



BIG CHIEF CHORUS
SMOKE
SIGNALS



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

Vol. 9, No. 1, (#97)

May 1, 2009

**CONVENTION REPORT, Pioneer District, Grand Traverse Resort,
April 17-19.**

This year, **Pontiac Waterford Big Chief Chorus** sang “Aint Misbehavin’” and “Aura Lee/Love Me Tender Medley.” Our score of 667 pts (out of 1200, for a 55.6 % score) gained us 13th place. Though this is very disappointing, it is true that there were no real bottom-feeders this year for us to trounce. All of the competitors sang decently, which is really encouraging. Since 2000, our scores have all been in this range (except for the 764 we garnered in [2003, the year we sang our parodies of “Let’s Get Away from It All and “Don’t Blame Me”](#) with all its 7th chords.). Nevertheless, we know that we have improved. It’s as if we are climbing an ascending ladder, and so is everyone else. Our scores in Music, Presentation, and Singing were all very close to each other and for each song. Furthermore the judges’ feedback really had only minor criticisms. Jim Estes, the Singing judge perceived some lack of memorization by a few singers, some choppiness in an overall good flow, and some non-synch in some bass pickups. He also suggested treating the in-breath as the END of a phrase, rather than the beginning of the next. Don Challman, Presentation judge, wanted a little more

variety in the two songs, and visual appearance that mirrored the lyric line and the sound line, more free individual movement. Ron Black, Music judge, emphasized singing in tune to the tonal center. And “stealth breathing” when you need it in a phrase. But as Greg Moss pointed out, past criticisms were absent, such as “take a pitch, you’re starting badly.” And the judges had good things to say about the flow, never feeling sung AT, and the suitability of our choice of songs.

Pontiac’s 34 men on stage was second only to Hillsdale’s 35, which we would have tied, had Bill Dabbs, or Dave Shantz, or Mike Keith been able to join us.

Although all eight preliminary quartets qualified for **Saturday night District Quartet finals**, there was general agreement that the contest came down to three entries – MOXXY, THE PARTY, and FOUR MAN FISHIN’ TACKLE CHOIR. Each of us had our favorite, but in the end it was THE PARTY (aka PARTY OF FOUR – apparently someone stole their name while they were out of BHS) who walked away with honors, scoring 74%.

The **College Quartet Contest** had five entries, the most in years. WHEN IN ROME (from University of Michigan) beat out AUGMENTED FOURTH (from Hillsdale College).

Thus, it is THE PARTY and WHEN IN ROME that will be going to Anaheim. The other contests were for **honor only**, since reps to International in Chorus and Seniors Quartet are chosen in the Fall. In this spring’s Seniors Quartet Contest, HARMONY TRANSFER beat out FOUR TO GO (with Fred McFadyen), SHOWTIME, and TODAY’S SPECIAL. In Chorus competition, it was Mountaintown Singers. They added a great fund-raising show Friday night.

The **hospitality suites** were sweet. Your editor heard RESISTING-A-REST, WILD CARD, SOMETHING BIG, and FOUR MAN FISHIN’ TACKLE CHOIR, up close and personal, while munching crackers and sipping beer in the resonant confinement of a hotel room. It was also a delight to see the glow in newbie Bob Greenwood’s appreciative eyes.

For the second year in a row, top honors in **Bulletin contest and Public relations contest** went to Chieftains **John Cowlshaw** and **Jack Teuber**. The awards were presented at the House of Delegates meeting, Friday.

In one of the special seminars Friday afternoon, “**Ring Chords Like Never Before,**” **Ron Black** talked about shiny eyes and warm air, but his emphasis was that the 3rd and 7th of a chord have to be pitched higher than we’re used in order to ring the chord. The bass sets it up, and the other three voices must fold their sound into the overtones of the bass.

