



The Voice of Rushmore

Mt. Rushmore Chapter

Volume 18

October 2016

Number 10

A Note to the Troops...

Greetings to my barbershop brothers (and sisters) who I had the joy of working with at your HHitH function. I had the best time, and Jeremy is starting on our video project in a few weeks. I'll share that out with you when it's done!

When you have an event like this, it causes many of us to stop, reflect, and think... what can I take back to MY group?

First, a terrifying thought... barbershop is a team sport, but if you are talking about a chorus, the director will impact your experience the most. That doesn't mean you don't need members, or risers, or music, or a rehearsal space... you do! But the director is disproportionately important. That's not a shot at anyone, it's just fact. Invest in making your DIRECTOR a little better, and the chorus gets WAY better. Make the CHORUS way better, they will return to their previous level in a week or two with the same director if he has the same skills. You must invest in and grow your musical leader more than anything else. Send him to schools, get coaching for him... train him, and you will ALL be better.

Second, this must be a loving brotherhood that is NOT about quiet hazing or teasing. You must say kind words to each other and support each other overtly, or you have a frat house that is about razzing each other. Then, when a new person sees your culture, you scare him off. Love your guys, and say it out loud. It's OK. Especially your leaders. Then when new people visit, they join for the music and stay for the brotherhood.

Next, decide to sing well. Not to be a professional. Not to impress a judge or a barbershopper, but to share your art with the world, and enrich us all with the beauty of your music and humanity. When you rehearse, don't sing the entire song and move on... start with a difficult spot and check individual parts, duet, trio, and put it together. The worst rehearsal on the planet is singing through 10 songs in a night. Start with a song or two for "fun" but then dig in and REHEARSE a part of a song you are learning... make it better... demand more... don't be unkind, be loving and demanding. With a kind heart, I give tours at Head-

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Calendar of Events

Chapter Board Meeting

Tuesday, September 13, 7 p.m.
Rapid City Library, Room A

RMD Fall Convention

October 7-9
Little America Hotel
Cheyenne, Wyo.

Homestake Opera House

December 3
Lead, S.D.
Perform with **The Potter Family**

Storybook Island

December 16

Christmas at the Capitol

December 17
Pierre, S.D.

BHS Midwinter Convention

January 17-22, 2017
San Antonio, Texas

Annual Spring Show

May 13, 2017
Performing Arts Center
Guest Quartet, **Vocal Spectrum**

BHS International Convention

July 2-9, 2017
Las Vegas, Nev.



BASSES—SING YOUR MELODY!

by Janet Kidd

as seen in the *BETTERCHOIRS* Blog

It's time for a Bass revolution!

Yes Basses, we truly appreciate the overtones that you create—your absolutely vital role in the richness of the chorus' sound—but now we require more.

When a Bass section is singing with the same level of artistry that we usually ask of those singing the melody line, the result is transformative.

With most groups we directors are more inclined to be merciless with our Leads when it comes to phrasing and word stresses. We tell the whole group what we want—but we don't follow up nearly enough with our harmony parts.

As a result our harmony singers get the impression that what they're doing is enough.

I'm suggesting that the director's cajoling/nagging/bribing should start with the Basses because they are the engine that drives everything. If the Basses are singing a lovely arching phrase, absolutely everyone else will feel compelled to join in.

Bass sectionals are the best way I know to lock in the unit sound and to solidify the expressive interpretation. Probably a good idea for the director to sit in, so that he or she can give feedback on the specifics of the artistry.

However, the biggest shift here is in the transformation of the Basses' perception that no one's really listening to them, and that their role is strictly structural.

When the Bass section sings their part as if it's their own poignant melody, the whole chorus suddenly sounds much more polished.



November 5, 2016

Eden, Utah

November 12, 2016

Denver, Colo.

A Note to the Troops... Continued from Page 1

quarters in Nashville everyday. I would guess the barbershop guys that come here have been singing our polecats for over 25 years, about 80% sing many wrong notes... it's painful! They know they have been singing "*Heart of My Heart*" wrong for 30 years, but don't bother to learn the right notes. Don't be that guy! Love your chorus and quartet mates (and yourself) and learn the right notes.

Sing new songs, old songs, and make sure that the world could imagine themselves singing in YOUR group. If you only sing patriotic songs, you will only attract a certain demographic. If you only sing religious songs, you will only attract a different, specific demographic. If you sing a true mix of songs, you will hit a variety of people, and you will connect with MANY people, which will have them have a more open heart and ears on the next song (they may not know).

