



SMOKE SIGNALS



Bulletin #6, October 16, 2001 Pontiac Waterford Chapter SPEBSQSA

And on the Web at www.PontiacChapter.com
Big Chief Chorus Sings: Tuesdays, 7:30-10:00
Crary Middle School, 501 N. Cass Lake Rd
Waterford, MI

It's **SHOWTIME!!!!**

“Fortune in Dreams”

**With Big Chief Chorus, Philatoga Township,
Silverdomes, and five in-house quartets
Saturday, Nov. 3, 2001, 7:30 pm
Central United Methodist Church**

**Todd Wilson! of Acoustix, the 1990 International Champion quartet!
Can you help us? What's your advice?**

“As you know, nervousness tends to create distractions that get in the way of someone doing their personal best at "crunch time". Things like sweaty palms, shortness of breath, racing heart or worrying about someone else in the

quartet are normal symptoms ... more prevalent when someone is not as prepared as they should/could be.

The "key" ingredient to our success, in my mind, was ... the importance of "Imagineering", going through every aspect of our three sets in our heads over and over again. For example.... “What it will be like to hear our name announced by the MC. What it will be like when we walk out to take our initial bow (Etc).

“So when we had any individual down time, like driving down the highway to and from work or lying in bed at night before falling asleep, we "imagined" what it would be like to perform all three sets from start to finish in our heads. We did this hundreds of times from mid-March through the day of the first round.

“So despite the newness of the quartet, or the limited time we had to prep the finals set or the two weeks prior to International when we didn't sing together, when we got to San Francisco, we were mentally/vocally PREPARED to do our individual best.

“My gut tells me the reason we won was primarily mental and less about the singing.
(Abridged from the Pionet and Troubadour)



Thanks to Bill Kocher and the Gratiot County Chapter bulletin for this John Morris cartoon.

We're presenting five **in-house quartets** in the show. Not bad from a chorus of 50!

1. HARMONY WAY – Denoyer, Brede, Spires, Berton
2. CHIEFTONES – Barrett, Downie, DeNio, Holmes
3. HIGH OCTANE – Barrett, Arnold, Cowlshaw, Melkonian
4. SUNNYSIDE – Smith, Barnes, Johnson, Holm
5. Show Quartet – Denoyer, Doig, Braun, Carinci



Director's corner

By Chris Miller

So why's it so hard to sing in a quartet? Putting the group together that's what's tough. Quarteting can be a very enjoyable experience. There's nothing more gratifying than popping an overtone when adding your own voice to a chord. Back in the day of O.C. Cash, the Society existed specifically for quarteting. Many singers, however, were left out so choruses began to form. Now everybody can experience that ringing sound that is uniquely barbershop. Many of our quartets draw from the talent pool of our choruses. It is common to see quartets made up of men from different chapters, each living many miles apart. There is no question that the best experience, however, is an intra chapter (in-house) quartet. Members are close and can get together more often. They all know the same chorus songs (or should). They can easily sing at chapter shows and sing outs. So why's it so hard to sing in a quartet? Some people would say it's finding the right voice parts, the right blend, getting up courage to ask, finding the time. These are all important aspects of a quartet but the most important element to singing in a quartet is finding four guys that get along and enjoy each other's company. It is difficult to find four guys who have the same goals, personalities, singing ability and dedication. And you can always count on one black sheep in every quartet (it might even be ewe); someone who doesn't want to perform a sing out, go to competition, practice on a particular night, sing a particular song, etc., etc., etc. Set your goals early. Devise and implement a plan that everyone agrees to. The key to a successful quartet is tolerance. Be tolerant of each other. If you can't be tolerant of one another, it's probably best that the quartet break up; but don't be angry or hold grudges. That's life in the circle of quarteting. It happens all the time. Some of

the best quartets in the world have transformed themselves many times over. The Skitzophonics had so many different quartet members sing in the quartet over the years that they printed up buttons for conventions that read, "I didn't sing with the Skitzophonics". Remember that everyone has the same goal - to have fun and enjoy life.