From Our Director

Men of the BCC,

Thank you all so much for your **commitment** of extra time, effort, money, and voice to this past weekend's district convention and competition. Though the results were not what we would have liked, I think we sang better (very few comments on singing other than energizing phrase endings) and we made a **positive showing**, with the number of men we have involved being the second largest chorus there! So, I thank you and commend you for your commitment. There were some very nice moments in the rehearsal room prior to our performance where I heard us doing things like we have not done them before.

I think we are getting to the point now where **we can shift a portion of our musical focus to presentation** and this will even more enhance our many performances out in the public. Smiles, everyone, Smiles!

Spring Singing Retreat, Higgins Lake, April 3-5.

Thirty-three of us gathered at our 7th Spring Singing Retreat, for fun, fellowship and good singing. Primary vocal attention was given to our contest songs, "Aint Misbehavin'" and "Aura Lee."

As Tom said, there is a value in getting away from the distractions and obligations that we encounter back home, so we can focus on the singing, and feel the fellowship.

This year we were the only group at the Ralph MacMullan Center except for a brief appearance of the leadership of Trout Unlimited. We had the Straits dorm to ourselves.

There was a little snow on the ground and the threat of more, but the ice on Higgins had melted enough that there were no ice-fishermen observed during Saturday morning's health walk, led this year by Pete Mazzara.

Greg Moss led us through an exercise to help us determine what our own personal aids to best singing are. [As an example, my short-term needs are "well warmed-up, bubbling, and pre-performance review of the song." My long-term aids are "confidence in my singing partners, learning the song well, and getting enough sleep."]

Eric Domke, Jim Claflin, and Bob Greenwood were inducted as newbies.

Mike Frye led us in tag singing.

Once again we had a fun competition, with Freddie's GROUP THREE taking honors. However all attendees received special black caps from Ron Clarke with the Pontiac-Waterford Big Chief Chorus logo sewn into the fabric.

There was, it must be admitted some loss of focus during Michigan State's victory over U Conn.

During the non-singing moments, Tom related the pyramid of success philosophy of John Wooden, which emphasized basic attitudes upon which skills could be built.

He also described the basic principles of Vocal Conditioning from *Sing Better as You Age, A comprehensive Guide for Adult Choral Singers*, by Victoria Meredith:

Vocal Conditioning

Posture

Breathing

Tone

Diction

Inhalation

Exhalation

Phonation (steady release of air)

Resonance/ toy quality

Uniform vowels

Listening

Shaping

Clear consonants

Lips, teeth, tongue

Once again we coordinated our trip with a gig at The Brook of Roscommon, where the chorus sang to about 24 residents and staff, supplemented with two songs by VINTAGE and Jim Claflin's generous introductions.

AROUND THE PATCH

Cory Flatoff sends his regards. He is still affiliated with ADI at the Oakland County Airport. HIS schedule isn't so busy, but his two daughters' schedule IS, and Tuesday night is their only possible family night. He looks forward to rejoining us when his girls are older.

Bob Brain also sends his regrets. He is traveling too much to sustain his membership.

Age distribution

Someone asked what the average age of the Pontiac Waterford Big Chief Chorus is. Here's the breakdown:

Men in their 30s – 1

Men in their 40s – 3

Men in their 50s – 4

Men in their 60s – 24

Men in their 70s – 21

Men in their 80s – 11

Median age = 70.

What is **one thing that has happened in your life since you were interviewed** that you'd like to share with the chorus?

QUARTETS

April was a busy month for our CELEBRATION BARBERSHOP QUARTET with performances at Sunrise of Bloomfield on April 21 and Bruce's home for the Red Hats on April 30. The **Sunrise performance** was a 30-minute set for Viola Maisel's 87th birthday consisting of a dozen doo-wops, old favorites, group participation and BCC standards. Vi was joined by forty-one family, friends, and Sunrise residents and staff. The old favorites including Aura Lee and Coney Island were particularly well-received. Lotsa complements!

The **Red Hats performance** (in red baseball caps) was a 15-minute set during lunch, including "Red Hats, Red Hats, Bless Yure Heart", some old favorites and a couple sacred songs. The quartet, with Roger Holm filling in for Greg at bass, was well received by the dozen ladies, including several from Tuesday Musicales who joined in the Do-Lord Medley.

