AROUND THE PATCH
The demo tape cut by the chorus has paid off. We’ve been selected to sing the National Anthem at the Detroit Tigers game August 8. Since it’s against the Minnesota twins, we won’t be singing “O Canada.” The game starts at 7:05 pm. We may sing at the 7th inning stretch also.

The Big Chief Chorus had three singouts in May. On May 9, we sang to the residents of Lockwood Senior Center. On May 12, we sang to the residents at American House of Rochester Hills. And on May 24, we had the interesting experience of singing at the G.M. Assembly plant in Orion Twp, both morning and at late evening, during their monthly “entertainment break.”

BCC joined chapters from Monroe, Huron Valley, and Windsor at Grosse Pointe’s Fun Night, May 12. The chorus sang “Darkness on the Delta” and “In the Still of the Night.” Four Wheel Drive had its baptism of fire, singing “I Love That Old barbershop Style” and “He’s Got the Whole World in His Hands” and came through un-singed. John Waring and Gene Bulka were also inducted as honorary “Chris Miller Big Chiefs.” Doran McTaggart wrote, “WOW!! Was I impressed with the turnout of the Pontiac-Waterford Chapter last Tuesday at the Inter-chapter meeting.”

Riverside Elementary School (Crescent Lake & M59 near Lockwood). The BCC, OTR Ensemble and one of our quartets will sing two 30-minute sets for about 400 K thru 5th grade students. Warm-up at 12:15, and the last set will conclude at 2:00 pm.

The June 6 chorus rehearsal shifts to our summer site, the “Fridge” at Waterford Oaks Park. This is on Scott Lake Rd, about 1700 Scott Lake Rd, ¼ mile south of Dixie Hwy, and ¼ mile north of Pontiac Lake Road. Turn (east) into the Park and go straight back, a long way, till the road dead-ends at the building for the refrigerated toboggan run and the adjacent parking lot. It’s air-conditioned!

Using Training tapes. Some part-dominant tapes will play straight. Others, you have to adjust the “balance” on your tape player to bring out the part-dominance.

Last week, Greg Moss summarized his vocal training exercises in a matrix – using Hum, Bubble, Nyaah, and Mum on: (a) 1-2-3-4-5-4-3-2-1, (b), octave – 1-3-5-8-8-8-8-8-7, and (c) 1-3-5-8-10-12-11-9-7-5-4-2-1.

MEMBERSHIP (at 59)
Barbershopper of the Month: May: Art Ripley, for his loyalty to the chapter, his cooperative spirit and his hard work handling, moving and transporting our risers.
Renewals: Pete Mazzara (7), Jack Teuber (7), Ross Ensign (24)
Goodbye: Bert Cederleaf, Bruce Collins, Doug Corliss, Graham Frye, Gayle Mohler
June Birthdays: Bob Legato (13th), Bruce Brede (22nd), Jim Troeger (23rd), Al Monroe (24th)
Medical: Bill Pascher has been able to join us occasionally, but has now suffered a broken clavicle. Walt DeNio’s brother died. Bill Dabbs will be taking a medical leave. Doc Mann and Bob Marshall continue to recover from hip surgery, and cardiac surgery respectively.

Quartet and Band News
On May 13, B Natural sang a Lake Orion Historical Society benefit at Olde Canterbury Village. They had to dodge the raindrops as they went from booth to booth.

The Fun Addicts band is going strong. Having started with five chorus guys three years ago, they now number nine. Len Barnes and Jenn Winstad play trumpet, Dan Hines and Permilla Chrisman are the clarinetists, Bob Marshall is
on trombone, Bob Legato on saxophone, Lew Mahacek plays string bass, Jerry Ellis is the drummer, and Mike Keith is on keyboard.

Their most recent gig was the Memorial Day parade through Sylvan Lake and Keego Harbor. Playing from a slow-moving float in the heat and sun was a test of fortitude.

Their summer is full, with six gigs scheduled: June 3 at a birthday party in White Lake, June 28 at Canterbury, July 5 at Lockwood, July 6 at Independence Oaks Nature Center, August 12 at a Lake Area Business Conference, and August 17 at Hess-Hathaway Park for Waterford Parks and Recreation. Catch them when you can.

AROUND THE DISTRICT

Once again, this year, Harmony Roundup was canceled due to lack of registrations. It’s a real shame.