S.P.E.B.S.Q.S.A. Inc. Code of Ethics

By Dick Johnson

Our society founders intended that members function with high ethical standards. Their concerns were strong enough that a code of ethics was developed and printed on the back of every membership card. Take time to read and understand them. We are expected to follow each one. Chris Miller and I recently talked about one that he asked me to share with you - COURTESY. When four members get together to do some singing, watch and listen if you wish, but do not join them in song unless you are invited. It's an unwritten code that all experienced members know and practice (your usual fine cooperation is appreciated).

Interview with Bill Pascher, by John Cowlshaw, July 18, 2001

(In the 3rd of four installments, Bill Pascher talks about the early years of Barbershop and his quartets.)

JC Moving on, some historic names. What about O.C. Cash?

BP Yes, I remember O. C. I met him one time, at a convention. But I never got to meet Rupert Hall, his partner. But I got a good story from O.C. Cash about their first meeting in a hotel in Kansas City. Rupert died just two or three years after this Society was founded. O.C. Cash was a character. He was a lead. And he couldn't improvise.

JC Hah-hah, that's funny! Couldn't woodshed?

BP Just loved it and he worked his fanny off to get things organized.

BP Another guy I met was Lou Perry, at one of these training courses, but we just shook hands. I didn't take as many of those early courses as I might have. Ten to twenty years ago, that ten-year period, I was gathering everything I could, you know, in the way of knowledge. And went through four quartets.

JC OK, let's get the names of those quartets.

BP The first one was the Sad Sacks. So you can see this was during the War. That lasted a few months, or maybe a year or two. That evolved into Three Corns and a Bunyan; that was actually Eddie's name, the tenor.

JC Was he big?

BP No, he was a runt. We used to kid our audiences by saying, this is the Wisconsin version of Paul Bunyan. That lasted for 15 years. And he finally died, in Wisconsin, of all things. And Bill Otto, the bass, who was working for the Society then, an assistant to the head secretary, down on

Fenkell Avenue in Detroit. And he moved from there to Kenosha when they first organized the Kenosha office.

JC What was on Fenkell?

BP The Headquarters (just National then). Bill Otto retired from Kenosha and went to Tampa Florida, Seminole actually, lived in a trailer court there for a few years. Evelyn and I went to visit him, I guess twice, him and his wife Hazel. He died in Florida. But the quartet was in many pieces by that time. Only myself and the baritone, Ralph Coin, remained. And Ralph is now dead.

JC I didn't realize that the Headquarters were in Detroit. I knew that several of the early conventions were in Detroit – in '44 and '45. So maybe that's why?

BP Yes, because of finding sites and the costs of transportation, and that sort of thing. So all things considered, Detroit seemed to be the focal point. And that's why, for one reason, we're named the Pioneer District, cuz it was the center of barbershopping for so long.

JC Was O.C. Cash still alive at that point?

BP Yah, but in Oklahoma.

JC Then there were conventions in Detroit in '53 and '81 too.

BP I was back-stage manager in '81. Do you know there was a guy that I bumped into in Nashville, who said, "Aren't you the guy ...?" He was one of the Evans Brothers. They were actually brothers, like the Schmitt Brothers. Another aside. At a subsequent convention, early 60's, I was at a watering trough in a lavatory one afternoon, and I was whistling a tune, when this guy pulled up to the next urinal and said, Do you know that song? Yah, I grew up with it. Well maybe you don't know me, but I'm George Evans; you know, we worked on that song for the longest time and we put it together with Little Red Schoolhouse, as a medley, but we laid it aside. He said, we'll sometimes work on a song for a couple years, and if it doesn't feel right, if we don't like it, love it, we don't do it. And they were International champs, from Salt Lake City.

JC Yes, (I see from the Nashville program) that would have been 1960, in Dallas.

BP So it was soon after that we bumped together. I hadn't missed many conventions, up to that point.

JC What were the names of the rest of the quartets?

