



BIG CHIEF CHORUS
SMOKE
SIGNALS



Pontiac/Waterford Chapter
Meetings on Tuesdays: 7:30 to 10 PM

Bulletin #28, August 5, 2003

POWER PLAY wins it all! Scoring 8099 points, a 90.0% score, "our" POWER PLAY is the 2003 International Barbershop Quartet Gold Medal winner in Montreal. What a close contest! The top five quartets were all within 1.5% of each other. Many of us sat glued to the webcast, and came unglued with the final announcement! They beat out: GOTCHA!, METROPOLIS, UPTOWN SOUND, and RIPTIDE. POWER PLAY is unique in the barbershop world in that it is made up of family members (first since the Schmidt brothers). Dad Jack Slamka sings bass with his sons Mike, the lead, and Mark, the baritone, and his nephew Don Slamka, the tenor. POWER PLAY is the 4th gold medal quartet from the Pioneer District. Others were: GENTLEMEN'S AGREEMENT, 1971, AUTO OWNERS, 1966, and HARMONY HALLS, 1944.

ACCIDENTAL CONSONANCE placed 17th among 21 in the college quartet competition with a score of 766, or 64%.

Chorus winners were VOCAL MAJORITY, TORONTO NORTHERN LIGHTS, AMBASSADORS OF HARMONY, THE ALLIANCE, and MIDWEST VOCAL EXPRESS.

Pioneer entrant, Macomb County's HARMONY HERITAGE CHORUS, sang 74.7%. Though they placed 21st of 21, they improved by 3 percentage points from their winning score at the Fall convention. Wally Plosky wrote: "for even those of us who have had the privilege of singing on the international stage before...it's magic and over all too quickly.... and what extraordinary people barbershoppers are.... whether you're first or last, you're made to feel like your performance was the highlight of the show.

PROBE Photographer David Wagner has made ALL the photos (about 3600) taken in Montreal available and organized. Go to http://www.swd.org/roundup/Montreal/Montreal_2003.html. Visit the site and click on Convention Photos then look at the bottom and select the link at the bottom "Photo Archives - All Convention Photos" link.

AROUND THE PATCH

From the Interim Prez: I may be the first person in the history of this chapter to hold dual officer positions of Pres/VP.... please correct me if i am wrong Bill Pascher... Well thus far it has been an honor and a privilege... Starting out as a poor chorus boy, who came to sing one night a week (and not even so good at that), looking for something to do with my spare time, not knowing anyone and in two short years aspiring to this leadership responsibility, shows you how desperate this chorus is... In that two short years, i have seen the chorus grow by 20%. I have watched the Director, assistant Directors, Chairpersons and board members elevate not only the quality of singing but the pride enthusiasm and excitement of the membership... Also, i have noticed the organization skills of your leadership and how we have been able to function on a more structured basis, including a little something for everyone who wants to participate... I am proud to be here, you are a great group or men individually and collectively. I know you will all continue to work your best to learn the music notes--- remember we only needed one more point--- in harmony (at times)
Irwin "Doc" Mann

Election time is coming up this fall. Zaven Melkonian has agreed to act as Nominating Committee chair.

Despite his illness, Bill Pascher received his 60-yr recognition in Montreal, though he was disappointed that no pin or plaque had been prepared for the awardees.

Jack Teuber traveled north to Alaska in July. "With luck I'll find a chapter meeting on board the returning ship."

Art Carinci reports that Pete **Mazzara** hopes to return to active status by the end of August.

Barberpole Cat Chairman, Zaven Melkonian, has handed out an explanation of the **Barberpole Cat Program** and a log to keep track of results. Singing one's part (or more) of the 12 songs to a judge's satisfaction gets you a Barberpole Cat Certificate and a Tie Tac and the comfort of knowing you can join with barbershoppers anywhere.