Finally, enjoy the journey, not just the destination! Sure, I had fun performing at the monument, but I also enjoyed the quartet contest, singing in the bar, rehearsing, trying a tag, eating hot dogs with the gang... it's not just the end point, but all the fun along the way.

Keep these inter chapter events going. It's important, and you changed lives this last August. I was one of them!

Most sincerely,
Donny Rose



Gentlemen:

Now is a good time of year to ask your friends or foes to come and try out Barbershop! They will be pleasantly surprised how much fun it is! I wish I could convey to "outsiders" the feeling of satisfaction I get as I learn to sing as a group, beginning to understand where my part must be to make a chord complete.

I think there are many more people who can sing successfully than there are that actually think they can sing. Consistent practice and instruction can work wonders with most of those that are willing to give it a try. And with the Christmas season we will be singing many songs they are already familiar with, which I think will be less intimidating for many that are on the fence of coming to join us.

Don't wait for your riser buddy to bring someone in—and remember if you don't ask, you know they won't come!

Dan Horsley,
Membership VP

BOARD SCRIBBLINGS



DAVID L'ESPERANCE
Chapter Secretary



CALL TO ORDER:

The regular monthly meeting for September 2016 of the Board of Directors of the **Mt. Rushmore Chapter** of the **Barbershop Harmony** was called to order by **President Al Kelts** at 7:02 p.m. on September 13, 2016 in conference Room A of the Rapid City Public Library. In the absence of the secretary (strep throat), President Kelts counted noses and announced the presence of a quorum. He also noted he had written proxy votes from Dan Horsley and David L'Esperance. **Director Southwick** was also in attendance. **VP Jim Price** recorded the meeting, to allow the secretary to transcribe at a future date. The proposed agenda was approved after several modifications.

MINUTES:

The minutes of the August 2016 board meeting were approved as presented electronically by the Secretary.

PRESIDENT'S REPORT:

President Kelts reported the PAC board has accepted our request to join the organization, and the first and last installments, totaling \$6,000, have been tendered. He was thrilled at the **Harmony Happening in the Hills** (HHitH) events and commended all for their hard work. He proposed a change of date for the October meeting, since he will be gone until mid-month. After a lengthy discussion, Gary Welsh/Wayne Anderson offered the motion to move date to October 11; motion passed.

TREASURER'S REPORT:

Treasure Ron Evenson's report noted that even though the chapter had some significant expenses, for Harmony Happening and to become official partners in the Performing Arts Center (PAC), the chapter remains fiscally sound. The treasurer's report was accepted.

VP and COMMITTEE REPORTS:

Music and Performance VP Jim Price reminded members of the scheduled performances on the docket; Beta Sigma Phi September 24, Homestake Opera House with the **Potter Family** December 3, Festival of Trees in Pierre December 17, and Christmas sings each Thursday in December at retirement centers. Ron Evenson brought up a performance at Storybook Island, and after much discussion, he will try to lock in Friday, December 16 for that gig. Jim noted the Music Team is culling the list of potential songs for the Annual show on May 13, and has narrowed it to a dozen or less. He and Clayton are hoping at least two "working" quartets are available and hope the quartets can have some "fun and lively" offerings. Jim reported that David L'Esperance had asked about getting learning tracks made for "**Four Faces on Mt. Rushmore**"; John Elving has received a quote of \$200 from a reputable producer, and the board approved the motion (Gary Welsh/Ron Evenson) to spend the money.

Although **Member Development VP Dan Horsley** could not attend this meeting, the board initiated/continued discussions of ways to get more exposure within the local area, particularly at BHSU and SD Mines. Director Southwick was tasked to contacting SDSMT music department to discuss possibilities; many good ideas were tossed about from the board.

Clayton discussed his meetings with Orion Potter concerning the Homestake Opera House performance. An arrangement (7 parts) of "**Ave Maria**," and the Potter's rendition of "**O Holy Night**" are part of the plan. The best of our "great arrangement" Christmas songs (Clayton did not name them) will be included, and "**We Need a Little Christmas**" and "**All I Want for Christmas is You**" will also be looked at.