BP It was at that time that I got hooked up with (Len) Barnes. For some reason, his voice and mine are a perfect match. And we never could find a tenor and a bass that would be the same. But no matter, we sang in two or three different quartets, as a team you might say. I'm trying to think of the forerunner of The Last Goodby. Barnes and (Mel) Parrish and I think Eddie Bunyan was the tenor, or had he gone to Wisconsin by then to live with his sister? His wife had died. Oh, it was Paul Lehmkuhle. But what

our name was, I don't recall. I've got it here somewhere in my collection of files. You can see some of them there on the floor where I was looking for my photographic stuff for a slide-show I'm going to give. Cuz when I moved I dumped everything into these bank boxes and tried to label the outsides.

JC Have you always been a baritone?

BP Oh, no, I started out as a tenor. I sang tenor, lead, then baritone.

JC We've got three of the four quartets named.

BP I could find it if I went thru all my correspondence. I've got letters from Society presidents from '45 to '65 probably.

JC Did you hold any International office?

BP No,

JC ...or district?

BP Yes, thru the chapter as delegate to the House of Delegates.

JC ...which you still are?

BP Yah, cuz nobody else wants it. And I enjoy it, I really do.

JC Tell me about your editorship of bulletins.

BP When I started writing the bulletin, I stayed with it for 3 ½ years. The PowWow. I don't mind saying that I never entered a Bulletin contest that I didn't win. Course, that was in the infancy of the contest too. '50's I guess. But you come to know what the judges are looking for. (The thing that galled me most was ... complaints of too many commas and so forth; golly, I read things that I have to read and reread, and I think, one more comma would have clarified that.)

JC It's so much easier to do now, with word-processors and photocopying. Did you use spirit masters?

BP No, had a printer, "Slades," in Pontiac. All of my preparation, the make-readies and copies and size changes were done on a machine in the printer's office.

BP (Looking thru papers) I found another name. The "Mad Hatters." We wore pink gabardine coats and pink straw hats.

JC The 3rd one? And then "The Last Goodby"?

BP There was another one there, the predecessor of "The Last Goodbye."

JC Mel Parrish said I should ask about the money-raising efforts of your quartets.

BP I had hoped to find, in these books, the earnings that we passed along to the Institute of Logopedics, from our performances. But I would say, \$4500.

JC Was that connected to our fund-raising efforts for Heartspring?

BP It was the predecessor of Heartspring, for years and years.

[Ed. Note: The June/July Troubadour describes the history of SPEBSQSA's affiliation, beginning in 1949 with The Institute of Logopedics, that evolved into Heartspring.]

JC Let's talk about how barbershop has changed over the years.

BP Well, I guess you could get some to expound on it at great length. For myself and its effect on me, I would have to say that, whereas, it was very unstructured when I joined, we had no, or very little, paper music to follow, so it was impromptu for the most part. But since then everything has become so mechanical and so perfect, it's kind of taken some of the fun out of it, for me. I know that it's the only way we could have gone with any growth. And I was never sensitive or in favor of international, or overseas, groups. Since I've been to a couple of conventions, where they've been a part, and joined in, as quartets and choruses, I have softened my big mouth to accept the inevitable. That's the way I see it. One of the biggest thrills I got was the group of 12-yr-olds from Russia (at Nashville). Reminded me so much of the Osmond Brothers. Who we had in Pontiac as part of our show.

BP It was realized, I think, by the International Board and by barbershoppers coast to coast that they would not grow anymore if only in the United States. There were a few chapters strung out in Canada. There was a steady influence, impetus toward international organization to the point where there were overseas gatherings, officers would go there, and they'd come here, without contesting, just to get acquainted with our singing and our organization. I know there were representatives that I'd bump into from England and France and the Netherlands here at our conventions as a forerunner of our International.

JC It seems like in the early days, it was just guys getting together to sing, but now there is a lot of evangelism

BP I've got membership lists in my file, each on one page of ruled paper that would provide room for about 30 names. That would seem to be the general average. We wouldn't put their ages down; I just remember whether they were younger or older than myself. Of course, when I joined at 28, I was the youngest man in the chapter. And there've been many younger come and go.