Smitty Smith spoke for the **Music committee** on: (1) the importance and availability of coaching for quartets, (Smitty, Chris, and Dick Johnson), and (2) the need for Quartet qualifications. (SPEBSQSA's policy is that quartets need to be judged as being 50 or better (C) before singing in public. Everything before that is developmental, in front of the chorus and during quartet practicing. An authorized quartet can then substitute one member, but not two, without a new OK, since two subs makes it a new quartet.)

Picnic – Th, Aug 28, 6:00 pm at Tom Ford's house. Neil and Walt need help.

Jeff Spires reports that our Nov. 8th date at Clarkston High School for the **fall show** has been confirmed.

Some **new quartets** have sprung up in the chapter.

BRASSTONES: Tom Ford, Doc Mann, Fred Devries, Walt Denio.

BROTHERS IN HARMONY: Mike Keith, Bruce Brede, Jeff Spires, Zaven Melkonian

OUTTA TUNERS: Mike Frye, Bill Nevaux, John Cowlishaw, Zaven Melkonian

There are three **photos** of our "Big Chef Chorus" presentation at the Spring Convention at:
http://www.harmonize.com/Pioneer/Happenings/2003sp/Chorus/2003_Spring_CHORUSES.HTM.htm

QUARTET NEWS

From Ross Ensign: The **HARMONY KNIGHTS** just did another Pulte Homes grand opening gig yesterday.... same as last time but up in Holly this time. Great work...wander around brand new house, meet tons of new people, great food available during the entire gig and the pay ain't bad either. They'll also be doing a tour gig of the Aug. 2nd Waterford Corvette show some time around noon and into the afternoon.

BROTHERS IN HARMONY will sing August 22nd at the White Horse Tavern in Metamora for their Frontier Days.

FOUR WHEEL DRIVE sang at two birthday parties on July 20.

MEMBERSHIP (at 60)

Renewals: Doc Mann (4), Jack Teuber (4), Art Ripley (6), Neil Braun (14), Bill Dabbs (33), Don Sheridan (42)

Non-renewals: Jan Graham and Dave Willet

Welcome back to: Walt Bachmann, Russ Parry, Dennis Robinson, and Joe Voyner.

Moving membership: Al Monroe to Huron Valley. Good wishes, Al. Come visit!

Birthdays: August: Mike Keith (5th), Russ Perry (7th), Tom Ford (10th), Bill Auquier (24th), Jeff Doig (29th), Tom Tailford (29th)

BSOM – July, Bob Legato, for his cumulative contributions throughout the year, including running the 50/50 raffles.

AROUND THE DISTRICT

Joe Barbershop chorus at **State Fair**, Aug 17.

The **Pioneer District Fall Convention** is Oct 17-19 in Battle Creek. Convention details can be found on our District Web page:

<http://www.harmonize.com/Pioneer/pio.htm>. The deadline for entries will be Friday, October 3, 2003. Pioneer's representative to the International Chorus Contest this summer in Louisville KY will be chosen.

One more celebration of **POWER PLAY**'s win, Thursday, Aug 7th, 7:30pm at the Bruce VFW Post, 28404 East Jefferson, St. Clair Shores, MI 48081.

PARTY OF FOUR and **FOUR MAN FISHING TACKLE CHOIR** both have new members.

Al Fisk is a new inductee into AHSOW.

MEET DICK JOHNSON

Dick Johnson has probably sung in more choruses and quartets than anyone in the chapter. He has been singing since he was five, first with his mother at the piano harmonizing with his brothers, then grade school, high school and college, in church choirs, high school and college quartets, college glee clubs, operettas, musicals, solos, duets, a dozen or so quartets, and four chapters, two of which sang at International.

Singing tenor in a high school Barbershop quartet called **FOUR-OF-A-KIND** led to joining the Terre Haute chapter in 1949. That chorus finished 3rd in the 1953 International contest in Detroit, MI. While in Terre Haute he also sang tenor in a

quartet called THREE KIDS AND A GOAT, whose bass, Carl Jones, a Sage Lake member, also quartetted on the International stage. Dick was also a pilot for a couple years, flying a 65hp Piper Vagabond.

