

"LOOK OUT WORLD"

A

Barbershop Chorus

Performance Package

SPEBSQSA Inc.

PREFACE

There is a simple formula for any successful performance. It is: plan + practice + perform = successful performance. Like any formula if one of the elements is missing the end result cannot be achieved. With the chorus performance package, "Look Out World," we have provided you with the first element in the formula, the plan. In the following pages, we hope to give you some guidelines that will help you to practice and perform that plan so you can achieve a successful performance.

THE MUSICAL PROGRAM

The order of songs for "Look Out World" plus the audience sing-along and chapter quartet appearance have been designed to run in the following order:

"Look Out, World!"
"Hello, My Baby"
"Moonlight Bay"
"When You And I Were Young, Maggie"
Audience Sing-Along
"Take Me Out To The Ballgame"
Chapter Quartet (two songs)
"When Lindy Flew The Ocean"
"Goodbye, My Lady Love"

The first song is a short opener that carries a lot of impact and energy along with it. Even though the audience will not be familiar with the song, they will pick up on the spirit and know they are in for a solid presentation. The song is short so the audience can release their energy (through applause) very quickly. This gets them into the spirit of active participation and also gives the chorus members some immediate feedback and encouragement.

The second song, "Hello! My Baby," is a song with which the audience will be familiar. They will sing along with you internally and stay involved in your program. It is also an uptune/easy rhythm that will keep their energy up from the opening song.

The third song, "Moonlight Bay," is a true easy rhythm song. This will start to take the edge off the high energy that has been presented in the first two numbers. The audience can fall into the toe tapping rhythm and again be actively involved in the performance. This song, too, is familiar to most audiences and thus reinforces the audience participation feeling.

The fourth song in the program is "When You And I Were Young, Maggie." This is the only true ballad in the program. Ballads are very effective when they are performed well and become a treat rather than a steady diet. More than one ballad in a short program like this tends to slow down the pace of the performance too much. This particular ballad will be familiar to many of your audience members and keep them actively involved.

Since you have just performed a ballad you have run a minor risk of having the audience members become a bit too passive. This is an ideal time for some audience participation. We suggest an audience sing-along of some old familiar songs such as: "Wait Til The Sun Shines Nellie," "I've Been Working On The Railroad," "When You Wore A Tulip," "I Want A Girl," or any other songs that your audience may know. An alternative suggestion would be to sing "Let Me Call You Sweetheart" through once and then sing the same song again leaving out the pronouns. This is always a crowd pleaser and really gets the audience thinking and participating. It is good for a few laughs also. You will see this song demonstrated on the video tape that goes along with this package.

Another suggestion for audience participation would be to divide the audience in sections and have them sing a round such as, "Row, Row, Row Your Boat," "Little Tommy Tinker" or any other round you know or can easily teach to the audience. The idea is to get the audience physically and mentally involved in your show. This will make them feel close to you as performers and really get them on your side.

Now that you have the audience loosened up, this would be a good time for a novelty number and we have selected, "Take Me Out To The Ball Game." This is a fun song with which the audience will be familiar. You can see on the video tape that we have suggested a mock baseball game with several players out in front of the chorus as the chorus sits on the risers, bleacher style.

Since your audience has been entertained with several chorus numbers and since we are a quartet society, this is an excellent time to feature a chapter quartet. The quartet does not have to be International medal caliber but should present barbershop harmony respectably. The quartet would do well to sing two uptunes, two easy beat tunes or perhaps one uptune and one ballad. The songs should be audience familiar if at all possible and should be on the short or medium length side. The quartet does not have to speak between songs but should keep the program flowing by singing the songs back-to-back. The quartet should wear the chorus uniform so as not to distract while they are within the chorus. They could possibly add a hat or a vest as they step out to distinguish themselves a bit.

Following the quartet, the chorus should go right into another number. A novelty or specialty song would be a good choice as would an easy beat or uptune building toward the close of the show. We have chosen a song written by Executive Director Joe Liles and co-writer Frank Marzocco. While this song will not be familiar to your audience it is a fun song with amusing lyrics and a lot of staging possibilities. Elsewhere in this package you will read the stage presence notes for this and the other songs. Viewing the video tape of the performance will give you a good idea how the stage presence of all the songs go together.

In our script we use the fact that this song was written by barbershoppers as an opportunity to mention the Society's fine education program.

The final song should be an uptune with a lot of pizzazz. It is also best if it is an audience familiar song. We have chosen, "Good-bye My Lady Love". This song has a good driving beat, particularly when the stomp time is used near the end.

There should be no encores. The rule of thumb is, "leave 'em wanting more". If you have done your best song as a closer how can you possibly follow it. As an option, if the director or chorus spokesman gauges that the audience is truly indicating by their applause that they would like a bit more, "Good-bye My Lady Love" can be reprised at measure 57. This will let the audience know that you respect their wish for just a little more without breaking the pace. If this reprise is used, it should begin as the audience is still applauding. If the applause stops, the momentum has also stopped and the reprise will not be nearly as effective.

There you have the suggested performance package and the reasons for the songs and their order. If for any reason you need to substitute a song in the package you must do so wisely. Follow the guidelines that were used to select the original songs and replace a song with a like vehicle.

When you read the script you will note that the chorus spokesman speaks briefly about the Institute of Logopedics and about the make-up of the Society. There is no reason to sing "We Sing That They Shall Speak" and "Keep America Singing". While these are beautiful and moving songs for barbershoppers, they are probably not the best choices in a short program to entertain a general audience. Remember, entertainment is the reason for a sing-out performance.