JC But there wouldn't have been contacts with high schools etc?

BP Not yet, there would have had to be a core of members that were willing to spend their time and their barbershop connections by expanding into the youth program. But it's like any other organization. I grew up in the Boy Scouts, and I knew for a long time that you couldn't maintain a healthy troop without having Tenderfeet coming in as the rest go out the top; you have to keep that level moving all the time. In any organization you've got to find some way to replace those that pass out or pass on.

And I got, I forced myself, I guess, I hate to say, into the International Board Meeting, which happens on the afternoon preceding the House of Delegates meeting, cuz a lot of the decisions made at the Board meeting are just automatic at the Delegates' meeting, but the Delegates' meeting allows chapters individually to air and to discuss certain things that are not of importance at the Board Meeting. There I got a good message from Al Bonney, who is in charge of the Youth Program. I was very impressed by Bonney, very personable, very competent.

JC I saw his work at Lansing Harmony Roundup with A Capella Blast. (Our interview concludes next month)

AROUND THE PATCH

Membership:

Ill: Bob Woodward has been in and out of the hospital in the last month; he's in great spirits, and has just renewed. His wife Sharon writes "with guarded optimism that he is doing all right. His greatest struggle has been with pain management. Thanks to you all for your thoughts, prayers and cards. We both truly appreciate all that you are doing. Bob keeps saying, "I'm gonna beat this thing!" With God's help, and your prayers, I am sure that he will."

Other **renewals:** Jack Cavalier, Dick Johnson, Bruce LaMarte, Zaven Melkonian, and Chris Miller.

And! Don't forget the Big Chief **Membership Contest**, to run through Dec 31, 2001

Barbershopper of the month (September) Bill Auquier for his efforts as uniform chairman and commitment to the chapter.

Haven't the **learning tapes** been great?

All incoming chapter **officers** should plan to attend the 2001 Chapter Operations Training Seminar (**COTS**). There is going to be emphasis put on the Integrated Product Team Concept; and the more chapter officers in attendance, the better prepared each chapter will be to implement the program.

An **ensemble performed** Oct 9 at the noontime meeting of the Optimist Club at Silver Lake Country Club.

Harmony Way sang at a retirement party, Sunday, October 14.

Think ahead to **Chorus coaching** on March 2, 2002 in Lansing, a great chance to work with directors and chorus members from all over the District.

OUTSIDE THE PATCH

The Fall District contest in **Battle Creek** will include 18 choruses and 22 quartets. Both Philatoga Township and Silverdomes are competing at Battle Creek. By the time they perform in our fall show, we'll know how they did.

The Pioneer District Convention **House of Delegates** meeting will include a memorial to members who **deceased** in the last year. The list includes: Art Linde- Oakland/Alpena Chapters, Wes Shannon-Lansing, James Phelan-Macomb, Gene Johnson-Alpena. If you know of others, contact Brian Dunctel.

DOC will celebrate **Canada Day**, Nov. 2, with a gathering at Sacred Heart Byzantine Church in Livonia.

Russ Seely reports that **Excalibur**, consistent Top 10 Quartet finisher, has lost the services of their basso profundo, John Kirby but his replacement is Jay Giallambardo, the Gold Medal Director of Northbrook Chorus.

Other nearby performances:

The **Rochester** Chapter's 26th annual show, "THROUGH THE YEARS," is October 27 at Rochester's new Stoney Creek High School. The Heart of the Hills Chorus will be joined by "FREESTYLE" and the "ROARING 20'S". Shows at 4:00 & 7:30. Tickets, call Dave Percy at 248/652-4618.

The **Sweet Adelines** Show, "Stepping Out," is Nov 17 (3:00 p.m. and 7:30 p.m. performances) at the Macomb Center for the Performing Arts, 44575 Garfield @ M-59 (Hall Rd), Clinton Twp

“September 11”

One barbershopper known to have been **killed** in the Pentagon attack was Colonel Canfield D. (Bud) Boone, a relatively new member of the Centreville, Virginia Chapter who had really taken to his new hobby. "Bud loved barbershop so much," said his wife, Linda.