Harmony Happening in the Hills co-chair Rod Pfeifle was very pleased with the way the entire weekend went. He shared some communications from Randy (Bismarck Northern Lights) and Clinician Donny Rose, which were very complimentary and had some insights on what effect the way this festival is conducted and the fun we have may be viewed and acted upon by the Society. There are a couple of unresolved financial issues, but overall the festival was a HUGE success. Donny and videographer Jeremy Gover shared some insights on future clinicians.

Rod also reported a very successful "close-out" with the folks at Mt. Rushmore, as the group was given a "zero-defects" after action report. Ron Evenson was commended for his quick solution to the sound issues at the mountain, assisted by Adam Thompson.

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This is interpretation

You would have to look long and hard to find a more powerful assessment of what music can do!

As seen on the internet

So I went with my friends to watch two quartets get coached by **Marty Lovick** (Performance), **Steve Tramack** (Music), and **Jordan Travis** (Singing), and one of the quartets was **Timepiece**.

So the first song they worked on was *"I'm Alone Because I Love You"* as sung by the **Boston Common**. So for those of you who don't know, the song is about this guy who's given up all his friends for this one girl that he's in love with. But she ended up not staying true to him. But this guy is still madly in love with her.

Marty said, *"At your guys' age, this is something that could happen to you in real life."* Then Steve chimed in and said *"The fact of the matter for this song is that you are alone but you had to be true, even when she was not. And even through all the pain you feel, you still love this person with all your heart. So tell us where you are emotionally. We'll be with you. You guys support each other. You are brothers and we are all in this thing together."* And I started to tear up because the story was so well brought out by Steve and Marty both.

They started singing it and the singing was so impactful and beautiful. The emotion they put forth filled my soul and I started crying pretty hard. I could see the personal story they were telling me. I cried throughout the entire thing and even more after the song ended. I have never been impacted emotionally as an audience member to the extent where I started to cry. But now I have and it was by these guys. When they finished, **Francesco Logozzo**, the quartet tenor, walked over to me and gave me a long hug. This next part has nothing bad at all to say about the groups and people I'm about to mention. Please do not take any offense to this.

So I got myself together then after the class ended, I went up to the four of them and said *"I have two different recordings of that song on my phone. One from **Boston Common**, then the one from **Tim Waurick's** new Tribute album. And I can honestly say that I will never listen to that song the same ever again. This has been by far one of the absolute best performances I've ever witnessed."*

I hugged the other three including **Kadin Binkley**, the lead. We hugged for a really long time because

he started tearing up and crying after an earlier run through of the song. We felt the exact same emotion. I felt like I had known him for years but the closest to knowing him that I've gotten is when I sang *"Sha-Fa-Fa"* on Bass the day before. But that is what was so special about our music. Our connection made us feel the same emotion for each other. And that's what changing lives through music is about. Going out anywhere and being able to wow the audience and change lives with what we sing and how we do it.

The coolest thing is that this song is considered an older song and old songs and arrangements aren't common to do if you are trying to win or get a really high score on a district or international stage, in my opinion. So if quartets do *"I'm Alone Because I Love You,"* people know it and if it's done the same old way it's been done for 30+ years, then it's not really gonna be impactful. But what **Timepiece** did was incredible. They took the same song, same arrangement and made it their own. They put inflection in the phrases and made an art out of every word and phrase. They put such heart into it that I didn't recognize it as an old song. I recognized it as a killer power ballad.

Timepiece, you are one of my new favorite quartets now. I don't care what past score sheets say. What I saw and heard today was astounding. I can't wait to see the greater things you do and also can't wait to see you on the stage on Friday night! Thank you so much for the impactful performance. It was a life changing realization for how much I appreciate and love Barbershop music. I love you guys.

This is what we have been taught by Donny Rose, and have been trying to accomplish in every song we do. Remember what we did with "My Cup Runneth Over With Love" in the three acts to tell the story of a wonderful, life-long love affair. If we don't portray that love to the audience, they won't get it by osmosis. We need to make sure we know the story of every song and tell it so compellingly that the audience is fully drawn in. —Ed



Harmony
Magic

THE JOY OF QUARTETTING



Al Kelts
2016 President



Those folks attending the 2016 **Harmony Happening in the Hills** had an opportunity to witness the joy of quartetting when the winning quartet, **Out of Sight**, sang *"Can You Feel the Love Tonight?"* Their lead, Brian Corwin's beautiful smile told the whole story. But what is Brian's story?