Friday, June 9th (6:30) is the Windsor Sendoff (fund raiser) of our Pioneer District Chorus and Quartet representatives to the July Internationals in Indianapolis. Doran McTaggart is the chairman of this event and hopes we have at least twenty attend the dinner singout in Windsor. You and your mate are encouraged to attend this great annual dinner event for $16.50 each. Deadline for tickets is June 4th.

Sweet Adelines: Eileen Marshall wrote that her chorus The Spirit of Detroit won first place in Regional competition, May 6. That qualifies them to compete Internationally in Calgary in the fall of 2007. “Dodie LaMarte, Bruce’s wife, is also in the chorus and her quartet won first place in the quartet competition. Her sister, Peggy Gibb, also in our chorus, won second place with her quartet. Then their brother, Pete Burns, won with his quartet in the men’s competition. Talk about a family affair, eh? It was soooo much fun. And Bob was there to see us win!”

The Lighthouse Chorus, part of the Michiana Metro Chapter in Niles and under the direction of Gene Hanover, has released its first CD. “Let Freedom Ring” includes fourteen songs from the Lighthouse Chorus and its three quartets – Four Singing Guys, Reveliers and Moments Notice. The CD sells for $15 plus $2 shipping.

Antiques Roadshow announces its new lead -- Doug Lynn, replacing original lead Denny Gore who “retired” from the quartet in March, after adding two Senior 3rd place medals to his already large collection.

AROUND AMERICA AND THE WORLD

Going into International, the top five choruses are:

92.3% Vocal Majority
90.4% (Toronto) Northern Lights
87.7% Westminster (CA) Chorus
87.0% (Northbrook) New Tradition
86.8% The (Greater Ohio) Alliance

The top five quartets are:

88.2% MAX Q
86.8% Vocal Spectrum
86.7% OC Times
86.4% Metropolis
84.3% Saturday Evening Post

Power Play will be part of the Association of International Champions Show at Indy, Thursday, July 6 at Conseco Field House. The impressive quartet lineup includes Realtime, Gotcha!, Four Voices, FRED, Acoustix, Happiness Emporium, The Suntones, and Chicago News.

Tired of the same old tags? Or, at least, ready to try some new ones? The Barbershop Harmony Society just completed its first ever tag contest, and the winners, are “This table set for two,” “The Tears Have Left My Eyes,” and “Isn’t This a Lovely time of Year. They are available at http://www.barbershop.org/web/groups/public/documents/webassets/id_036338.hcst#tags

A “Celebration of Ed Waesche’s Life” will be held at his alma mater, Princeton University, on Friday, June 30. Waesche, noted arranger, music judge and former Society president, died May 2, 2006 of cancer at the age of 74.

LiveWire, the e-letter from Kenosha is now linked on the Pioneer District website. It's at http://www.harmonize.com/Pioneer/links/links.htm Or, a direct link is http://www.barbershop.org/web/groups/public/documents/pages/nl_livewire_home.hcsp

Big Chief Jeopardy #7 (How did you do?)

1. Answer: A marathoner, a sailor, retired from Ford management, he had the lead in our 1998 show, “Barbershop from the Heart,” in which he played a kind of nerdy character who duetted “Lida Rose” with Eileen Marshall. (Issue #21) Question: Who is Bruce Brede?

2. Scoring 8099 points, a 90.0% score, they became the 2003 International Barbershop Quartet Gold Medal winner in Montreal. Many of us sat glued to the webcast, and came unglued with the final announcement
that they beat out: **GOTCHA!, METROPOLIS, UPTOWN SOUND, and RIPTIDE.** (Issue #28) Question: Who is Power Play?

3. He created a new tag with the help of Lead Jim Troeger, Bari John Cowlishaw, and Bass Zaven Melkonian, called “The Autumn Leaves Drift by my Window.” (Issue # 36) Question: Who is Mike Frye?