The Battle Creek convention will include a **Community Sing**, at 3:45, Saturday -- on the outdoor steps of W.K. Kellogg Auditorium for a "**Healing through Harmony**" program. The repertoire is to include such numbers as the National Anthem, "Battle Hymn Of The Republic," "America The Beautiful," "America," "He's Got the Whole World in His Hands," "This Land Is Your Land," "Let There Be Peace On Earth" and "God Bless America." If this works out right, this may well be the largest single gathering of barbershoppers in the nation yet for a "Healing through Harmony" event. The Harmonizer has asked for coverage and pictures of this, and it could be part of a special feature already being written for the next issue.

In quotes for the media, **Don Bazely** said: "It has long been recognized that music has astonishing healing powers. Barbershoppers in particular understand the soothing effects of music. Barbershop harmony is thought to have originated with the slaves who sang songs that told of their pain, songs that helped reduce their feelings of desperation, their sorrow, their anger. We now do the same thing. We sing to lift our spirits, to regain, in some measure, our feeling of normalcy. We sing to defy those who would seek to break our will and enslave us in a net of sorrow and fear. As our motto says, 'Keep America Singing'."

Just a sampling of the many "**Healing through Harmony**" events: Our Gaylord Chapter donated the \$3,000 proceeds from Bush League to a New York City fund for families of fire and police officers who died. New York City chorus members and families spent seven hours on foot in Manhattan, singing to groups ranging from large crowds at memorial sites to two firemen in a decimated firehouse. The Alexandria Harmonizers took part in a memorial service with members of Congress. The Vocal Majority in Dallas sold 1,600 tickets in three days and raised nearly \$27,000 from a benefit show for the Red Cross. Further, the chorus is donating sale proceeds from a special CD, "A Tribute to America," which it also has distributed to 2,000 radio stations.

“PURE BARBERSHOP”

Those of you who subscribe to the Pionet know that there was a flurry of correspondence in September over the issue of whether SPEBSQSA is abandoning a **pure form of Barbershop**. This eventually ran to six pages on the public Pionet and additional private emails to our Ron Arnold who served as a lightning rod with his rejoinder. Now if you're like me, *War and Peace* is a long book at 900 pages, and *Gone With the Wind* is pretty long too. So Readers' Digest was born, and also College Crib Notes. Here is **my abridgement** of this multilogue.

It began on **Sep 18**, with these words from **Bert Szabo**:

The crisis regarding the abandonment of the cherished principles of barbershop harmony, and the direction that barbershop music is being taken, continues to worry many long-time Barbershoppers. We view the continuing erosion of the style and fear for its survival....In the fall 2001 contests, it will be most interesting to note whether there is any detectable reversal in the

distortion of the style, ... or will it simply be "more of the same" - the continuing liberalization and transformation of the style from a unique and recognizable style of music to just another nondescript and undistinguished example of the 21st century "pop harmony?"

Sep 20, Casey Parker, KIBIQ (Keep It Barbershop In Quartets) Dr. Burt Szabo, a long time music staffer at Society Headquarters, has gone on record as opposing the trend away from classic barbershop to pop music genre. ...Welcome to the KIBIQer's.

Sep 24, Don Bazely. Let me add my small voice to that of Burt Szabo's and all KIBers. I lay the blame on several of our top quartets and choruses for misleading impressionable youngsters into believing that what they are hearing is barbershop. Dave Stevens asked whether, if he attended a chapter meeting 100 years from now, would he recognize the style of music. That's a sobering thought: is it not?

Sep 24, Michael Cirrito A former member of the Lansing chapter recently dropped off a CD of Stars and Stripes song by the ACCOUSTIX to one of our local radio stations. The DJ has been playing it ever since. The station has been flooded with calls wanting to know who this quartet is and how they could go about purchasing the CD. Whether the arrangement of that song was strictly barbershop or not, the public could have cared less. They liked what they heard and the association with barbershop was made. ...About that meeting in years to come? Who would be there to listen!?