Brian told me that he has been blind throughout his whole life. He had the good fortune of attending the Dakota School for the Blind (SDSB) from grade school up through high school graduation. He now works in "production," using his finely honed sense of touch.

In high school he sang in the SDSB Chorus. After high school he began searching for an opportunity to sing and discovered the **Sioux Emperians**, under the leadership of **Pres. Gordy Beck**, Dell's baritone brother. From the age of 19 to his present 44 years old, Brian has sung with the Sioux Emperians. For several years, Brian sang in a quartet formed from Sioux Emperian folk, but recently the tenor moved to Minnesota, and the quartet has not replaced him. Brian says that he has been coming to Harmony Happenings in the Hills since the 1990s. This year, he was joined by fellow Emperians Troy Wheeler, Robert Stephen Cowan, William (Bill) Dahl, and Ron Palsma. In regard to following our conductor, Donnie Rose, he indicates that he is able to sense some of the directions and is able to follow the other leads around him.

Some of Brian's observations on barbershop are as follows:

- The night before we talked, his chorus was practicing for their show. He indicated that the leads and the chorus tended to go flat and *"once that happens, you can't undo it."*
- *"The fellowship with other barbershoppers is especially important to me."*
- *"I love ringing chords (especially when they tune)."*

Yes ... I can feel the love.,

Al

BOARD SCRIBBLINGS *Continued from page 4*

OLD BUSINESS:

Wayne Anderson noted that Jim Olson has agreed to assume the position of Chorus Manager at the beginning of 2017, following the "retirement of Pete Anderson.

RMD Fall Convention: the chorus will not be singing in the competition, but several members have expressed a desire to go and take in as much as they can. The board approved a motion (Ron Evenson/Wayne Anderson) to subsidize members by paying registration, 1/2 room rate, and gas expenses (car pool drivers).

There are supposed to be classes offered which will benefit the members and chorus to become better barbershoppers. Since President Kelts will not be able to attend as the Chapter Delegate, Wayne Anderson agreed to be the Official Delegate and to participate in the formal meetings of the HOD.

NEW BUSINESS:

On August 26, 2016, the BHS released the Revised Standard Chapter Bylaws for Chapters to use to "Design the Right Kind of Board for Your Chapter". President Kelts asked the board to approve a resolution to adopt the Revised Standard Bylaws for our chapter. There was much angst among the board members who claimed they had not been afforded the chance to see them, and as a result the adoption will be delayed to the next meeting. **Chapter Legal Advisor Jim Olson** had advised the Board to approve them, but board refused.

Delegates to attend Chamber of Commerce Monthly Mixers fell by the wayside because no one stepped up to organize and get volunteers to go, even though the board approved that action for a three-month trial at the August meeting. As a result of the discussions Jim Price will create sign-up sheets and Ron Evenson will try to prod and ensure the chapter is represented at the mixers which are held on second Tuesdays of each month.

NEXT MEETING/ADJOURNMENT:

As previously discussed, the next meeting of the board will be October 18, 2016, convening at 7 p.m. at the library. With no further business for the good of the chapter, President Kelts declared adjournment at 8:40 p.m.

Transcribed from recordings by Jim Price.

Respectfully submitted
In Perfect Harmony,

DAVID L'ESPERANCE, Secretary

FROM THE DESK OF THE EDITOR-IN-CHEAP



John Elving
Editor-in-Cheap

Now I know there will be some who disagree with what I am about to say, but I feel it is something we all need to recognize. It is also something only we as members can do something about.

Donny Rose has said this the past two years, and it is something that has also been discussed on the internet, on Facebook and Twitter. It is also something that has been written about in newsletters from around the Society. *"You need to sound and look great if you want younger people to become a part of your chorus. They also need a challenge because they learn so much faster than we older singers."*

What a challenge we have every week to live up to that. It means we need to be singing at our "A" level during every rehearsal and performance (*not someone else's "A" level*). Actually, if we sing at that level during every rehearsal, we will sing the same way at every performance.

To do that, Donny also said that we need not get so caught up in the notes and words that we don't feel and convey the emotion of the story. Every audience we sing for has not heard that song done by us before. To make it special, we need to convey the emotions of the song.