THE SPOKESMAN

As "Look Out World" is structured there is a need for a chorus spokesman. Note that we did not use the word emcee. While there is nothing wrong with the term emcee, the term spokesman better indicates the function of the man doing the speaking in front of the chorus. He is the chorus' representative to the audience. The rapport that he gains with the audience is very important. He is representing the chorus and he should be chosen for this job carefully.

There is no rule that says there has to be talking in a barbershop performance. Many choruses and quartets have successfully performed by singing one song after another. This requires a great deal of pacing, timing and stamina by the singers. On the other hand, talking can be entertaining and informative if kept to a minimum and handled properly. A bit of talk also provides a breather for the singers.

The script provided for "Look Out World" was very carefully written. Note that the emcee does not use cliches and counterproductive phrases like, "sit back and relax", "we know you are going to enjoy this next number", "how are you enjoying the show so far?", "we're going to slow down the pace a bit", and "we'd like to thank you". Since talk should be limited there is no room for meaningless or negative comments such as these.

Talk should be complimentary to the audience and used to set up the songs and keep the program flowing. If there is information about barbershopping or the local chapter to be given, it should be short and to the point. An audience, whether they paid for the performance or not, is not there for commercials. They are there to be entertained.

The spokesman should be conversational in tone and give the impression of chatting with the audience rather than lecturing to them. For this reason it is best if the spokesman has committed the script to memory and delivers it in his own conversational words. That is to say the script does not have to be recited word for word. On the other hand, the spokesman should not pad the script, deviate from the main ideas or fumble around.

Remember, the job of spokesman is an important one and not a task that everyone in your chorus will be able to perform. Audition candidates and pick the best person for the job. The job should not be a political or a "good buddy" system. Also, the director is not a good choice as spokesman. He has a great deal of other responsibilities during the performance and his mind should be clear during this time to concentrate on the musical program.

When the spokesman or sing-out leader is out front, the chorus should be standing comfortably on the risers with a pleasant look or slight smile on their faces. Their attention is directed to the speaker. This will automatically bring the focus of the audience to the speaker as well. The same thing applies when a quartet is performing out front. The chorus members should do nothing to distract from the quartet or speakers but should look comfortable and entertained.

VARIETY AND PROFESSIONALISM

Now that you have a good musical program outlined, a confident spokesman and a solid script for him to use, you are well on your way to a successful performance. There are other aspects, however, which add to the success.

There's no denying the fact that the barbershop sound is what sets us apart from many other entertainers. Therefore, vocal excellence should always be sought. We should sing as well as we possibly can using good vocal techniques. There are manuals, coaches and other aids which will help us achieve this vocal excellence. Our constant betterment in this area will always pay rich dividends.

But we should not neglect another important area. We live in a visual society. In fact over 70% of what we learn and retain is gained visually. This fact can be put to use in our barbershop performances as well.

First and foremost we must encourage our singers to become emotionally involved in the songs (messages) they are sharing with the audience. Take time to explore the songs and find out what they are all about, who is singing them and to whom they are being sung. Each singer should then be able to draw internally from his own experiences and convey the message in a believable fashion. The facial attitudes that each singer demonstrates, as well as his body language, will convey the most meaning of the song to the audience. This cannot be understated. Real stage presence starts from inside and is projected through the lyrics and notes of the song outwardly through the face and body to the audience. Many successful performers, including many of our successful choruses and quartets, have captivated audiences in this simple fashion.

What's commonly thought of as barbershop stage presence (gestures, body movements and special effects) are the icing on the cake. When these are designed properly and executed well they take the internalization a step further to give a truly memorable performance.

Following these performance notes some stage presence is suggested for the songs. These notes along with a viewing of the video tape will provide you with some ideas for staging the songs.

There are also some suggested aural interpretations on the part-predominant learning cassettes that are available for this package. On the first side of these cassettes you can hear the voice part to be learned predominant over the other three parts (the predominant part is on the right track of these stereo tapes. If you are using a stereo tape recorder with a balance control you can adjust the volume to control the amount of predominance. If you are using a monaural tape recorder the voice part is automatically predominant.) On side two of these tapes you can hear a quartet performing the songs. There is some basic interpretation included such as volume changes, tempo changes, phrasing, and special vocal effects.

Chorus members should be performers the instant they are in view of the audience. If there is a curtain on the stage, the performance begins as the curtain in opening. Most of the time, however, at your sing-out performances you must walk into a room. Sometimes the walk is short and sometimes it is unbearably long. As you walk to get to your singing position, however, you should be energetic and happy. You should mount the risers in a planned, rehearsed and smooth manner. The best way to accomplish this is to send the front row in first. They can partially mask the rest of the men getting on the risers. On the heels of the front row comes the back row. The next to last row follows them and so on. This makes getting on the risers easy and provides a group of smiling, energetic front row men for the audience to view.

A singing entrance can be quite novel and effective. The chorus can sing or "loo" a familiar song, such as "I Want a Girl" or "Wait Till the Sun Shines, Nellie" as they enter the room. This can be done in four parts or can be done in unison. The technique is not as difficult as it may seem. It just requires a bit of practice. The singing or "looming" provides something for the audience to listen to and keeps their mind off the un-entertaining aspect of filing onto the risers. It is best to pick a song for the walk-on in the same key as the opener. Then no re-pitching is necessary. As soon as the director is in place he cuts off the "looming" and begins the opener.