When Dick moved to Bloomington, IL in 1957, he joined the CORN BELT CHORUS, singing under Floyd Connet, which also went to International. He was on the chapter board and sang lead in a quartet. In 1960 he joined the SPEED CAPITAL CHORUS in Indianapolis, directed by Jerry Mcfee and sang lead in two more quartets, CHEER-O-KEYS and VOCALADS.

Dick was born in Argos, Indiana, where his father was a fireman on the railroad. He started college as a pre-med student at Wabash College, but switched into business and graduated from the University of Indiana in Office Management. In the late 1950's he was hired by Commercial Solvents, where his pre-med training led to his testing a possible TB cure. In 1964, he began a 30-year stint with K-Mart, beginning in Kokomo, IN in Sporting Goods, moving to Jackson MI as a District Manager, and finally in 1968 to the Troy world headquarters.

Since joining the Pontiac-Waterford chapter in 1968, he has been a board member (since 1976), chapter president, treasurer, chorus director (from 1991 to 1998) and program ad chairman (since 1989). He now serves as treasurer, associate director, section leader, and sings in HARMONIC PROGRESSION, SUNNYSIDE, and B-NATURAL.

Dick and his wife Rexetta have raised 5 children and 12 grandchildren, two of whom just returned to the U.S. after schooling in England. When not singing, Dick might be found golfing, hunting, or fishing. Thanks to Bill Pascher, John Smith, and Len Barnes, he has attended Sage Lake Roundups every year, helping to prepare for their Saturday night shows. His most memorable moment came when Sunnyside sang in the dining hall for the Sage Lake members and guests.

However, he gets nearly as much enjoyment from encouraging and hearing others, especially children. "The activity and therapy have got to be invaluable to young and old alike." Despite today's highly technical approach to barbershop singing, Dick still believes there is room for anyone who wants to participate in our hobby to the best of his ability.

SLAMKA'S PICNIC

Chuckles Murray submitted this article on the July 26th Slamka pig roast and victory party:

Looks like my directions to the Slamka farm were not sufficient for some. Pontiac Chapter only had about 5-6 guys show up. Flint had only one. Macomb had almost a full chorus of guys, more than expected for the risers Mike Hamlin,

riser manager, brought. Motor homes, tents, etc. were camped behind the barn. One man had driven a motor home all the way from Texas just to be there.

Those of you who did not show missed a great, once in a lifetime, barbershop get-together. The Slamkas opened up their home, and really made us feel like "family".

Freddie McFadden of Macomb Chapter did a fabulous job of directing the parking of cars in the lot next door. He "packed them in" a neat, orderly fashion, except for the guys from PARTY OF FOUR quartet. They had some difficulty interpreting Freddie's hand motions, and went in several circles, shifted from low to reverse several times, before finally stopping where Freddie wanted them to! (You don't suppose those "young whippersnappers" were giving Freddie a hard time, do you?)

The weather was trying to drop rain on the crowd, but all we really got were a few drops. Most storm clouds seemed to pass from the NW to the SE at a lower latitude, missing the party. A few umbrellas appeared when one cloud passed over as the line formed for the food.

The picnic dinner was delicious and plentiful. Roast pig, turkey breast, hot dogs, were the main meats, along with super potato salad, other salads, fruit, and a full dessert table loaded with home baked pies, cookies, etc. Chris and I resisted the trip back for "seconds". Beer and pop were provided, and were kept cold in some washtubs with ice. Dick VanDyke of Macomb passed the hat to cover costs, and donations averaged about \$10 a head.

Doran McTaggert was the MC for the evening. "Classical Doran"

Kittie Slamka started the evening off by having all the kids perform on stage. Some sang, some danced, some wanted to run away from the microphone. She then proceeded to have them "paint" the propane tank in the back yard. The kids then started "painting" Kitty, and she eventually had to retire to shower and get clean clothes!