Sep 25, Ron Arnold Huzzah! After putting finger to keyboard several times in an effort to objectively express my views on subjects of inflexibility, diminishing membership, and the conservation of the "barbershop style", Michael has written something upon which I can hang my harmony hat. Currently, I am THE youngest active member in our Pontiac/Waterford Chapter. At 41, my age did little if nothing at all to lower the average age of our chorus (Worry 1). Combined general reluctance to change (Worry 2), only the smallest consideration for our audiences (Worry 3), which has been noted in my limited but experience-blessed two (2) years of membership, have taken great strides in accomplishing nothing in general for the propagation of our society (Worry 4).

What are KIBers, as they are calling themselves, expecting to protect? Please read TUTORIAL ONE entitled "What is barbershop harmony?" and then for our society's sake, GET YOUR HEADS "OUT-OF-THE-BOX". Lend yourselves to the grass roots creativity that was our predecessors. Please refrain from dogmatic propositions that waste creative energy and break free

from your stifling and stubborn inflexibilities and become a part of our society's solution, not a part of its problems! It is my belief, KIBers, that your chosen pathway represents an abbreviated trip to obsolescence! Congratulations Michael for being the first to speak in opposition of Burt Szabo, and our own Pioneer District President (whom I would hope would know better), Don Bazely. And know that although younger and more open minded barbershop singers and performers in our district may be sorely outnumbered, you are not alone in your beliefs!

Sep 25, Gene

Ron, Even though you may be the youngest member, I wish you would still feel free to express an opinion. In the future, don't hold back.

Sep 25, Glenn Van Tassell

When ... nothing is left to distinguish it from jazz, rock or rhythm and blues, what shall we do? ...The thing is that I do not confuse them... And therein lies the most serious risk for barbershoppers who try to be more (other) than they are. To hear Acoustix or Gas House Gang perform one of their spectacular arrangements of songs from another musical style may be great fun, but to try to do it ourselves with arguably lesser talent is usually a musical disaster, embarrassing and undermining to the image of the performers and our society. I don't know how iron clad we ought to be regarding "keeping it barbershop", but I do know that we have strayed far away from our purpose and we ought to get a grip on our intentions. If we truly want to redefine our organization, I suspect we will lose a large percentage of our best people for they will go elsewhere. Let's learn again who and what we are.

Sep 25, Derek Hatley

There seems to be some seriously flawed thinking going on. One serious flaw is the implied assumption that if we make any changes to Barbershop music, all of the preceding Barbershop music will magically disappear....Just one example is classical music. There we have medieval, baroque, renaissance, romantic, and many other styles, all distinctly different, yet all clearly classical. Each style is founded on its predecessors, and people still perform and listen to all of them.

Another serious flaw is that no one has come up with a precise definition of what Barbershop music really is, ...So if we can't exactly define it, what exactly are we trying to protect? (And saying "I know it when I hear it" won't do.)

A third serious flaw is that Barbershop has already evolved anyway. In the beginning, written arrangements were frowned upon, and woodshedding was

"real Barbershop". Listen to recordings from each decade of Barbershop's history, and you can hear distinct differences in arrangement and performance styles. Which if them is real Barbershop?

Sep 25, Lyle Howard

If it isn't barber shop, it isn't barber shop, pure and simple. At what point do we completely cross the line to where it is no longer recognizable as barber shop and we have to come up with a new moniker?

Sep 25, Carl Dahlke

This subject was being discussed in 1955 when I joined. And has hung around to continue to confound us to this day.

I have been on the side Ron Arnold seems to espouse, noting that we would not want to freeze the style to the days of the Bartlesville Barflies. On the other hand it would be self destructive to progress to some undetermined point where we would truly loose our identity as "Barbershoppers."

That point is an objective one and can only be controlled in the contest rules. I feel our greatest loss of direction has shown itself in the contest stage allowing non-singing humor to be judged as music (much as I love the performances of "Big chicken chorus" and "FRED"). [Keep them] on the show stage where they belong.