We all saw and heard it during the Somewhat Serious Quartet Contest when the winning quartet sang **"Can You Feel the Love Tonight."** That is exactly what we need to replicate with every song in every rehearsal and performance. It's work, but it is worth it! It wasn't perfect, but it was perfectly enrapturing!

The choruses that do the hard things of singing their best every time, learning the lessons given and incorporating them into every rehearsal and performance are the choruses that continue to grow and get younger. It's a challenge for us as older singers, but it is something that we need to seriously work at.



Ach du Lieber! Germans from Russia Love Us

It has been said that a singing performance is not completed unless it has stirred the emotions of the listener. If that is the measure of success, we definitely delivered a successful performance to the Germans from Russia Heritage Society audience. Many members of that audience expressed their joyous emotional reactions to us as a group with their energetic applause and with their sincere comments following the program.

Spending the following day as a convention participant provided opportunity for me to be on the receiving end of much rewarding feed-back. There were numerous words of thanks and appreciation for bringing joy and excellence to the group. Following are some comments from members of the audience:

- Are you guys really from Rapid City?"
- Where are those guys from?"
- I wasn't expecting this ... It was much better than I imagined it would be
- Great song selection (often mentioned)
- I loved **"Shenandoah"**
- I admired the fine musicianship (from a woman with a good musical background)
- My husband recorded the show and hopes to put it on YouTube
- I did not attend last year's convention; but I'm here this year because the Shrine of Democracy Chorus was on the program (from a woman from Mesa, Ariz.)

The compliments kept coming throughout the day. One man shared his delight with our performance every time he saw me. Now, there is an example of an emotional reaction!

Thanks to Clayton and the music team for preparing us to perform at this level.

Thanks to all the chorus members who were part of an outstanding performance.





Al Kelts
2016 President



Your Weekly Dose of *“What’s Happening”*—how often have we read this title in our list of e-mails? How often have we experienced this guy leading our Thursday meetings and enthusiastically directing us in *“The Old Songs”* and *“Keep the Whole World Singing?”* But what do we really know about Jim Price? This is his story.



Jim’s dad, a Michigan native, worked on a dairy farm for a Montana state senator, moved to Missoula for three years where he was a hired man on a Charolaise cattle ranch, and finally settled in Bozeman, Mont., where he worked on irrigation systems before becoming supervisor of athletic buildings, especially the field house and dome at Montana State University (MSU). Jim’s mom’s family resided in the Cereal Capital of the world, Battle Creek, Mich., but in Bozeman she worked as a ward clerk at Deaconess Hospital. Jim was born into this Bozeman family in 1963, the second son, followed by a younger sister and brother.

Jim’s athletic career started and ended with Junior High football, since, in High School, he focused on “grades” (straight A’s) and on music. Actually, the latter began in second grade when he learned to play guitar, continued later in a college band, and even accompanied us on his 12 string in *“Seven Bridges Road!”* Joining the high school choir was not easy, requiring “tough tryouts” by the conductor, **Frank Guenther**, but the quality of their SATB music was a great way to start his life-long involvement in music! His first quartet singing was a Gospel Quartet in church. Later in high school, he played Admiral Von Schreiber in his school’s production of *“The Sound of Music,”* becoming extremely proficient at loudly clicking his heels!

In 1983, Jim enrolled in a mechanical engineering program at MSU and, surprise, surprise, joined the **MSU Chorale** and was recruited into **The Montanans**, a premier A cappella group of eight girls and eight guys who performed specialty numbers at concerts. In his freshman year he also began singing lead in the **Bozeman Chord Rustlers**, a Barbershop chorus, and, shortly thereafter, began singing in a quartet with **Wyman Schmidt** (one of Al Pitts’ old quartet buddies).

In 1990-98, Jim became director of **The Chord Rustlers**—inspiring the chorus with his enthusiastic style and depending on Wyman for his technical expertise in notes and chords. In 1989 through 1995, Jim became the baritone and then the lead in the quartet, **Montana Avenue**, which did well competing in the Evergreen District against such famous quartets as **Seattle Sound** and **Realtime**. Jim’s evenings were busy—the Symphonic Choir one evening a week, **Montana Avenue** two evenings a week, and **The Chord Rustlers** one evening a week ... WOW!