The chorus spokesman should be placed strategically within the chorus so it is easy for him to come out front when necessary. This would mean putting him on the front row, the second row or one of the end positions. If he is not on the front row, here is a technique that will enable him to get out easier. When he is ready to move forward he gently taps the inside shoulders of the two men directly in front of him. When they feel this tap they pivot and profile toward each other. This automatically opens up a space that the spokesman can walk through. The same goes for the song leader. These men should move forward quickly and permit no dead spots.

When the chorus leaves they can do so in the same manner with which they enter. A singing exit, probably the same song that is used for the entrance, will again provide some entertainment for the exit. The men would leave in the opposite order from which they entered. The line should move briskly without spaces.

Always wear your best and showiest outfit or costume. Choruses who wear their "class B" travel outfit for a performance because it is an "unpaid sing-out" or "a sing-out for the nursing home" are cheating themselves and their audiences. Every audience deserves your best and that includes looking your best. You perform better when you feel good about how you look. This is not to say that you would wear an eight piece tuxedo to a hot, dusty sing-out at the fairgrounds. Some common sense must prevail but keep in mind that you always owe your audience the best.

The uniforms should be neat, clean and pressed. A good fitting uniform will make a man feel good about himself as a performer and make the audience feel good as well. Pockets should be empty - nobody wants to see a set of keys or a pack of cigarettes bulging from a pocket.

Chorus members should never applaud a fellow performer on stage. As mentioned before, the chorus should give their strict attention and best reaction to a spokesman or a quartet. Each chorus member should reflect the mood of what is being said or sung.

Probably the most important bit of professionalism that can be practiced and the one which will make your program look its smoothest is timing and pitch-pipe technique. Taking pitch in barbershop is a necessity, but it is not a source of entertainment. The pitchpipe is blown and, if necessary, an audible pitch is taken quietly by the chorus under the spokesman's talk or the applause if there is no spokesman. The taking of pitch should be timed out during practice so the song can begin the instant the spokesman stops speaking or the applause has almost died out. The chapter quartet should take pitch as they walk to the front. You will be surprised at how easy this is to learn and how effective it is in keeping the pacing of a show fast and entertaining. Again, you can observe pretty good pitchpipe technique and pacing on the video tape of "Look Out World".

You can achieve group discipline within your chorus by indicating to them that you are well organized and want to put on the most professional performance possible. This means the package should be presented to the chorus with a full explanation of its benefits. During the learning of the package, good rehearsal technique should be followed and no time wasted. You have the plan now you must practice it so that it is flawless.

Once you have learned the performance package you must keep it well rehearsed. You should sing through all the songs in the package once every week or, at the least, once every other week. A rehearsal before a sing-out performance should include performing the package at the rehearsal hall with the entrance, stage presence, spokesman, and everything just like it will be performed. Do not feel you can shortcut this procedure. The spokesman must rehearse as well as the chorus. He cannot expect to perform successfully without adequate rehearsal.

You should also instill professionalism in your chorus. Teach them the proper care of the voice, how to properly warm up the voice, the importance of being on time and the importance of paying attention to chapter leaders. You must also convince them that they come to a performance in the right frame of mind. This includes having warmed up, not having drunk excessive alcohol and having eaten lightly, if at all.

Some of your performers will have a touch of stage fright now and then. You can educate them that a certain amount of stage nerves are natural. Stage nerves indicate that there is an important task ahead and the body is preparing to face that task. If the nerves become too great, convince them that they are prepared for the performance as are their fellow chorus members. Therefore the support and trust of each other as performers will give them needed confidence. Dwell on the positive aspects of a successful performance rather than things that can go wrong. Planting positive images instead of negative ones will help assure that the negative ones do not occur.

WRAP UP

Now that you have a plan and have practiced it so it shines like a glowing jewel, the only piece left in the formula is to perform. The thrill of having an audience see the smooth results of your hard work should bring out the best in you. The time for worrying about technique and procedure is gone. Enjoy what you are doing, drink in the applause and feedback the audience is giving you. Have fun as a barbershopper.

In the fall of 1989 a new manual entitled Successful Performance will be published by the Society. It restates many of the concepts talked about in the preceding pages and goes into depth about other aspects we have not touched upon. It also discusses the administrative procedures of a successful performance: the duties of a contact man, getting performances, contracts and commitments. Get this manual and read it thoroughly. Refer to it often since it is an excellent blueprint for a successful performance.

On the following pages we have outlined the external stage presence for the seven songs in "Look Out World". As we have mentioned, the video tape that is available for the package illustrates this stage presence and shows the timing and pacing of the show.

Also available are part-predominant learning tapes to assist you in quickly learning the seven songs in this package. We have priced these materials as low as possible so you can take full advantage of them. All the music in this package is also available at a reduced price when bought as a set.

We hope you enjoy this package and welcome your feedback or questions. We are considering publishing other packages like this if they are of help to our choruses. We welcome your input and wish you the best of luck in performing "Look Out World".

STAGE PRESENCE NOTATION FOR CHORUS PERFORMANCE PACKAGE

General Comments

In the following pages we will describe some suggested stage presence for the seven songs in the chorus performance package, "Look Out World". Stage presence is the visual interpretation of the theme or the message of a song. This can be best achieved when the performer understands the message of the song. He then puts it in to terms and experiences he believes and upon which he can draw. Finally, he expresses these feelings and emotions through his facial attitudes and body language. To help accomplish this we will give a general description of the attitude of each song and the general moods of the message within the song.