Sep 25, Toban Dvoretzky The many PioNetters who have ordered AHSOW's popular "Ear-rangement #1" package are using it to discover ... for themselves. One beauty of this package is that one need not rush to make a decision based on people's written claims about what "real Barbershop" is.

Sep 25, Chuck Jewell

Ron: why do you think that an audience that goes to a Barbershop show will be disappointed if all they hear is Barbershop music? We are talking about a musical art form. All the KIBe3rs are saying is that if you change it or alter the style, then it is not "Barbershop." I guess what I am saying is please don't try to change what we are trying to preserve, just add another singing group to your life that will give you the variety you need to keep you interested. Then you can stay in the Barbershop Chorus, relax, and enjoy the music without feeling the need to change it.

Sep 27, Dennis Gore

To assume that our membership is dwindling because of the style of music we sing is a stretch.

My quartets were criticized years ago for singing contemporary music. For a show and glo audience...we expressed ourselves contemporarily. On the contest stage we stayed true to the art form based on the song and the rules.

And that brings me to this point. It is, after all, the song that makes the difference. Write more songs in a style that lends itself to the style of singing we're trying to preserve. Don't try to convert contemporary songs to fit into the style.

It's my feeling that quartets will continue to push the envelope, just as we did. It's the nature of artists to experiment with the art form. It's for the "keepers of the flame", the judges to demonstrate to us where the boundaries are. Contest barbershop, however that is defined, is contest barbershop and show material should pay homage to that form but not be limited by it.

Sep 28, Doug Pearson

Ron: You're right on target. Our Society should be driven by MEMBERSHIP. Everything has to mesh with MEMBERSHIP. The chapters don't get it... The District doesn't get it. And the Society doesn't get it.

Board Minutes (Bill Holmes)

The chorus will use the red vests for the show. Dick will check on colored scarves and/or handkerchiefs. Doc Mann is exploring the opportunity to tape the Fall Show. Jeff Spires will explore a larger venue for next year's show. The program ad sales have reached \$3,389. Bal. in the treasury is \$5,473.17.

Bruce Brede submitted the Christmas sing-out program schedule. Bruce LaMarte agreed to coach and work with the section leaders. Chris noted the assistance given by Smitty and Bruce LaMarte has been excellent. The Board increased the number of member-at-large officers from one to two. Jeff Spires accepted appointment as chairman of Young Men In Harmony. The Board approved funding attendance of the officers to the Chapter Officers Training School (COTS). Jeff expressed the need for more tenors for our Singing Valentines program. (Maybe some fellows can switch parts for that program on a temporary basis.)

You could be a member of Border Crossing Quartet and experience those **border delays** for every practice!

Chapter Executive Board

Officers

Chorus Director: Chris Miller
President: Gene Downie
VP, Chapter Development: Walt DeNio
VP, Music and Performance: John Smith
Secretary: Bill Holmes
Treasurer: Dick Johnson
Member at Large: Jeff Spires

Chairmen

Quartet Activity: Len Barnes
Service(Charity): Bruce Brede
Singing Valentine: Bob Marshall
Chorus Manager: Jeff Spires
Music Librarian: Roger Holm
UniformManager: Bill Auquier
Sunshine (Chaplain): Don Denoyer
Bulletin Editor: John Cowlshaw

Calendar

Tue, Oct 16	7:30 Crary w. Linda
Sun, Oct 21	1:00 Crary Possible extra rehearsal
Tue, Oct 23	7:30 Crary
Tue, Oct 30	7:30 Central Methodist
Thur, Nov 1	7:30 Central Methodist
Sat, Nov 3	7:30 SHOW
Oct 16	Election of 2002 officers
Oct 19-21	Fall District Convention, Battle Creek
Nov 6	Christmas singout season begins
Nov 8	Board Meeting
Dec 1-2	COTS for officers
Jan 20-27, '02	MidWinter Convention, Riverside, CA
Jun 30-Jul 7, '02	International Convention, Portland, OR