THREE MINUTE REHEARSAL (MacFadyen, Doig, Butcher, Moss) sang Tuesday night, April 14. Wow! They actually memorized the lyrics of "Blowin' in the Wind" and sang them in a sweet manner while ringing chords.

MEMBERSHIP (at 66)

New Member: Jim Macdonald. Welcome, Jim!

Renewals: Fred Pioch (2), Tom Blue (3), Dave Shantz (5), Bob Legato (10), Jeff Spires (10), Walt Bachman (11), Tom Blackstone (23)

Pending: DeVries, Flatoff, Mersino, Quinn, Taillford.

Birthdays: Gene Downie (4th), Bill Dabbs (17th)

Medical: Austin Quinn has returned from hospitalization for a cardiac problem. Dave Shantz has a ruptured posterior tendon in his foot.

AROUND THE DISTRICT

Rob Pettigrew, Bari of CHORDIOLOGY, has become the new director of the Huron Valley chapter.

Jack Slamka is moving to Florida May 1. Gone to foreclosure is the Slamka farm, site of many Slamkafests. Thanks to Jack for being such an important force in Pioneer music for many years.

Windsor will once again sponsor its **Send-Off Show**, to raise money for our reps to International. It is June 12, \$20, and all of the reps will be there.

Pioneer District President Brian Dunckel advises any going to the **Fall Convention** in Kalamazoo, Oct 16-18, to not delay on making hotel room reservations. That weekend is the CMU-WMU football game.

AROUND THE WORLD

Disney on Broadway

Disney shows are always popular, but, on Broadway, there has been a little fall-off. In "How to sell a nanny, a mermaid, and a lion, NYTimes, April 20, Patrick Healy writes that Disney Theatrical Productions has seen revenues down compared with 2008, and that they have been "heavily discounting tickets to its three Broadway shows and preparing a new marketing plan to attract families and others during this economic climate, in which the three [Disney](#) musicals risk vying with one another.

Disney executives have long maintained that the shows attract distinct audiences. They have said "The Lion King" draws more foreign tourists, "Mary Poppins" does better with an older crowd, and "The Little Mermaid" has proved popular with New Yorkers. What the three musicals have in common, however, is a struggle to fill seats on weeknights, as well as competition with a growing number of Broadway shows — like "Shrek," "Hair" and "West Side Story" — that appeal to parts of the core Disney audiences.

MEET BOB GREENWOOD

Bob was born in 1936 of second-generation Finnish-American parents in Kingsford, MI, on the Wisconsin border. Bob's father moved the family from the farm to Detroit's auto industry. He worked twenty-three years for Packard Motor Co., until it closed, then as a carpenter. Bob grew up on the east side, with his younger sister (who now lives in Clarkston) and his brother (who died of rheumatic fever). He attended East Detroit High School in what is now Eastpointe.



In his senior year, he joined the high school choir and discovered he could sing – really well. Quickly, this burgeoned. He was invited to join Don Large's (mostly college-age) youth chorus, Make Way for Youth, which sang professionally on WJR every Saturday night, with a full orchestra, and Bob occasionally was given solo spots.

When he graduated in 1955, he worked briefly in electrical work for Thompson Products, and then spent time in California. In 1956 he joined the Air Force and became a parachute rigger. (He was honored by one pilot who depended on that parachute after a burnout.)

Back in civilian life, he worked in management, at Detroit-based Kroger and Wrigleys stores. The 1967 riots convinced him to make a change. With help from the GI bill, he trained and worked as a barber for five years. Then he got an Associates Degree in Climate Control from Macomb Community College. This got him a position with Barber

Colman, a big control company that installed electrical and pneumatic controls in such buildings as the high rise at I-75 and Big Beaver. His union sympathies and his inability to suffer BS cost him that job, but kept him working in union jobs, as a refrigeration pipe fitter with a mechanical contractor's license, until his retirement in 1998.