But what about Jim’s other life? Jim graduated from MSU in mechanical engineering in 1987 and decided to continue at MSU in a graduate program for two years. He then leaped out into the real world in a consulting firm, ACE, Inc., which laid out HVAC and plumbing systems for aircraft company facilities. In addition, his attention “gently turned to thoughts of love.” He had first met Amy when she attended her grandparent’s church at the ripe old age of 6 years of age while he was the ancient age of 13! Years later, when Jim was working and Amy was enrolled in the nursing program at MSU, they began dating. (Although with Jim’s busy schedule, it is hard to figure when he had the time!) Amy and Jim were married in 1993 and, since then, have produced four musical children: Kylie, a beautiful soprano presently in college; Carter, a basso profundo and track star just entering MSU; Noah, a Stevens freshman in the men’s chorus; and ten year old Maibry.

In 1998, Jim was recruited by senior partner George Dunham to join Dunham Associates. One of Jim’s first projects was The Venetian in Las Vegas! After September 11, 2001, Dunham Associates in Rapid City was closed and subsequently bought by the employees, forming Skyline Engineering, LLC, also an HVAC consulting firm, in which Jim was a part owner. Most recently, Jim is employed as a project manager for the O’Connor Group where he continues to work as an equipment “rep,” developing bids for mechanical contractors on mechanical equipment, such as boilers and pumps, on commercial construction projects. Amy did not work outside the home while the children were young, but now provides nursing care in the Endoscopy department at Rapid City Regional Hospital.

Jim comments:

- *“Barbershop is one of the toughest styles of music to master.”*
- *“Barbershop is all about vowels.”*
- *“To sing good barbershop is a continual challenge.”*
- *“It’s easy to be sooo close—but not there—when trying to ring a chord.”*
- *“I like Clayton’s demands for us to sing better.”*

Al

MEL'S MUSICAL MUSINGS

by Mel Knight
from **Timbre**

In singing, unlike playing the clarinet or violin, the singer himself is the instrument. Good posture and proper alignment of the body are the first steps to playing our vocal "instrument" well. Since we want to create a free, well supported, resonant tone, it's necessary to devote the time and effort to improve our posture so our "instrument" may produce the quality of tone we want.

Here are some things that can get in the way of good vocal quality. See if any apply to you:

- Up-lifted, or forward pushed chin
- Forward hunched shoulders
- Shoulders held too high
- Head tilted to one side or the other
- Inefficient balance
- General stiffness or rigidity
- Slumping

In general the singer should stand tall, a feeling of being lifted from the back of the head by a large rubber band. The sensation should make the singer feel he has grown several inches. From here on, each part of the body has a role in the total alignment of the "instrument."

- **Feet** – shoulder width apart
- **Knees** – relaxed in a slightly bent position
- **Spine & Upper Back** – stretched forward – An inability to pull the back straight will affect the rib position and subsequent breath support
- **Hips & lower back** – forward and directly in line with the upper body
- **Chest** – high and wide. Lower ribs should be comfortably expanded
- **Arms** – loosely at sides. No tension in hands or fingers
- **Shoulders** – roll back and let them drop. Do not raise shoulders, especially when breathing
- **Neck and head** – should feel lengthened slightly in the back in order to keep the head level.
- **Jaw** – relaxed, as just before a yawn. Tension here will probably cause similar tension in the throat and tongue.

Of course, barbershoppers often have to move as they sing. But by keeping most of the above aspects in mind as you perform, you have a much better chance of producing quality sound.

And yes, all of these items are especially appropriate for chorus directors! Setting a good example of excellent posture and alignment will certainly receive a much better response from your chorus. "**Monkey see, monkey do**" comes to mind.

HEAR IT IN YOUR HEAD

Included in **33 Most Effective Singing Tips**
by Irina Fields

from how2improvesinging.com

One of the most common and basic signing tips that help a lot of beginners is "**hear the note in your head before you start singing it.**" This helps to come in on the right note and stay in tune instead of "**fish-ing**" for it and hitting a bunch of out of tune notes and slides in the process.

"Barbershop is not just a hobby. It doesn't just fill your leisure time. It feeds your spirit. It changes your life and the lives of everyone for whom you sing."