Then, several quartets, including Sweet Adelines, sang in an order from the bottom to the top. CROSSFIRE was there with their new member. SINGING WITH DAD from Macomb chapter sang. FERMATA NOWHERE did not sing, as all members weren't there. Tom Connor did suggest saying "hello" to the Pontiac Tribe. Macomb Chapter was asked to sing. (Jack's home chapter), and they sang "Everything's Coming Up Roses", and one contest song. Norm Thompson, the medal-winning bass section leader from Macomb sang with his mixed ensemble of Adelines and Barbershoppers.

The highlight of the evening was, of course, when POWER PLAY took the stage (an old hay wagon) and wowed the crowd with some of the songs from their new CD, "Love at Home". I bought their new CD, and got all four guys to autograph it!

It was a really fun time for all who attended!

JOHN AND ZAVEN'S EXCELLENT ADVENTURE (by ZM)

On Monday July 7th, John Cowlishaw and Zaven Melkonian took off in John's Piper Tomahawk bound for the Gaylord-Lakes Of The North Airport at Mancelona on the first leg of trip that eventually would end up in Madison, WI, where we would be reunited with the former BCC tenor, Chuck Barrett. Monday was spent with Zaven's boyhood friend, Ward Rathbun, who has a home on the airport where he hangs his Cessna 172. Early Tuesday morning we landed at Charlevoix for fuel. From there it was across Lake Michigan with another stop at Menominee for more fuel and a check of the weather radar. Because of severe thunderstorm activity at Madison at about the estimated arrival time, the intrepid flyers decided to land at Wittman Field, Oshkosh, WI. Airborne once again, we arrived at Madison mid-afternoon on Tuesday and were greeted by our ex-quartet mate, Chuck the tenor.

We lounged in superb comfort in Chuck & Linda's new home and enjoyed their wonderful hospitality. After being treated to a meal especially prepared for us, we accompanied Chuck to his Tuesday night CAPITAL CHORDSMEN meeting. Surprisingly, there were only about twenty men on the risers; some of the members had still not returned from Montreal. The bass in Chuck's quartet had to work, so we didn't get a chance to hear them sing., John & I attended sectionals on two songs that were being rehearsed that night, "California Here I Come" and "When The Showboat Came To Town," and joined the chorus on the risers to sing "California Here I Come". We then sat and listened as they ran through some of their show songs for an upcoming performance at the local ballpark. There was NO quarteting!! They were genuinely excited about POWER PLAY'S gold medal performance, because they have them signed up for their next show. After a resounding "Keep The Whole World Singing", we headed for home and off to bed.

We were up early the next morning waiting for the fog to lift so that we could fly out before another batch of serious weather closed in. We took off mid-morning and made one fuel stop before heading out over Lake Michigan to fly along the shoreline past Chicago (magnificent sky line), Gary, Michigan City and finally over Michigan, where we made a bee line for Pontiac and home!



Reaching the top, by Chuck Murray

Just a few words about the International Contest experience. Some barbershoppers might think that the Chorus that represented the Pioneer District at Montreal, recently, is "as good as it gets". Norm Thompson, Silver Quartet Medallist and Bass Section Leader at Macomb, said he thought that was the "best performance he had ever heard from Macomb." True, Macomb might be the best Pioneer has to offer right now in terms of point totals, but many of the same problems we experience in the BIG CHIEF are the same type problems Macomb has.

Yup! That means "Back to Basics" of good vocal production and quality barbershop singing. If you visited the Pioneer Website after Contest, and clicked on "Photo Ops and Happenings", you probably were entertained with slide shows of photos taken at the Montreal performances of both Macomb and Power Play. Take a really good look at the mouth positions of various chorus singers on the same vowels, and you are soon to realize that many look entirely different! Yup! The mouth positions for forming the basic vowels were different between many of the performers. I **know** what affect that has on unity of sound and chords!