**Big Chief Jeopardy #8** (Try these.)

1. Answer: **Merry Motor Men: The Owner’s Manual** (Issue #8)
2. Answer: Played football at Dearborn Fordson High School, has a college degree in Chemistry and Biology, and was Assistant Principal at Southfield High School and Girls’ Track County Coach of the Year. (Issue # 29).
3. Answer: The Society for the Promotion and Encouragement of Italian Cooking in America. (Issue # 37)

**Sound and Music** (the fourth in a semi-regular series by Bruce Brede)

"Our singing fights cancer! Recent research by sound therapists and biologists has demonstrated the effects of sound vibrations on living cells. Using tuning forks as the sound source, the different frequencies of the musical scale caused blood cells to change color and shape. For example, the note "C" made them longer, "E" made them spherical and "A" changed their color from red to pink. The frequencies of the notes may be sufficiently close to the cell's own natural frequencies to set up sympathetic vibrations, reinforcing resonances and breaking up disruptive interference patterns.

Compared to healthy cells, when cancerous cells were subjected to the same rising frequencies, they gradually became disrupted, and disintegrated at 400-480 Hz ("A & B" above middle "C"). It is possible that resonances strengthen healthy cells and tissues, and discourage unhealthy ones. This research may represent the beginnings of the therapeutic use of sound and music for cancer treatment."

Reference: **Book of Sound Therapy**, by Olivea Dewhurst-Maddock

**EXECUTIVE BOARD MEETING May 10, 2006, Excerpts from Bill Holmes’ minutes.**

Present: President Melkonian, Johnson, Cheyne, Holm, Teuber, Holmes, Clarke, Brede.

The previous minutes were approved as distributed.

Dick Johnson’s treasurer’s report: current balance is $20,481.67. The board approved a motion that a member’s money be returned since the cancellation was for medical reasons. Dick plans to contact the Society regarding his completed audit report.

Wayne Cheyne reported that we are at 59 members. He identified the members who have not renewed.

Roger Holm: Music Committee will meet June 4, 2006. The agenda will include the 2006 Fall Show (we are penciled in at Clarkston High), the 2007 Contest songs, and the 2007 Fall Show songs. Five members signed up for Harmony Round-up. Seven members requested music lessons from Gene Hanover.

Jack Teuber distributed a list of sing-outs. The board approved Jack’s motion that the chapter pay for the bus.

The board approved a motion that the chapter purchase accident insurance for the chorus members. Outside contractors will be asked to sign a waiver of liability. Dick will forward the application to the Society with a $5 administration fee. It is expected that if a member has an accident, his own individual insurance will cover the matter and this policy will provide some limited benefits beyond that. This policy will cover up to $10,000.

Ron Clarke requested show flyers be prepared as soon as possible. The board approved the motion that adult tickets be $15 and children and students by $10. The chapter does fine with the honor system. Ron recommended not using the mailing list as was done last year.

Bruce Brede distributed a report on the Youth in Harmony program which he chairs. It was decided Bruce will make the necessary contacts with the schools and Dick will choose and lead the music programs. Bruce also distributed a report on the sing-out planned for Tuesday, June 13, 2006 at the Riverside Elementary School which will feature the chorus with available quartets and the ensemble. Bruce highlighted the need for the members to provide strong interest and support of the program to introduce youth to barbershop singing.

Jack and Dick are working on business cards. Dick reported securing a price of $10 per 100.

Guest Night will be Sept. 16, 2006. Wayne Cheyne recommended that the chapter run ads for Guest Night in the local newspapers rather than radio. Bruce distributed a report regarding the Cast Party. It compared three venues: Liberty, Shepherd’s Hollow and White Lake Oaks facilities. The board approved a motion that the chapter use Liberty.

The chapter picnic will be in August at Bob & Eileen Marshall’s residence (date to be determined).

The BSOM is Art Ripley. Art was enthusiastically selected for his loyalty to the chapter, his cooperative spirit and his hard work handling, moving and transporting our risers.

Roger advised the board of his purchase of a stamp for Ted Prueter to use which will identify our music as “LEGAL COPY”. The board noted the great job being done by Ted Prueter.

Dick proposed we consider inviting other chapters to our rehearsal night.

Wayne noted the interest of John Toma, Principle of Walled Lake Northern High in getting some of their youth involved in barbershop singing.
MEET D. J. HINER

D.J. Hiner was the baritone of **The Ritz**, which won International Gold in 1991 and which sang and recorded over a twenty-year period. He also began making training tapes as a one-man quartet called **The D.J. Four**. Those folk who receive *Premiere* music periodically from Kenosha will recognize the D.J. Four name on many fine recent recordings. Just this past year, “Deej Productions” has produced “Everything Old is New Again,” “Do You Hear the People Sing?” and “Thanks for the Memories.” Listening to the recordings, it is hard to imagine that they were made by a single singer in his recording studio. I interviewed D. J. by email.