All songs should be performed with maximum energy. In this context energy means putting all the power into an emotion that the performer can draw from within. All types of emotion have energy: elation, desperation, love, joy, sorrow, reminiscence, etc. Energy does not necessarily mean leaning forward on the risers with the body tense and the face distorted.

We will also outline suggested stage presence movements and gestures. These are the icing on the cake. They help give visual motion and extension to the feelings being portrayed by the performers. These motions and gestures are not a substitute for what has been described as the true essence of stage presence. They should complement those emotions. If they are executed believably and naturally, they will finalize the visual statement to be made.

We will list the movements and gestures by measure number and describe each of them. A listing of movements tends to make the performer think in mechanical terms rather than artistic believable terms. Please resist this effort. It would be best if we could come out and teach each one of you the movements and gestures by demonstration; but, of course, this is not possible. Therefore, do not think of these movements as having to occur on a particular word at a particular measure, but rather think of them as an extension of the music and the emotion.

The movements and gestures that have been selected are really quite easy to learn and execute properly. If you purchase the video tape of the performance, you will get a good idea exactly what these stage presence moves and gestures are meant to be. The written description coupled with the video tape is your best bet to easily understand and learn the stage presence for this package.

"LOOK OUT, WORLD!"

This opening song is a big uptune that should set your audience on the edge of their seats ready to climb up on the stage with you. It needs a lot of high energy and excitement. As the title indicates, we are indicating to the audience that they are in store for some excitement and a great performance. Take no prisoners.

The song starts out with an attitude of boldness and optimism. At measure 1 the chorus takes a small step outward with its outside foot (left foot for the left half of the chorus and right foot for the right half of the chorus). At the same time they focus on the audience and point directly at them. In measure 2 on the word "tight" they change the pointed finger to a fist like they are holding something tightly grasped. During measure 3 they come back to their regular singing position, smoothly.

Measures 5-12 are sung from the regular singing position and the attitude should be happiness and optimism. At measure 13 everyone gets very reflective as they go into very casual poses. In fact they can group in foursomes and pose like old-fashioned quartets.

At measure 17 they come back to the regular singing position with very excited faces and postures.

On measures 29 and 30 they repeat the gestures from measures 1 and 2. They hold that position until the middle of measure 32 and then the chorus spreads a bit by leaning outward. Right at the end of measure 34 they spread just a little bit further to give a big wide-open finish to the song.

"HELLO! MY BABY"

The sentiment of this song at the beginning is happiness and excitement since it is the story of a young man about to talk to his sweetheart on the telephone.

As a staging suggestion you might consider having one of the young men in your chorus bring out a chair that has been placed behind the risers to use as a prop. At the beginning of the song he is standing but pantomimes having an old-fashioned hand-held telephone with a detachable earpiece. In measures 1 through 20 he pantomimes having an animated conversation with the operator, then his sweetheart. He can move freely about the stage as he expresses the lyrics. The rest of the chorus should be focused on the director but echoing the young man's enthusiasm.

At measure 21 he hangs up the imaginary telephone and sits it on an imaginary desk. He continues to walk around the stage and to express the lyrics of the song. These lyrics are a little bit more reflective and not quite as happy as the preceding intro and chorus. Again, the chorus shares his facial mood while keeping the attention on the director. This continues through measure 34. The young man now sits down and again picks up the imaginary telephone preparing to talk to his sweetheart.

At measure 37 all the chorus hold an imaginary, old-time telephone in front of them and put the earpiece to their ears. As the young man is talking to his sweetheart, they are eavesdropping on the conversation. They should ad-lib looks to each other of, "Isn't this a juicy bit of gossip?" This goes through the tag, and at the end of the song everyone hangs up their imaginary telephones. The young man takes his chair back behind the risers.

"MOONLIGHT BAY"

Basic moods in this song are reflective, remembering sentiments during the verse and then a happier feeling during the chorus at measure 17. During the reprise, at measure 32 the mood gets a little bit more intense and reflective.

At the beginning of the song the whole chorus clasps their hands in front of them and pivots 1/4 right looking off into the distance as they remember moonlight bay in their minds' eyes. At measure 5 the chorus pivots from their 1/4 right positions to 1/4 left positions as they can hear the banjos from their memories.

At measure 9 everyone smoothly comes back from his regular singing position and reflects a sad feeling to correspond with the lyrics. During measure 15 the chorus begins getting happier as the pleasant memories become more real to them.

At measure 17 they clasp their hands behind their backs and do a gentle sway stepping left on the first beat of measure 17, then closing with their right foot on the third beat of measure 17. They step right on the first beat of measure 18 and close on the third beat of measure 18. They step left on the first beat of measure 19, close on the third beat of measure 19 and step once more slightly right on the first beat of measure 20. This brings them back to their regular singing positions. This sway should be very pleasant and casual to go with the rhythm of the music and the mood of a happy time remembered. At measure 25 the same step and sway motion begins again and ends at the first beat of measure 28.

As already mentioned at measure 32 the chorus gets much more reflective in mood again. At measure 33 everyone sways their body into center a bit, which has the effect of tightening up the chorus for a more intimate message. On measure 34 they release this press and finish back in their regular singing positions.

In measure 35 on, "Don't Go 'Way", everyone slowly brings up his outside hand, palm up in a pleading gesture. At measure 37 each slowly drops this pleading hand. In measure 39, after the tenors hit their note, everyone again pivots 1/4 right with their hands clasped in front of them. This is the same move that was done at the beginning of the song. This reflective pose should be held for just a beat after the song ends when the applause from the audience starts. Then on the director's signal the chorus returns to a normal position and gratefully acknowledges the audience's applause.