Another big item which is common with what we are trying to do in the Big Chief is "faces". Look at the photos, and note how many different facial expressions there are. I noted some guys who looked like they were singing some other song! Our faces are one of the most visible indicators of our emotions being conveyed with our singing. We cannot over-emphasize the value of using our faces to "sell" the songs to our audiences. (Take a peek at the single photo of Mike Slamka, and you'll see what I mean.)

Other things, which stood out, were the cutting short of phrase endings (breath support), harsh "attacks" as singing started (not starting air flow before modulating with sound), uncoordinated turning of diphthongs (leads not turning them together, and harmony parts not listening to leads), lack of variance in loud/soft for emotional differences (male problem expressing emotion), "blasting", etc. Heard about any of these before?

The Slamkas tried to explain, one time, the subtle nuances of good barbershop singing and really good barbershop singing. They called the difference like that between the textures of Rice Krispies and a fine, facial powder. Same types of problems, just a matter of degree or resolution.

Our barbershop experience at BIG CHIEF offers us the "basic tool kit" to learn to sing well, but we as individuals need to work on and perfect "our personal craft". That means personal work between rehearsals on quality vocal production, learning from our coaches, listening to and singing with "The Champs", exploring the benefits of good quarteting, experiencing the many arrangements available from Kenosha, reaching out to other Chapters and singing with them, etc. Remember, Macomb is a chorus comprised of 55 guys who put their pants on one-leg-at-a-time, just like you and I. Each man "took ownership" to their individual spot on the risers, and performed at their personal best in Montreal. BIG CHIEF can achieve similar goals if we all can commit to individual self-improvement. Just do it!

Cowlshaw's 5-minute Warm-up

Chris asked me to occasionally lead warm-ups and looked surprised when I only asked for 5 minutes. This is the sequence I've developed for myself and used a couple of times with FOUR WHEEL DRIVE, after which I thought we sang like angels. The main goals are (a) to loosen-soften-relax the musculature, (b) to increase blood flow to the active vocal muscles, and (c) to build awareness of vocal shapes and processes. The exercises are a mish-mash of stuff from Paul Mayo's warm-up tape, received advice, and personal experience. Each exercise leads into the next. All volumes can be 3 on a scale of 10. Remember GARCHOV, that is,

1. Glides (Glissandos)

2. Aeration – strong abdominal breathing
 3. Rubber face
 4. Chimp hooting
 5. Vocalization – Mee-may-my-moh-moo
1. Glides or Glissandos, with an ahh sound. Do three descending glissandos, in an easy soft manner. Start high but comfortably and slowly come down. (The purpose is not range, but relaxation.) Be aware of any break as you pass from falsetto into normal voice. At the bottom, keep the "ahh" going until you can feel your belly need to move dramatically inward in order to keep the tone going. Be aware of how this belly movement feels.
 2. Aeration – Strong abdominal breathing. Breathe in and out against strong resistance. I do it thru closed teeth with my tongue in the way to restrict the flow even more. You should feel the abdominal muscles having to pump so hard that blood flow will increase to the abdominal muscles. As it gets easier, pick up the pace. During this exercise, try to keep all the other muscles of your body relaxed. In particular don't strain upward through your shoulders, and keep your knees soft. During this exercise, you should be especially conscious of the "tower of air," from your belly on the bottom to the roof of your mouth behind your top front teeth at the top, and the lack of any involvement of your throat. (A hand in front of the face will block spit-flow. You may get dizzy in which case you may need to sit down or close your mouth completely and just pump against the closed mouth. Dizziness results, not from the increased oxygen concentration, but the removal of carbon dioxide from the blood. This exercise will really "clean out the tubes," in the throat and nasoantrines.)
 3. Rubber face. The aeration from step 2 will now make you feel like stretching all of the muscles of your face, maybe your hands too. Go ahead and treat your face like a piece of stretchable rubber. Open your mouth, way down, way wide. Open your eyes wide. Close everything tight, scrunching down. Roll your lips around. Touch your nose with your tongue. Do some bubbling with your lips. Shake your head from side to side, flapping your lips. Spread your fingers. Feel how mobile your facial muscles are. You could form any vowel shape easily. You could show any emotion on your face easily, an audience would weep or laugh with you.
 4. Chimp hooting. Hoot like a chimp in love. With a rush of warm air. Lips off the teeth. Eyebrows lifted. Eyes wide open, bright, and engaged. Half-yawn to lift the palate. Hoot "from the belly," with the body, through the relaxed throat, projecting your voice against the lifted upper palate, letting the sound swirl around through the resonant sinuses. The lips form a square, and all the lip motion is up and down, "between the goal posts." Knees soft, weight forward on the balls of the feet. It's not an owl's "who" but a chimp's "hoot," feel the difference by how it's coming from your belly, emptying the