**JC:** When did part-dominant training tapes begin to be available? How did **The Ritz** learn songs? Did they have part-dominant recordings?

**DJH:** I really couldn’t say when they began. I think I started about 10 years ago and I know that there were at least a few people who had been doing them for quite some time already. As for **The Ritz**, we learned songs mostly on our own without any learning media. When I started doing tapes I did do some songs for the quartet. I think I probably did four or five songs for the quartet.

**JC:** When did you start making training tapes/CD’s? Did you start out solo or with a group?

**DJH:** See above for first part of this question. Ben Ayling was really the person who got me started. I was doing songs just for fun and played some for the quartet. Ben thought they were very good and suggested that I do them for others/money. My business basically got started when **The Ritz** was doing a HEP school with Greg Lyne. At that time Greg was working for the Society. Ben told the guys at the school about me and that very day Greg talked to me about doing songs for the Society. Since then, I have done over 150 songs for the Society and almost 200 more for other clients.

I have done nearly all of my songs completely by myself. The Society requested that Nic Nichol (lead of **The Ritz**) sing lead on one (Sound Celebration) and recently a client made the same request for an original song. Also, Nic and I split the parts for one Ritz song learning tape. We were both involved getting an arrangement and instrumental track done for “What Are You Doing New Year’s Eve?” Since we were both so familiar with the arrangement and track and Ben and Jim weren’t, it just made sense for Nic and me to do it. He sang lead and baritone and I sang bass and tenor. At first glance that may seem strange since I was the baritone of the quartet. However, I have a better bass voice and a better falsetto so that was the way we split it up.

**JC:** Who decides that you’ll do a Premier recording? Does it begin with a request from Kenosha, or your suggestion to Kenosha?

**DJH:** Kenosha always contacts me. I do not solicit business almost at all.

**JC:** Tell us about the recording setup. Is it in a studio? At home or elsewhere?

**DJH:** I have all of my equipment in my home. Occasionally, for a special project, I will master a recording in a local studio.

**JC:** What kind of equipment do you use? Four track recording?

**DJH:** I have had many different setups. I started out on my own, just for fun, on a 4-track cassette machine and a Shure Sm-58 microphone. I then had to mix from that 4-track format onto a standard cassette recorder.

Next, I decided to do similar kinds of tracks for my students (I am a 7-12th grade choral director) and bought a 6-track cassette recorder and stuck with the good old Shure mic. These tapes also had to be mixed down to standard stereo format. It was on this machine that I began to do things for the quartet.

When it became clear that I was going to be doing this for money, I purchased a Tascam DA-88 digital 8 track recorder. This machine used small tapes like the ones used in small video cameras. This machine is very high end and made my recordings sound much more professional. I bought a good mixing board so I could better balance and equalize the track. I was still mixing down to cassette and still with the Shure Mic.

When I began working for the Society they were using ADAT (Alesis Digital Audio Tape). This is similar to the Tascam but uses VHS tapes. I bought a high end 20 bit ADAT so that I could send tapes with raw unmixed tracks to Kenosha and they could mix and master them. Around this time I also bought a very high end recording mixer called an Alesis Studio 32 for better mixing and EQ as well as an Alesis Quadraverb for reverb effects. Actually my wife surprised me with this as a gift. She knew I wanted one because that is the unit that **The Ritz** was using in the studio for our recordings. I also bought a mic called an Audio-Technica 4033. It is moderately priced condenser recording mic and a pop filter for a cleaner sound.

I used this set-up for several years. When the ADAT began having problems I sent it back to Alesis who found a used part since my unit was already obsolete. I knew at that time I needed to start thinking about moving up technologically as well as beginning to produce CD’s. Most everyone else was doing CD’s by this time.

Coincidentally, **The Ritz** moved to a different recording studio and I began to learn about Pro Tools. A state of the art, professional, digital computer based recording system. We did our last album completely on this system. I became very adept at using this system and was even allowed to do much of the work in the studio without the assistance of our recording engineer. My ADAT began to fail again; Kenosha informed me that they had moved to Pro Tools. It was a sign! I did some research and found that there was a Pro tools system designed for home/small studio use. I purchased this system, had a computer custom built to run it and that is what I use today. I was able to transfer
JC: What are the advantages and disadvantages of doing solo four-part recordings rather than a quartet doing it?