"WHEN YOU AND I WERE YOUNG, MAGGIE"

This song is the only ballad in the package and can really be a blockbuster if it is performed with the right spirit. This, too, is a very reflective song that looks back on a loving marriage. It should be sung very tenderly and with great emotion about what has been. The lyrics contain the whole story and should tell you exactly what the emotions are. Read the lyrics as a story or poetry and get involved in the message.

We have selected a very simple, yet effective staging for this song. As the chorus spokesman is out front talking and setting up the song, the chorus tunes up and begins "ooing" or "looming" the song right from the verse. As they do this about one-third of the chorus in a wedge slightly off center sit down on the risers. The other two-thirds of the chorus take very casual and reflective poses. Again, the best way to see the picture is to watch the video tape. When the spokesman steps back into the chorus, the director ends the phrase currently being sung and starts the song without interruption from the beginning. This time the words are sung.

From this casual position the song and lyrics are conveyed with facial attitudes. The picture remains the same through the first 16 measures. At measure 17 about one-fourth of the chorus (not in a clump, but scattered throughout the chorus) come out of their reflective and casual or sitting positions and return to a more traditional singing posture. Another one-fourth do the same at measure 25. Similarly, at measure 33 another one-fourth return to a regular singing position, and over the next seven or eight measures the remaining singers also return so that the entire chorus is now in regular singing position. This returning to position does not have to occur at one exact beat but should be natural and smooth. Men can make their returns between these indicated spots, also. Whatever looks natural and feels good for the performers should be encouraged.

By measure 41 everyone should be standing back in regular singing position. This is the more intense part of the song and the facial and body energy should be as high as the lyrics express. Then as the intensity drains out of the music near measure 45 or 46, the bodies can relax a little bit and the attitude becomes more reflective once again.

"TAKE ME OUT TO THE BALL GAME"

This is a fun song that can be viewed as a novelty number. The attitude should be light-hearted and fun-loving.

The staging chosen for this song is a bit of play acting. While the spokesman is setting up the song or even during the quartet performance which takes place before the song, four fellows should slip behind the risers and do a slight costume change. Three of these men are baseball players: a pitcher and catcher from one team and a batter from the other team. The fourth man is the umpire. Any props or costume that they can use to portray these roles will help. Baseball caps should be easy to find and are essential. A catcher's mask and an umpire's mask would be helpful. A black coat for the umpire would help create his character. Baseball gloves would help also. No bat or ball is necessary since the action will be pantomimed.

As soon as the spokesman stops talking, someone in the chorus yells, "Play ball". At this point the chorus members all sit down on the risers pretending they are sitting on bleachers at a baseball game. They begin singing the song and are very free and loose as they sit. They are pantomiming talking to one another, looking at programs, pointing out things that are occurring on the field, etc. Perhaps they also donned baseball caps or casual caps when they sat down. One chorus member is walking around and being a peanut salesman, pantomiming throwing peanuts up to patrons and catching money that they toss back, etc. All of this casual fun continues down through measure 32.

On the verse the pitcher and the catcher walk out from behind the risers and come out in front of the chorus. They pantomime a conversation between them. The catcher gets the signals straight, psychs up the pitcher, etc. Then the catcher walks across the stage and squats down in the catching position. The pitcher takes a few imaginary warm-up pitches to the catcher. One of the pitches is almost a wild pitch and the catcher has to jump up and catch it. The last warm-up pitch is so hard it knocks the catcher on his rear-end. This should also all be fun and light-hearted. The chorus should be reacting to the action that is going on in front of them. This is essential to make the scene believable and fun.

The song jumps back to measure 1 and at this point the umpire and the batter should come out. The umpire makes a show of brushing off home plate for a few seconds. Then the batter steps in to hit. At this point in the action we should be down to about measure 65. At measure 67 the batter swings and misses. In measure 68 he swings and misses again. At measure 69 he swings for the third time, spins around and falls but the catcher catches him. The crowd (chorus) should be reacting to all this in an appropriate and humorous manner.

The song is really quite easy to stage and should be a lot of fun for the chorus members. It will work if they have the life and vitality that is required to execute it.

"WHEN LINDY FLEW THE OCEAN"

This is another light-hearted song with lyrics that tell a fun story. All the emotional cues should be readily pulled from the lyrics.

At measure 3 the chorus looks slightly skyward. As they do, their outside hands come up in a palm-up gesture. At measure 5 their focus comes back down to the director and the hand gesture is released.

At measure 8 the entire chorus brings both hands up with a palms-up questioning gesture. This corresponds with the lyrics, "Why can't I?". They release this gesture at measure 9.

At measure 10 the whole chorus brings their bodies up slightly just to punctuate and emphasize the word what in "what a man". This is just a shrug with a proud face. The same gesture is done at measure 17 on the word great.

At measure 28 the whole chorus brings their right hands up as if holding a teacup to their mouths. The left hand comes across the body and supports the right elbow. At measure 31 they tip the cups to their lips holding their little fingers out in the air to mimic a society woman drinking tea. On measure 32 they come back to a regular singing position.

At measure 37 the chorus rises up on their tiptoes and leans over and looks down. They shade their eyes with their right hands. This is to indicate that someone is looking down on the people standing by the Eiffel Tower. At measure 41 they come back to their normal singing positions.

At measure 49 the chorus is going to step apart leaving a gap in the center. To accomplish this they take a step with their outside foot on the first beat of measure 49. At measure 50 they bring their inside foot up to the outside foot closing the stance. At measure 51 they again take a step to the side with their outside foot and on the first beat of measure 52 they close the stance. This will open up the middle section about three or four feet.