lungs about each three seconds. Continue until you feel like a chimp.☺
Make that chimp-ette love you!

5. Vocalization – Mee-may-my-moh-moo. Start on the pitch that was comfortable for hooting. Sing Mee very slowly, humming the “m” briefly before changing into an “ee.” Pay attention to the “ee.” Make it tall, and pure. Take a breath and sing “may” in the same way, only this time being sure to complete the diphthong. “My” is “mmm” – “ahhh” – “eee.” Then a nice circular “moh,” followed by a “moo.” The traps here are the “mee” and “moo” (make them tall) and the diphthongs (complete them). For variety, you can sing the moh a half-pitch lower, so it’s 8-8-8-7-8 = doh-doh-doh-ti-doh. Now start up the scale. I jump a tone and a half each time. This creates the same note sequence as in a diminished chord. If you have trouble, think 1-2-3b = doh-re-me-flatted; i.e., mentally go up a whole tone and then a half tone. This will give practice in unusual intervals. From this point on sing the five vowels quicker, all in one breath, but keeping the consciousness of the hummy “m’s,” the tall “mee” and “moo” and the diphthongs. I find that my laziness leads me to slacken on “mee” and “moo” and I have to work hard to keep the mouth tall. But rubber-face will have helped. By ascending 1 _ tones at a time, you can cover your range more quickly. You will probably find one pitch that is more difficult because it is the conversion point between normal voice and falsetto. Be especially aware of that one. We don’t like to hear our voice crack and we tend to tighten and over-control our throat muscles on that pitch. Instead of tightening your throat, push more air through from the belly, keeping the throat loose, and not feeling embarrassed if the voice cracks. At the top come back down, in 1 _ tone intervals again. (Think 8-7-6 = doh-ti-lah.). Go as low as you can, singing easily.

If four voice parts are present, you can now practice intonation, repeating Mee-may-my-moh-moo, (the bass singing 1-5-4-2-1, the baritone singing 5-7b-6-6-5, the lead singing 8-8-8-7-8, and the tenor singing 10-10-11-11-10), and ascending and descending a half tone at a time.

Singing Is Life: An Introduction To The Barbershop Harmony Society

Just a reminder, if you have friends that are on the edge of joining us, suggest they watch the 12' video on BBS singing on the Spesbsqa home site. (It recently won an award from APEX – the 15th Annual Awards for Publication Excellence – an international competition that recognizes outstanding publications from newsletters and magazines to annual reports, brochures and Web sites.)

How to get on Pionet

Pionet is a wonderful community communication link within the Pioneer district. Participants receive emails from the other 300 or so members of the Pionet. It's simple to join. Just go to the Pioneer District homepage,

<http://www.harmonize.com/Pioneer/pio.htm>, and click on Pionet in the lower right corner.