DJH: Working solo is the only way to go for me. The potential for four simultaneous errors at every given moment is too much for me to even think about. This business requires speed and experience. I have the musical ability and run my own equipment at lightning speed. I would be terribly hampered as far as time if there were others involved even if they were extremely talented. I am quite sure that I would take at least twice as long to produce a song with “help”. The disadvantages are really only in that it is very taxing on the voice to sing all four parts.

JC: Do you intentionally try to “sing like a bass when singing the bass part,” etc., or do you just let the range of the part determine that?

DJH: I certainly try to sing each part the way it should be sung. This is tempered by my own vocal abilities and the fact that the primary function of these tracks is to assist in note learning. In no way intend to teach people how to sing. Obviously, however, I want my tracks to sound as good as possible in a short amount of time.

JC: How did The Ritz happen to perform in and win the Pioneer District Quartet Competition in 1984? Any special memories about that?

DJH: When The Ritz began, I was not in the quartet. Clay Shumard (formerly of The Vagabonds) was the baritone. He lived in Michigan, Ben was directing Detroit number one. Nic was also a member of that chapter. Jim was in Johnny Appleseed but Pioneer seemed like the place that they should be. By the time I joined the quartet, no one was living in or associated with the Pioneer District so again, logically, we switched to JAD. We could have competed in Johnny Appleseed District contest but chose not to.
Quartet singing in BHS
What percentage of our members sing in a quartet, have sung in a quartet, or want to sing in a quartet? Do you have your answer ready? Here is Roger Lewis’s entry on Pionet (elaborated on in this month’s Troubadour).

THE SURVEY: Pioneer District has experienced declining attendance at our Bush League Novice Quartet Contest, and also at our Harmony Roundup, a HEP weekend school. DP Raleigh Bloch appointed a Task Force to collect data, analyze, and make recommendations for both events, and the first thing we did is survey our members. Pioneer has 1209 members and we surveyed all "e-enabled" members, plus handed out about 100 more, 950 total. 400 guys responded to the survey, from all sizes of chapters and all age groups.

84.5 % of the guys are in a quartet, have been in a quartet, or want to sing in a quartet. 19 % just enjoy singing with 3 other guys, not necessarily a formal quartet. (The under-50 age group responses were slightly higher in the quartet answers than the over-50 group.) That’s 91.5% of our members who ARE "QUARTET MEN" OR WANT TO BE! (How close was your guess? Like me, you probably may have thought it was in the 20% range!)

ENCOURAGING QUARTET SINGING/FORMATION.
In 1995, when we changed the structure, I asked "Where is the Quartet encouragement in the new structure, as we are a quartet society?" I was told it fell under Music and Performance and it remained buried there for some time --we began to have a Quartet Development chairman on that committee around 2001 or 2002. Our current AIMS has a section on Enhancing Performance Quality which includes choruses and quartets, but it is very internal and narrow in focus. Quartet development and promotion is much, much larger in scope... I believe that …. QUARTET DEVELOPMENT AND ENCOURAGEMENT IS THE KEY TO GROWTH IN THE SOCIETY

The Harmonizer reprinted this 1963 piece by the legendary Lou Perry outlines the fundamental skills every quartet singer ought to possess.

Five Quartet Singing Talents
We are all amateurs, which means we are doing something we love. We love to sing barbershop harmony. As Bob Johnson has stated on numerous occasions, most of us are not singers, but because we love to sing, we constantly strive to sing better so that eventually we may be able to sing for the pleasure of other people. Very often efforts toward this end result in men finally becoming singers. There is no better basis for the success of your quartet than this "best of all reasons for singing."

There are other elements, however, which have an important part in determining how far your quartet can go. They are commonly referred to as talents, some of which we all have in varying degrees. They are discussed below in the order of their importance.

1. A musical ear
This talent involves the ability to mentally hear pitches, intervals and related musical sounds accurately. It does not imply any knowledge of musical theory or the ability to read music (visual identification). Like all talents, this one improves with practice so that reaction to pitch patterns is quickened. Unfortunately, a sensitive musical ear cannot be created. If you do not have one, you had better take up golf or some like pastime. You do not belong in a singing society - unless of course you have remarkable administrative talents which might be used to implement the efforts of the singers.