At measure 57 the left half of the chorus pulls small American flags out of their back pockets and waves them over their heads. (These flags can be bought inexpensively at most dime stores or variety stores.) At measure 61 the right half of the chorus pulls French flags out of their back pockets and waves them overhead. (These flags can be easily made with dowel rods and rectangular pieces of paper with red, white and blue broad vertical stripes.) On the last notes of measure 64 the flags come down slowly.

In measure 77 everyone should smile broadly on the word "smiled". At measure 80 the chorus should all turn profile right with their left arms up to their lapels. Their focus is still out on the director, however. This pose should look like an old-fashioned, operatic singer - very aloof and formal.

From this position at measure 85 the chorus should step back together closing the gap. Since the words have to do with "Hindustan", they can do a parody of an Indian dancer who moves her head from side to side. The sequence of the step-in is: take a step inward at measure 37 and bring the outside foot to the inside foot closing the stance at measure 86. Take another inward step at measure 39 and close at measure 88. This will bring the chorus back together in regular singing position. This whole move should be executed very loosely while having fun. At measure 97 only the front row members put their arms around the shoulders of the men next to them. At measure 99 they bring up their right legs and twirl them in can-can fashion. At measure 101 they

get back into regular singing positions dropping their arms and putting their legs down. At measure 107, right at the end of the song, everyone pulls his flag out and waves it again. Men who do not have flags can just hold their hands up slightly, palm out, and shake them from the wrist. As the song ends, three or four men can have balsa wood airplanes and toss them toward the audience.

"GOOD-BYE, MY LADY LOVE"

This is the final song of the package. You will want to leave the audience with a final impact with its presentation. Therefore, this song should be well polished and executed with a lot of feeling and energy. Of course, all the songs in the package should be handled that way, but the fact remains that we always want to leave the audience with our best.

The attitude at the beginning of the song should be one of command and power. At measure 9 the attitude mellows a bit and the feeling is, "Gee, but I hate to leave this great gal". Also at measure 9, the left half of the chorus leans slightly out and to the left, touches the brims (or imaginary brims) of their hats and then flicks the hand into a good-bye gesture. They hold that position and at measure 11 the right half of the chorus leans to the right and performs the same gesture with their right hands. At measure 13 everyone comes back to the normal singing position.

At measure 17 the front row squares off parallel to the audience and puts their hands on their hips leaning slightly forward from the waist. This is a forceful statement. At measure 19 the front row clasps their hands together in a melodramatic "I'm in love" gesture. The facial attitude changes to reflect melodramatic love. In measure 21 they come back to a normal singing position.

At measure 25 everyone turns profile right and crosses his arms in front of him. The focus is still on the director, however. At measure 33 they come return to the normal singing position.

At measure 41 the front row members put their left hands up to their foreheads. Their palms should be facing out and flat. This is a gesture that would have been used by an actor in a melodrama. They keep the hands up to the foreheads, and at measure 43 they point very dramatically off to the right while still looking forward. Again, this is supposed to look very melodramatic and old-fashioned. They come back to normal singing position at measure 47-48.

At measure 57 during the stomp time the rows will do a step motion with alternating lines going in different directions. In other words, rows 1 and 3 will move in the same direction and rows 2 and 4 will move in the opposite direction. This will work for any number of rows you may use. Just have the odd rows start one way and the even rows start the other way. On the first beat of measure 57 the odd rows step left and then bring the right foot up to meet the left foot at the first beat of measure 58. They then step right on the first beat of measure 59 and close on the first beat of measure 60. They step left on the first beat of measure 61 and close on the first beat of measure 62. They step right on the first beat of measure 63 and close on the first beat of measure 64. The even rows follow the same sequence, but will be going in the opposite direction of the odd rows.

At measure 65 the chorus begins a progressive strut. The men on the outside of the rows bring their outside leg up in a big marching step. Their outside arm is out in front of them and their inside arm is behind them. (On the video tape the right arm is out in front when the right leg is up. While the strut can be done this way, it is more

effective if the arm opposite the leg is up.) At measure 66 the outside leg and outside arm come down and the inside leg and inside arm come up with the outside arm going behind. Also, some of the interior men join in at this point. At measure 67 the strut goes back to the outside leg and outside arm and a few more interior men are added. Finally, the strut goes back to the inside leg and inside arm and the final men in the middle are involved in the strut. The whole idea is to have the strut progressively grow from the exterior to the interior so that everybody is included by the conclusion of the stomp time. In measure 69 all the singers resume their regular singing positions.

At measure 71 everyone puts his hands on his hips and leans toward the audience a bit from the waist. At measure 73 everyone resumes his normal singing position.

At measure 75 everyone profiles inward (the right half of the chorus will be profile right and the left half of the chorus will be profile left). The hands are on the hips and the focus is still on the director.

On the word "good" at the end of measure 76 everyone takes his outside hand and puts it up to the hat brim (or imaginary hat brim). On the word "bye" in measure 77 everyone flicks his hands out in the good-bye motion. The focus switches to the audience.

If the audiences applause truly warrants a reprise, this is begun at measure 57. The same attitudes and gestures are used that were used the first time through. They should be done with even more energy and emphasis, however.

Stage Presence Summary

Again, let us emphasize two points. First, the video tape is invaluable in understanding some of the moves and gestures. Remember that this chorus only had a few hours to learn all these movements so we are sure that your chorus can perform them even better. This tape, however, will give you the general ideas of how the movements are supposed to look.