How many notes are there in the basic scale used in **traditional Chinese music?**
(Answer at bottom of page)

Executive Board Meeting (June 19, 2003) (Digest)

In attendance: Chris M., Zaven M. Irwin M., Jeff D., Gene D., Walt D., John Cowlishaw.

Dick Johnson reported available funds as of 06-09-03 \$ 6,064.80.

President's leave of absence led to passing the following secession order:

1. President 2. Membership VP 3. Program VP 4. Music VP. 5 Secretary 6. Treasurer

Spring training: Jeff presented the Reservation Confirmation letter that Pete sent to the MacMullan Center.

Program VP. Update: The board feels that PVP works well but suggested more guidelines and proactively contact Quartets and other contributors.

Music committee: Chris informed the board that they are working on music for the show. And how as the show is written the music will fall into place. Possible theme: Fifties TV. Ed Sullivan

Ensemble: How do we form? Need a standard procedure for all. Also need to know what music they will sing?

Bulletin: John Cowlishaw gave his Bulletin Report.

Chapter Promotion: The board was asked by Bruce B. to approve a Special Night. The board feels that events such as this should be brought before the chorus to see if there is an interest in the activity. These announcements do not need board approval.

Fund Raiser: Pete submitted a possible fundraiser for the chorus. The board declined.

Fall Venue: Crary offered us free use of the school but we refused and will pay \$10.00 a night.

Doc reported 59 members as of this meeting. We are one of five district chapters that may make our membership goal for this year.

Doc also proposed Christmas in July. It works just like the Christmas Chorus. The board thinks this is a great idea and would like Doc to pursue it. With the boards approval.

Walt has articles in the local papers and the Clarkston News is interested in doing an article on the show this year.

How many notes are there in the basic scale used in **traditional Chinese music?**

Answer: Five. The notes, in ascending order, are called gog, shang, jue, zhi, and yu. Their Western equivalents are do, re, mi, sol, and la. Just wondering if that rules out Chinese barbershop.

Calendar

Aug 5 Tu Rehearsal, Central United Meth. Church
Aug 12 Tu Rehearsal, Central United Meth. Church
Aug 14 Th Exec. Brd. Mtg., 7:30pm @ Krogers, Union Lk at Commerce Rd
Aug 14-17 Buckeye Invitational
Aug 17 Sa, 6pm State Fair Joe Barbershop Chorus
Aug 19 Tu Rehearsal, Central United Meth. Church
Aug 26 Tu Rehearsal, Central United Meth. Church
Aug 28 Th 6pm Chorus Picnic, Tom Ford's house
Sept 6 Sa Grosse Pte show: My Big Fat Italian Chorus
Oct 17-19 Pioneer Distr. Fall Convention, Battle Creek
Nov 8 Sa BCC Fall Show
Jan 25-Feb 1 Midwinter Convention, Biloxi
Mar 26-8, 2004 Spring Singing Retreat, MacMullan

Chapter Executive Board

Officers:

Chorus Director: Chris Miller
(248-960-5101)
President: Pete Mazzara
(313-563-4026)
Immed. Past President: Gene Downie
Interim.Prez & Chapter Dev: Doc Mann
Music and Performance: John Smith
Program: John Smith
Secretary: Jeff Doig
Treasurer: Dick Johnson
Members at Large: Chuck Murray,
Zaven Melkonian

Chairmen:

Associate Directors: Dick Johnson,
Bruce Collins
Bulletin Editor: John Cowlishaw
Chorus Manager: Art Carinci
Grants: Dick Johnson
Historian: (open) JC's bulletins
Music Librarian: Bill Holmes
Picnic: Gayle Mohler
Pole Cats: Zaven Melkonian
Quartet Activity: Bruce Brede
Service (Charity): open
Singing Valentines: Wayne Cheyne/
Gene Downie
Sunshine (Chaplain): Bill Dabbs
Tagmeister: Mike Frye
Uniform Manager: Ron Clarke
Woodshedding: Len Barnes