He met Mary Ellen while in the Air Force and they married in 1959. They have three children, Elana, a nurse, Cristy, a secretary at Henry Ford Medical Center, and Joe, a union carpenter. They have seven grandchildren, all girls.

Bob kept his singing alive via Air Force base talent shows, church choirs, and singing at weddings. He was the soloist at Holy Spirit Catholic Church in Highland for eight or nine years. He now attends St John's Church in Fenton. He met Roger Holm a year ago in a community-based chorus and got invited to the BCC. We all know of his enthusiasm for the chorus and for barbershop, which he finds so different from church choir singing. He is exploring that difference in a quartet with Walt DeNio, Mike Keith, and Wayne Cheyne. Recently, he has agreed to be our chorus manager, to which task he brings little power, but his large boat bell.

The bell is off his 28-foot power boat, which he stores in his 40x64 ft pole barn, and which he trailers to the lakes. He has traveled on all the Great Lakes except Superior. He has already reserved (a year ahead) a slip for a week at Mackinaw Island. He also plans trips this summer to Linwood and Manistee. These are fishing trips with three buddies. The fishing is often for salmon, though it is discouraging that discovered hot spots are then over-fished by Indians with their huge legal nets.

Another serious hobby is snowmobiling. He has "run muscle sleds" since 1980. He is "not one that likes to finish last." He has owned most every brand, and now has a Polaris.

His mechanical skills are evident in that he has built six homes, especially in the subdivision he developed and now lives in, near Milford Rd and Highland Rd. He and his son are the 4th and 5th generations of house-builders, and they can finish a 2000-foot house in six months.

Welcome, Bob!

Big Chief Jeopardy, #28. (Did you get these?)

1. **Answer:** He met Tom Newman at Fairlane Tool Company, and the two of them joined the BCC together. **Question:** Who is Gil Schreiner?
2. **Answer:** He worked as a barber on Joslyn, as a cook in Missouri, and as a wedding photographer. **Question:** Who is Dave Myre?

Big Chief Jeopardy, #29. (Try these.)

1. **Answer:** It was his 50th and final Woodshed contest.
2. **Answer:** He worked to gain passage of a millage for the Oakland county park system that was subsequently developed under his care.
(Clues to the Questions in Issues # 61 and 71.)

Larry, Moe, and Curly were talking about the convention.

Larry: I don't see why we keep doing this. We bust our butts, and then we get shamed in the scoring. Those judges don't give us credit. My wife said we sure sang better than Battle Creek. We don't get no respect. They just want us to do calisthenics out there. We shouldn't have to compete with those young guys. Besides, how could anyone expect us to sing well in that horrible venue?

Moe: That's not why we go, not for competition. We go to be part of the barbershop experience. We just need to relax and enjoy it. It's fun to get up there and have our few moments in the sun (well, spotlight). And we can sing tags and hear great quartets and feel that barbershop is alive in Michigan.

Curly: We DO too go to score well. So how can we score better? We aren't serious enough. For that month we have to do what it takes. Practice, practice. Repetition, repetition. Practice words, music, facial expressions and body movements during the week – at home – in front of a mirror. Shut up during rehearsals. Perhaps for one month, our goals of fellowship-fun-good singing could emphasize the singing part.

Which Stooge are you?

ASK THE DIRECTOR

Question: In barbershop, we are supposed to minimize vibrato in order to ring chords. But for most other music (I guess) vibrato is good. I thought of this question while I was watching a violinist wobbling his fingers on the strings, and how that is like vocal vibrato. So my question is "Why is vibrato good?"



Tom responds:

Here is something on vibrato that you might glean some information from regarding the question.

<http://acda.org/central/resound/spring09.pdf>

(This article, "Vibrato, Science, and the Choral Singer," has much information. Here is an abridgement.)

- *How much vibrato?* This is an important question for choral musicians to consider as they work to achieve a unified ensemble, pure intonation, and clear polyphony. Choral experts offer a wide range of viewpoints regarding vibrato in choral singing, from those who believe in a free, soloistic vibrato to those who advocate a minimal vibrato or even straight tone. Fortunately, numerous scientific studies are available to help choral directors understand their ensembles' vibrato capabilities.