Second, we cannot repeat the fact enough that stage presence begins with the internal generation of the ideas and messages of the song. The external movements are just the icing on the cake.

Script
for

LOOK OUT WORLD!

A
Chorus

Sing-out Performance Package

Developed

by

S.P.E.B.S.Q.S.A., Inc.

LOOK OUT WORLD

(AFTER THE CHORUS IS ANNOUNCED THEY BRISKLY WALK ON, FRONT ROW FIRST, THEN LAST ROW, NEXT TO LAST, ETC. THEY ARE LOOING "WAIT 'TIL THE SUN SHINES NELLIE" IN UNISON OR FOUR PARTS. AS SOON AS THE LAST MAN IS IN PLACE ONE OF THE HCORUS MEN ANNOUNCES LOUDLY:)

CHORUS MAN

LADIES AND GENTLEMEN WE PROUDLY PRESENT BARBERSHOP HARMONY AS SUNG BY THE (CHORUS NAME) UNDER THE DIRECTION OF (CHORUS DIRECTOR'S NAME). (CHORUS GOES RIGHT INTO SONG)

"LOOK OUT WORLD"

(UNDER APPLAUSE CHORUS TAKES NEW PITCH THEN GOES IMMEDIATELY INTO THE NEXT SONG.)

"HELLO MY BABY"

(AFTER APPLAUSE, SPOKESMAN STEPS OUT)

SPOKESMAN

THANK YOU! THE (NAME OF CHORUS) ARE INDEED PROUD TO SHARE AN EVENING OF BARBERSHOP HARMONY. WHILE NO ONE KNOWS FOR SURE EXACTLY WHEN OR WHERE THIS UNIQUE FORM OF MUSIC STARTED, MOST PEOPLE AGREE IT PROBABLY BEGAN BEFORE THE TURN OF THE CENTURY RIGHT HERE IN AMERICA. MEN WOULD MEET SOCIALLY, OFTEN AT THE LOCAL GATHERING SPOT - - THE TOWN BARBERSHOP AND BEFORE LONG THEY WOULD BE EXPERIMENTING WITH A LITTLE HARMONY AROUND ONE OF THE POPULAR SONGS OF THE DAY. "HELLO MY BABY", WRITTEN BY JOE HOWARD IN 1899 WAS SUCH A SONG. SO WAS A DELIGHTFUL TOE TAPPER WRITTEN BY PERCY WENRICH IN 1912. YOU MAY NOT RECOGNIZE THE REFLECTIVE VERSE AT THE BEGINNING, BUT WE BET YOU'LL KNOW THE CHORUS. SO IF YOU FEEL LIKE SINGING ALONG, (TAKE A ONE SECOND PAUSE) PLEASE DON'T; IT REALLY THROWS US OFF. (CHORUS HAS PITCH AND IMMEDIATELY BEGINS SONG.)

"MOONLIGHT BAY"

SPOKESMAN

(AS SPOKESMAN SETS UP SONG, CHORUS GETS PITCH AND BEGINS HUMMING "WHEN YOU AND I WERE YOUNG, MAGGIE" FROM BEGINNING. AS THEY DO, THEY TAKE CASUAL POSITIONS ON RISERS. WHEN SPOKESMAN IS THROUGH, CHORUS FINISHES HUMMING PHRASE THEY ARE ON AND IMMEDIATELY PICK UP SONG FROM BEGINNING, WITH WORDS.) "MOONLIGHT BAY," A SIMPLE STORY OF THE GIRL HE LEFT BEHIND. WHO KNOWS WHAT INSPIRED THE WRITER TO COMPOSE THAT SONG? BUT FOR SOME SONGS THE STORY IS KNOWN. FOR EXAMPLE, IN 1864 GEORGE JOHNSON, A CANADIAN, WROTE A POEM FOR HIS SWEETHEART, MAGGIE CLARK. IT TOLD OF LOOKING BACK OVER THE YEARS AFTER A LONG LIFE TOGETHER AS HUSBAND AND WIFE. GEORGE AND MAGGIE WERE MARRIED ONE YEAR LATER. TRAGICALLY, MAGGIE DIED THAT SAME YEAR. THE POEM WAS PUBLISHED AND SET TO MUSIC BY JAMES BUTTERFIELD. THE IRONIC BALLAD HAS BEEN A CLASSIC OF AMERICAN POPULAR MUSIC FOR OVER 120 YEARS. LADIES AND GENTLEMEN, "WHEN YOU AND I WERE YOUNG, MAGGIE."

"WHEN YOU AND I WERE YOUNG, MAGGIE"

(AFTER THE SONG, A SONG LEADER, WHO CAN BE THE DIRECTOR BUT PREFERABLY IS SOMEONE ELSE, STEPS OUT.)