Dr. Jim Henry

EVERYBODY, SOMEBODY, ANYBODY AND NOBODY

by Stephen Rafe,

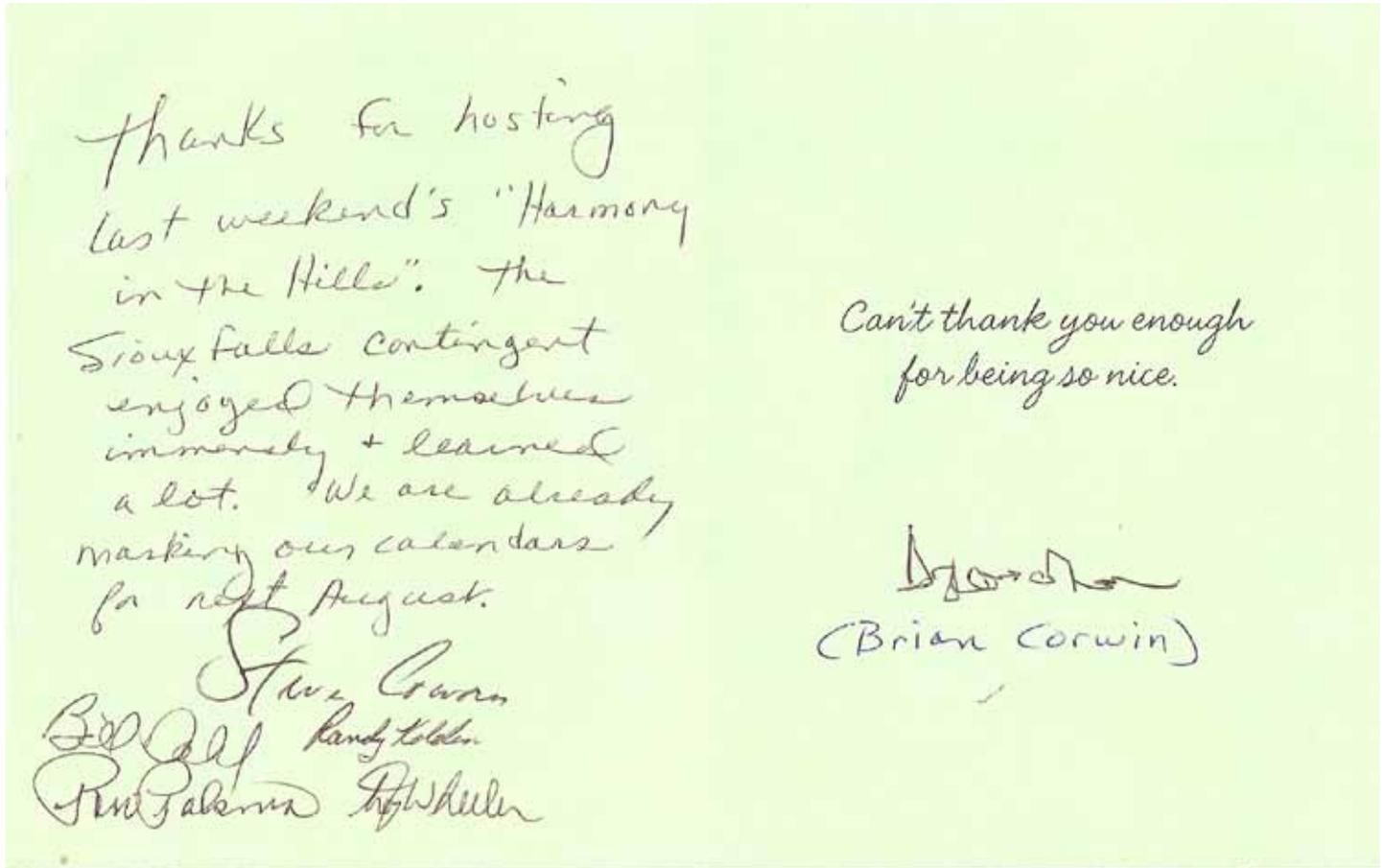
From the Oct-Dec 2015 **PROBE**moter

This is a little story about four people named Everybody, Somebody, Anybody, and Nobody. There was an important job to be done and Everybody was sure that Somebody would do it. Anybody could have done it. However, Nobody did it.

Somebody got angry about that because it was Everybody's job. Everybody thought that Anybody could do it, but Nobody realized that Everybody wouldn't do it. It ended up that Everybody blamed Somebody when Nobody did what Anybody could have done.

The key to a chapter's success is the involvement of the members—with each member taking on a job that is appropriate to his skills, his time, and his desire to contribute.