- *What causes vibrato?*

... research suggests that it is a reflexive laryngeal muscular response to natural tremors originating in the central nervous system. Voice scientists generally agree that vibrato naturally occurs when laryngeal and respiratory muscles are

toned, well coordinated, and free of unwanted tension; and when a singer utilizes a controlled breath release.

- *Can ensemble singers safely modify their vibrato?*

Research has demonstrated that proficient adult and college singers are able to adjust their vibrato to some degree.

- *What effect might "straight tone" singing have on the choral singer?*

Scientists report that vibrato was produced spontaneously by the singers, but that it took a conscious effort for them to suppress vibrato and sing straight tones.

Orien (aka **Big-O**) Colmer wrote on HarmonetLite of his success **teaching tags online**. This is something we should really pay attention to in our interaction with high school students.

"I now have 9 music related videos on YouTube, and most of those are learning videos where I teach the parts to a barbershop tag. Last time I checked they total just shy of 70,000 views. But what's most important in my opinion is how many YOUNG people I've been able to connect with that have NO barbershop experience, who after watching my videos are starting to sing their own tags and post their own videos.

"It's also been very useful to people as a teaching tool. I'm constantly getting emails from barbershoppers who have used my tags to improve their confidence levels. One gentleman in particular, who sent me a very kind message just last month, said that he stood in front of his chapter and taught the chorus one of my tags. This was a significant thing for him and he said he never thought that in his lifetime he'd be able to do something like that.

Take a look/listen to "[Sleepy Time Down South](#)," "[Each Time It Rains](#)," "[Happy Trails](#)," and "[For My Beautiful Lifelong Friends](#)."

The Pioneer eXperience!

What is it? A harmony education school built around the quartet. An eXtreme quarteting event. Sing with 3 other men that have learned their music and will do what it takes to learn to ring every chord with you! Music and learning tracks will be distributed in advance. There will be classes, coaching, woodshedding, a contest and a show at Interlochen.

Who is it for? Anyone who wants to be a better quartet singer and is willing to work hard at that goal. SPACE IS LIMITED!

When is it? August 28-30, 2009

Where is it? The beautiful Crystal Mountain Resort near Traverse City.

How much is it? \$185 covers everything!

Where can I find out more? More information including registration forms will soon be landing in your inbox, at your chapter, and on the district website (www.pioneerdistrict.org). (From Matt Tipton)

How to be a great Tenor <http://www.barbershop.org/documents.aspx>

Submitted by Don Kahl, tenor, Rural Route 4, 1986 International Quartet Champion

Describing how to sing great tenor is a bit like demonstrating how to dry one's back without using one's hands. You pretty much learn by doing and not by reading. There are, however, some tips that are translatable to your tenor-singing techniques.

Sometimes, in our attempt to conserve enough air to maintain support through a phrase, we don't achieve preparatory breath well in the first place. Make the breath part of the release while forming the next intended target.

Shift body weight at appropriately frequent intervals. Maintain shoulder posture, and keep chin and Adam's apple in a comfortably low position.

There is no such thing in justly-tuned barbershop tenor singing as a half step. Tenors need to work diligently to sing in tune with the lead. Be alert to the need for lifting or settling certain intervals as you rehearse and perform.

The chord that the audience perceives as ringing is because of instantaneous adjustments. A tenor and his lead can never duet too much.

Imagineering or looping one's performance is excellent for creating a consistent and positive frame of mind. Run through your entire performance in your mind. The more you prepare yourself the more confident you'll be. Rehearse not just enough to get it right, but enough to never get it wrong.

Every tenor I ever heard, to a greater or lesser degree, was and is one of my favorites. But there are three men who are at the top of my personal list. Each of these men was blessed with consistently accurate melody singers. (Tuning is less a problem when the melody is well sung.) Two of these men may not be as well known as the third, but they are giants to me and taught me well.