2. Intelligence
Singing is primarily an exercise of the mind, not the body. Explaining singing in anatomical terms makes you think of anatomy instead of singing. Physical difficulties in singing are ones you put there yourself, such as strain, poor posture and abuse of the apparatus, etc. The only muscle not relaxed is the brain muscle. We use our innate intelligence to remove hurdles and to fortify our unique and individual strong points. Here is where intelligence is needed to concentrate on the job requirements of the various voice parts. We have to think about the sound being produced, and how this sound can best be made to come to the aid of the other three parties in this joint effort.

We are called upon to weigh, balance, and make judgments in split seconds; to create ideas on the spur of the moment in order to keep a song alive; and to maintain the various tools we use under stricter discipline than in any other form of singing. We need to use our brains, gentlemen, every minute we are singing. As a lagniappe, the more we use them, the better they get, and we get, and singing gets.

Singing without thought is mere sound, and even though generating sound is one of the most distinctive characteristics of our musical form, it is meaningless unless it is applied with conscious mental effort to the end of developing the idea of a song and making that idea great enough to share with an audience.

3. Vocal Equipment
Except for the lead, who should have some characteristics of what is usually referred to as a "voice," with strength, lyricism, and controlled vibrato for added color, the first two talents are more important. A good mind and ear can improve an average voice, but a voice with no guiding intelligence very often deteriorates.

Voices in general are not fully formed until about age twenty-four. Young voices can be ruined for life by forcing them into a form they are not yet fitted for, especially in the lower registers. We should be most careful, then, to encourage interest in young people by letting them sing only material adapted to their capacities.
A good musical tone begins with the controlled expiration of breath in a balanced and relaxed body. The kind and quality of tone depends on what you mentally want to hear. Try singing a note at a comfortable pitch. Sing the same note another way. Which do you like better? With practice, you can learn to make any kind of tone you want until, at will, you can furnish the sound that suits the current need of the quartet. In short, you set the standard of what you want to hear. The sound is you. By coincidence, the more you concentrate on the sound image, the more relaxed you become and the better you sing.

Very little of music was written to show off voices. What we can bring to music to better present the idea of the composer is the important thing, and because we love to sing, we will try to bring a well-disciplined tone, guided by intelligence.

4. A Sense of Rhythm

Because of the limited number of notes in the diatonic scale, there are only about a dozen basic melodies possible. (See "Sigmund Spaeth, Tune Detective.") These few melodies are made to sound like many different ones by stretching or compressing them over a variety of rhythmic patterns. In short, 'rhythm' gives the melody both form and motion. It may demand that we stay in one place, like soldiers marking time; or that we ride it forward on the melody, making the melody walk, dance, stroll, run, fly, and even fall down.

The rhythmic pattern is named in the time signature. It tells what the basic pulsation will be. To a large degree, the bass in your quartet will decide when the pulsation must be pronounced or implied, regular or free, accelerated or retarded, according to the motion requirements of the song. The lack of rhythmic talent in a quartet makes for pedestrian songs. Coupled with a lack of talent number five below, a song can be stopped stone-cold dead.

5. Word Sense

Singing on vowels produces sound. Singing on words makes sound with meaning. Song lyrics are words put on notes to express an idea or tell a story. Barbershoppers sing songs, especially ones that tell stories. Might we not then more properly sing even exercises like scales and warm-up vocalizing on words as they are sung. The very least it could do would be to help loosen our tongues and relax our jaw muscles.

The song lyric should be studied, analyzed, and learned to the point where we can visualize and describe the idea of it as a unit. We will thereby gain a better understanding of what attitude to take toward the notes themselves, no matter how low or high.

The interpretation of a song is affected by the ability to read and understand the lyric. This "word-sense" cannot be taught as such. And, well it shouldn't for this is the area where individual personality has widest scope. A song is arranged according to the mental attitude toward the words. Phrasing, shading and emphasis, together with all other elements of interpretation, depend on this talent. The written arrangement is only the vehicle you use to make the song your own. When you succeed, the result is a great arrangement.

Conclusions

Find three other guys and get going! With the continued development and discipline of the above talents, a true barbershop quartet emerges, with a Style all its own.

It will have a distinctive Sound, and will nurture an image reflecting the collective Taste inherent in its members.

