But it's as cheap as air, and it's free from hangovers. Too bad it can't be patented.

I tried fire breathing while behind the wheel next day and—whoopee!—nearly ran a signal. It doesn't mix with driving! Later I demonstrated it at an afterglow, and my friends covered their drinks with their hands. Filled with missionary zeal, I told Fred Robirds about fire breathing, and he said, "Oh yeah. Power Puffs." Why am I always the last one to learn about these things?

Say, if I had a watch alarm that rang every hour, I could Fire Breathe 14 times a day. But my beloved garlic and onions might not be welcome with such a regimen. That opens up another subject: Etiquette for Fire-Breathing Tenors. I'll ask our own tenor Maynard Allard, a noted bon vivant and fashion maven, for some pointers on that. Or maybe not. .

From our Past President

By Herb James, Past President

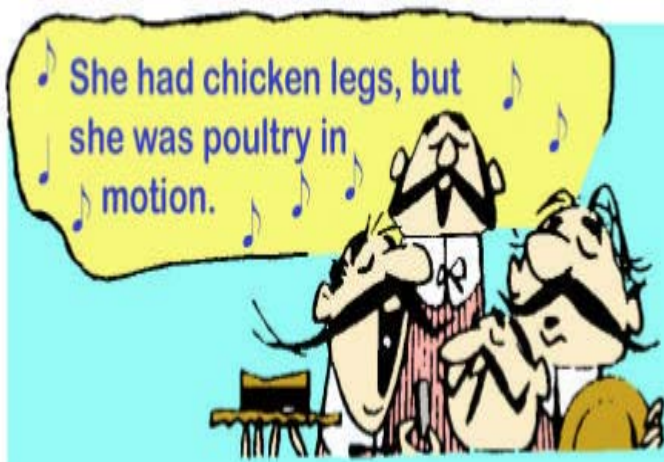
I would like to express my appreciation to all the members who worked so hard throughout the last two years for the Sun-coast Chapter. Thank you for hanging in there! We had a few bumps in the road but I feel we accomplished a lot.

With our new home at the Largo Community Center and our new singing and qualifying plans, we should do very well this year. I feel we should focus on building our membership this year more than ever.

We will have much more public exposure and probably more prospective members looking in at us. Let's give our best effort to attract more new singers and infect them with the great experience of ringing a chord.



Herb James





On Monday December 20, we had our annual goofy-exchange/talent-night/**Christmas party**. The goofy exchange works like this: Everybody brings a wrapped, unmarked gift, under \$10. value, and usually a “white elephant” type. Names are drawn. The first name picks one of the gifts and displays it to the rest. The next picks a gift, unwraps it and if he likes the first gift better, they exchange. The next picks a gift and if he likes either of the other two he can exchange, or he can keep the one he picked. This goes on around the room until the last gift is picked and exchanged or kept. Then the first name picked gets his choice of all the gifts in the room. A bottle of wine, for example can get exchanged many times. Always turns out to be a lot of fun. Lots of good talent, other than barbershop, was displayed also. And, of course, we did some singing. A bunch of barbershoppers can’t spend a few minutes together without breaking into song.

Birthdays

January:

Joey Norton	4
John Nuss	11
Bill Kendig	13
Dave Kesler	23



February:

Herb James	22
Roland Moy	29



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<http://www.suncoastchorus.com>

CHAPTER MEETING

Each Mon. 6:30 PM
Largo Recreation Center
400 Alternate Keene Rd.
Lar go, FL

BOARD OF DIRECTORS

meets the second Tuesday of each month
Place TBA

MUSIC COMMITTEE

meets first Tuesday of each month, or as needed.
Place TBA

Calendar

Jan. 25-30 Midwinter, Las Vegas
30 Performance, Largo
Feb. 27 Performance, Largo
Mar. 20 Performance, Largo
Apr. 2 PHMU annual show
10 Performance, Largo
May 27 Performance, Largo

All articles without a by-line were written by the Editor. Views expressed in this bulletin do not necessarily reflect the views of the chapter members or its officers.

Unless otherwise noted: Pictures by John Nuss

SCOOPS & SWIPES

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Florida
Suncoast
Chorus

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