- Gene Cokecroft was flawless as he sang with the Suntones, and he has an unbelievably beautiful voice. For his unflinching artistry in every performance, he tops my list.

- Ed Rooker sang with the Central States District's legendary Merry Mugs quartet in the early days in my barbershopping life. The happiness that filled Ed's eyes when they performed has been a beacon to me during some of my most stressful performances.

- Dale Radford possessed a crisp, lyrical and clear, almost Irish tenor quality. I recall his voice atop more than one Southwestern District foursome. Watching him taught me much of what I now describe as instant matchability.

Don's eight tips for better tenor singing

- Breathe to consume air, not to conserve air
- Finish phrases with a breath
- Listen harder
- Move feet to stay fresh
- There are no half-step intervals
- Duet the melody
- Rehearse until error-free -- then do it again
- Loop your performance

Derek Hatley posted this on Pionet, which got quite a discussion going:

The Society's main stated goal is the "Preservation and Encouragement of Barbershop Quartet Singing..." This is not the same as the "Preservation and Encouragement of the BHS", yet the Society's main focus is on increasing Society membership rather than spreading barbershop to the wider world.

To truly focus externally, as the study suggests, the Society should be encouraging people and groups everywhere to sing and enjoy barbershop. The society could provide a wealth of resources to these outsiders in the form of arrangements, training, recordings and much more.

To truly meet its goal, the Society's main focus **should be to put itself out of business** by having barbershop become so widespread in the world of music that the Society is no longer needed.

(In a second posting, he compared our situation to jazz.)

David Gillingham's response was particularly interesting:

I have been reading Derek Hatley's and Matthew Tipton's messages with great interest over the past couple of days. Derek is right that there is no central "governing" organization for jazz. However, there are a multitude of governing organizations within the field of jazz, many of them for a very specific "type" or "style" of jazz. Some are even for the preservation of a specific style (i.e. "Boogie Woogie Society"). Like jazz, barbershop had its roots in Black America and with the founding of SPEBSQSA in the third decade of the 20th century, it developed into a stereotypical type of four-part a cappella singing with the melody in the second tenor. There are other types of a cappella singing such as four part quartets with the melody in the 1st tenor, gospel quartets with the melody in the 1st tenor and sometimes in the 2nd tenor and 5-6 part jazz vocal ensembles which use extended tertian harmony. Many college and universities now have a cappella ensembles in which a couple of the parts emulate percussion sounds while the other parts sing the melody and harmony, with the melody usually in the 1st tenor. Many of these groups claim to use five and six part harmony, but are really using only two and three part harmony as they often count the percussion voices as one of the "parts". There is a plethora of a cappella singing going on in America. Barbershop harmony is a very specific type of a cappella singing within this large category and the definition of the style has gone through some "growing pains" throughout my last 40 years of familiarity with the style. I studied and practiced from the "Barbershop Theory" book put out by the society and corresponded with the late great Dave Stevens on how to arrange and "keep it barbershop." Therefore, I have a pretty good handle on what is and what isn't barbershop.

While I think it is very healthy for us to keep questioning what should and should not be barbershop, I think we must also be very careful about broadening the style so much that it bleeds into one of the many other styles of a cappella singing. The great major-minor seventh chord or "barbershop seventh" and the

manner in which we voice these chords as well as the placement of melody in the second tenor is the reason why some of us (not all of us) are attracted to this style. In the early sixties, I heard the great Schmidt Brothers sing on the Ripon, Wisconsin show. I was in high school and thinking about pursuing a career in music. Hearing this quartet changed my life....I was mesmerized by the "extra" notes created by this quartet.....where did THAT come from?? WOW! I was hooked. A gospel quartet or a jazz vocal ensemble on the same stage would not have had the same effect. If we start relaxing the "rules" too much and get away from the chord vocabulary that we use in barbershop, start voicing differently etc., we run the risk of letting the style slip into a distant memory. Sure, it's fun to find an arrangement that is permeated by major sevenths, added sixth chords and even chords with suspended fourths, but is that barbershop, or is it something more akin to vocal jazz?