SONGLEADER

THANK YOU VERY MUCH. WE CAN TELL YOU ENJOY THE OLD SONGS AS MUCH AS WE DO. IT'S FUN TO SING THEM, TOO, AND YOU'RE GOING TO GET A CHANCE TO DO THAT RIGHT NOW. LET'S TRY, "WHEN YOU WORE A TULIP," THEN GO RIGHT INTO, "WAIT TILL THE SUN SHINES NELLIE" AND "I WANT A GIRL JUST LIKE THE GIRL THAT MARRIED DEAR OLD DAD." EVERYONE CAN SING THE MELODY OR YOU CAN PUT IN A LITTLE HARMONY IF YOU LIKE. DON'T BE BASHFUL - - IF YOU WANT, YOU CAN PRETEND YOU'RE IN YOUR SHOWER WITH YOUR CLOTHES ON. (DURING THE COMMUNITY SING ALL CHORUS MEMBERS SHOULD PROBABLY SING THE MELODY SO AS NOT TO INTIMIDATE THE AUDIENCE. POSSIBLE OPTIONS TO SINGING THESE THREE, OR ANY THREE SONGS, WOULD BE TO SING "LET ME CALL YOU SWEETHEART" ONCE REGULAR AND THEN LEAVING OUT THE PRONOUNS. ANOTHER OPTION WOULD BE TO DIVIDE THE AUDIENCE INTO GROUPS AND SING A ROUND - ANYTHING TO INVOLVE THE AUDIENCE.)

(AFTER THE SING ALONG, THE SPOKESMAN COMES BACK OUT.)

(SPOKESMAN)

(ACKNOWLEDGING SONG LEADER) THANK YOU (FIRST NAME OF SONGLEADER). (TO AUDIENCE) YOU FOLKS DID A WONDERFUL JOB. IN FACT, WE WERE TAKING DOWN NAMES OF THE FELLAS IN THE AUDIENCE WHO JUST PASSED OUR AUDITION. YOU ALL DID. YOU ARE NOW ELIGIBLE TO COME DOWN TO A MEETING OF THE MIDVILLE CHAPTER. WE MEET EVERY (NIGHT OF THE WEEK) AT (MEETING PLACE) AT (TIME). GIVE US A CALL AT (PHONE NUMBER) AND WE'LL BE HAPPY TO GIVE YOU A RIDE TO THE REHEARSAL. OR WE'LL BE GLAD TO MEET WITH YOU AFTER THE PERFORMANCE TONIGHT TO TALK WITH YOU. ALL WE CAN GUARANTEE IS THAT YOU'LL MEET SOME FRIENDLY PEOPLE, HAVE A GREAT TIME, AND HELP US SING SOME GOOD OLD HARMONY. I SHOULD MENTION THE (NAME OF CHAPTER) IS A MEMBER OF THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, AN ORGANIZATION FOUNDED IN 1938 TO KEEP BARBERSHOP HARMONY ALIVE. TODAY THE SOCIETY'S MEMBERSHIP IS NEARLY 37,000 AND OUR STYLE OF MUSIC IS SUNG ALL OVER THE WORLD. IN FACT, THE SPREAD OF BARBERSHOP IS ALMOST AS PHENOMENAL AS THE SPREAD OF ANOTHER AMERICA PASTIME. (SOMEONE IN CHORUS YELLS OUT, "PLAY BALL" AND CHORUS BEGINS SONG.)

"TAKE ME OUT TO THE BALLGAME"

HOST

SOME OF YOU SHARPER FOLKS IN THE AUDIENCE MAY BE THINKING, "I THOUGHT THERE WERE ONLY FOUR MEN IN A BARBERSHOP QUARTET."

WELL, I GUESS WE CAN'T FOOL YOU ANY LONGER - - YOU'RE RIGHT. AND WE HAVE A QUARTET THAT DEVELOPED YOU OF YOUR CHORUS THAT WE ARE VERY PROUD OF. PLEASE WELCOME (NAME OF QUARTET).

(CHAPTER QUARTET SINGS TWO SONGS CHORUS GOES RIGHT INTO THEIR NEXT SONG WHEN THEY STEP BACK.)

"WHEN LINDY FLEW THE OCEAN"

HOST

THAT SONG MAY SURPRISE YOU A BIT. EVEN THOUGH IT SOUNDS LIKE AN OLD STANDARD FROM THE TWENTIES IT WAS WRITTEN JUST A SHORT TIME AGO BY TWO BARBERSHOPPERS AND FITS VERY WELL INTO THE STYLE. WE ARE PROUD OF OUR MUSICAL EDUCATION PROGRAM THAT HELPS DEVELOP TALENT LIKE THIS. WE ARE ALSO PROUD, AS AN ORGANIZATION, TO SUPPORT THE INSTITUTE OF LOGOPEDICS IN WICHITA, KANSAS. THIS RESIDENT FACILITY EDUCATES SPEECH AND HEARING IMPAIRED YOUNGSTERS. OUR SOCIETY MOTTO IS, "WE SING THAT THEY SHALL SPEAK." (CHANGE OF TONE) LADIES AND GENTLEMEN, YOU HAVE BEEN A MARVELOUS AUDIENCE AND WE THANK YOU FOR MAKING US A PART OF YOUR EVENING. YOU MAY REMEMBER THAT ONE OF OUR FIRST SONGS THIS EVENING WAS "HELLO MY BABY." IN 1904, FIVE YEARS LATER, THE SAME COMPOSER HAD ANOTHER BIG HIT. TALK ABOUT A LONG DATE, HE FINALLY GOT AROUND TO SAYING, "GOODBYE, MY LADY LOVE."

"GOODBYE MY LADY LOVE"

(IF THE AUDIENCE REACTION AT THE END TRULY SEEMS TO BE VERY ENTHUSIASTIC, THE CHORUS DIRECTOR GIVES THE CHORUS A PRE-REHEARSED SIGNAL AND THEY REPRISE THE SONG AT MEASURE 57 TO THE END. THIS IS THE ONLY "ENCORE" WHICH SHOULD BE ATTEMPTED. AT THE END THE CHORUS MEMBERS QUICKLY FILE OUT AGAIN LOOING, "WAIT TILL THE SUN SHINES NELLIE")