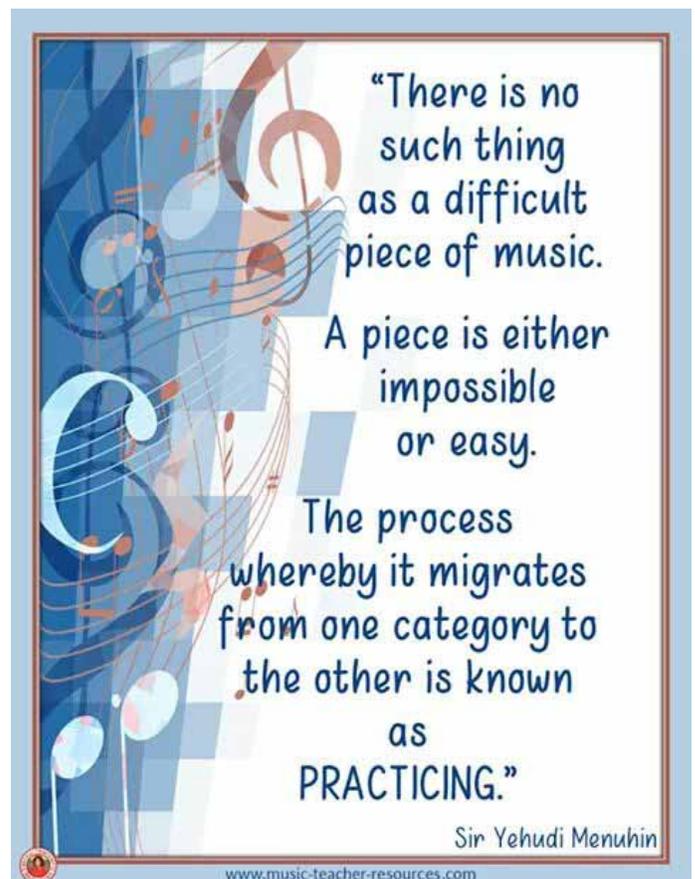
Time To Say Goodbye... Again

Unfortunately, it is once again time to say "**Good-bye**" to two wonderful men (and their wives) who truly enhance our chapter and chorus each and every week. Both men are "snowbirds" of sorts, but not quite.

Jim Gogolin, and wife **Lin**, are leaving again for warmer climes in Frostproof, Florida. Jim has been a part of this chapter and chorus for many years. Just a few short years ago they moved to Florida, hoping to spend part of the year there and part of it here in South Dakota where their B&B was located.

Bob O'Connor, and wife **CeCe**, have left once again for their home, in Venice, Florida. They came to us as "work campers" at Mt. Rushmore. Bob has become a very active singer with us for several years. He has promised that he will be back once again next summer, mostly to sing with us and support that singing by working at the mountain.

The Lead and Baritone sections will be missing two very important members. Please keep them in your thoughts as they travel and then spend their time away from us. Bon Voyage and see you soon!



Tag of the Month

THIS IS HALLOWEEN (tag)

Words and Music by DANNY ELFMAN

Arrangement by ALEXANDER RONNEBURG

Hal - lo - ween, Hal - lo - ween,

Tenor Lead

1 2 3

This is Hal - lo - ween, This is Hal - lo - ween, Ah Hal - lo - ween, Hal - lo - ween

Bari Bass

Ah

4 5 6

Ah Hal - lo - ween, Hal - lo - ween, Hal - lo - ween!

Ah Hal - lo - ween, Hal - lo - ween,

MISSION STATEMENT

The Mount Rushmore Chapter and the Shrine of Democracy Chorus shall promote, encourage, and perpetuate the barbershop style of singing in both the chorus and quartets by bringing men together in harmony and fellowship, thereby enriching their lives through singing. We will continually use resources and opportunities available to us locally and through the Rocky Mountain District to improve our singing and performances.

MEMBER'S RESOURCE CENTER

Keep for reference – click on active links below

BHS Website – www.barbershop.org

Rocky Mountain District website – www.rmdsing.org

BHS Phone Number – 1-800-876-SING (6474) – toll free

Renew you membership – www.barbershop.org/ebiz

Quartet registration – www.barbershop.org/ebiz

Find a member, chapter, quartet – www.barbershop.org/ebiz

SOD Chorus Manager – pete@pete-ins.com, 605-209-3701 (Cell)

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