As an arranger, I have arranged a few songs for "barbershop", by manufacturing harmony not used in the original version of the song and by creatively over-embellishing in order to sneak in the infamous I17 chord and bulk up on barbershop sevenths. So, I, too, am guilty of pushing the envelope. Many of the Music Category specialists are raising their eyebrows over these types of charts. Well, just look at the whole repertoire of O.C. TIMES for the same types of examples. Yes, we can MAKE it work. Some of these charts are becoming standards in our repertoire and others are not catching on as well. Does this mean that only popular songs written between 1890 and 1940 work the best for barbershop? Well, not necessarily. There is such a wealth of popular song out there that the law of averages tells us that there will certainly be songs that fit the style. Here's my concern as a composer: By making a certain song "work" for barbershop are we sacrificing the composer's original integrity of the song? Sometimes, I must admit, it makes the song sound better, and other times, one can not even recognize the song. A couple years ago, I arranged "Smoke Gets in Your Eyes" for the MountainTown Singers to be a contestable song. Oh, I thought I was most clever in finding all the "right" chords and typical progressions. But, in the long run, it scored poorly in the music category and many people had a hard time following the song because of the over embellished and "manufactured" chord vocabulary.

Our style probably is evolving. However, as an older "fart" in this man's society, I would like to say, "not so fast".

David Gillingham, Director, MountainTown Singers

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On-line at <http://www.bigchiefchorus.org/>

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The Pontiac chapter's HARMONY KNIGHTS won the 1968 Bush League contest. Do you recognize the Lyle Howard and Ed Lilly?



(from web)

All unattributed articles and photos by John Cowlshaw

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 VP: Marketing & PR: Jack Teuber
 Secretary: Bill Auquier
 Treasurer: Dick Johnson
 Members at Large – Bob Butcher, Wayne Cheyne, Ron Clarke, Erik Domke
 Chorus Manager: Bob Greenwood
 Music Team: Holm, Blue, Johnson, Doig, Ensign, McFadyen, Murray, Prueter, Moss, Cowlshaw, and Brede



Bob Greenwood receives BSOM award

CALENDAR (Times are Performance Times, Warmups 45' earlier)

May 5, T, 7pm	Chorus rehearsal, Waterford Oaks
May 10, 3pm	Gig with NOCB, Lake Orion HS (tuxes, warmup – 1:45)
May 12, T, 6:30	Lockwood of Waterford, Yellow shirts
May 12, T, 7:30	Chorus rehearsal, Waterford Oaks FRIDGE!
May 19, T, 7pm	Chorus rehearsal, Waterford Oaks
May 20, W	Tentative: Rochester Adams Concert Band
May 21, Th, 3pm	Lake Orion Nursing Ctr, 585 E. Flint, Yellow shirts
May 26, T, 7pm	Chorus rehearsal, Waterford Oaks
Jun 23, T, 6-11pm	Frankenmuth Brat Fest, Blue shirts
Jun 27, Sa, 3pm	Log Cabin Days, Fish Hatchery Park. Yellow shirts
Jun 28-Jul 5	BHS International, Anaheim, CA
Aug 4, Tu, 6pm	Auburn Hills Civic Center, Yellow shirts
Aug 21-22	Bush League Quartet Contest, Gaylord
Sep 11, Fr, 7pm	Fallen Heroes (Blue blazers, white shirts, gray pants)
Oct 16-18	District Convention - Kalamazoo
Nov 7	Pontiac-Waterford Chapter Show

HOSPITAL CHART BLOOPERS

1. The patient has no previous history of suicides.
2. She has no rigors or shaking chills, but her husband states she was very hot in bed last night.
3. Patient has two teenage children, but no other abnormalities.
4. She is numb from her toes down.
5. Examination of genitalia reveals that he is circus sized.
6. While in ER, she was examined, X-rated and sent home.
7. The lab test indicated abnormal lover function.
8. Rectal examination revealed a normal size thyroid.