Few quartets are fortunate enough to possess all the above talents to a high degree, which opens the door for outside help. The help might come from a voice teacher, a coach, a category judge-coach, a HEP team member or someone of goodwill who is knowledgeable enough to give you what you need without destroying what you have.

In closing, may I offer one other opportunity to quartets who decide to sing for the pleasure of other people. Listen for the effect on your audience while you are singing...for attention, receptivity and empathy — instead of what they say or do after you have sung.

Applause is not always the criterion of a good performance, but how sweet it is!

Note: All un-attributed articles and photos are by John Cowlishaw

CHAPTER LEADERSHIP

Director: Dick Johnson, (248-363-5173)
Assistant Directors: Fred McFadyen, Lyle Howard, & Bill Holmes  
President: Zaven Melkonian (248-698-1144)  
Past President: Pete Mazzara  
VP: Chapter Dev: Wayne Cheyne  
VP: Music and Performance: Roger Holm  
VP: Marketing & PR: Jack Teuber  
Secretary: Bill Holmes  
Treasurer: Dick Johnson  
Members at Large: Ron Clarke, Bruce Brede  
Chorus Manager: Art Carinci  
Music Team: Holm, Johnson, Doig, Ensign, McFadyen, Melkonian, Murray, Prueter

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<th>Date</th>
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<td>Jun 4, Su</td>
<td>Music Committee meeting, Jeff Doig’s</td>
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<td>Jun 6, T</td>
<td>Rehearsal @ Waterford Oaks “Lookout Lodge”</td>
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<td>June 13, T</td>
<td>Riverside Elem. Sch., Crescent Lake &amp; M59, 12:15 warm-up</td>
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<td>June 13, T</td>
<td>Rehearsal @ Waterford Oaks “Lookout Lodge”</td>
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<td>Jun 14, W</td>
<td>Exec Bd. Mtg, 7pm @ Ron Clarke’s home</td>
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<td>Jun 16, F</td>
<td>Windsor Send-Off</td>
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<td>7:30 Orion Township Summer Concert in the Park, 2525 Joslyn Rd</td>
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<td>Flint Bratfest at Frankenmuth</td>
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<td>Jul 2-9</td>
<td>BHS International Convention, Indianapolis</td>
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<td>July 4th Holiday</td>
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<td>Rehearsal @ Waterford Oaks “Lookout Lodge”</td>
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<td>American House, Baldwin Road, 3pm, Tentative</td>
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<td>D.O.C. River Cruise</td>
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<td>July 18, T</td>
<td>Rehearsal @ Waterford Oaks “Lookout Lodge”</td>
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<td>July 25, T</td>
<td>Rehearsal @ Waterford Oaks “Lookout Lodge”</td>
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<td>Oxford Summer Concert Series, 7-9 PM</td>
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<td>Jul 30-Aug 6</td>
<td>Harmony College @ St. Joseph, MO</td>
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<tr>
<td>Aug 1, T</td>
<td>Rehearsal @ Waterford Oaks “Lookout Lodge”</td>
</tr>
<tr>
<td>Aug 8, T</td>
<td>BCC sings National Anthem at Tigers vs. Twins</td>
</tr>
<tr>
<td>Aug 9, W</td>
<td>Exec Bd Mtg, 7pm @ Zaven Melkonian’s home</td>
</tr>
<tr>
<td>Aug 15, T</td>
<td>Rehearsal @ Waterford Oaks “Lookout Lodge”</td>
</tr>
<tr>
<td>Aug 18-20</td>
<td>Bush League, Gaylord, MI</td>
</tr>
<tr>
<td>Aug 18, F</td>
<td>Buckeye Invitational, Columbus OH</td>
</tr>
<tr>
<td>Aug 22, T</td>
<td>Rehearsal @ Waterford Oaks “Lookout Lodge”</td>
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<tr>
<td>Aug 23, W</td>
<td>Independence Oaks, 11:00 AM, Senior Health &amp; Fitness Expo</td>
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<tr>
<td>Aug 29, T</td>
<td>Rehearsal @ Waterford Oaks “Lookout Lodge”</td>
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<tr>
<td>Aug ?</td>
<td>BCC Picnic, 7:00pm, Bob &amp; Eileen Marshall’s home</td>
</tr>
<tr>
<td>Sep 19, T</td>
<td>Guest night</td>
</tr>
<tr>
<td>Nov 4, Sa</td>
<td>Fall Show</td>
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</tbody>
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