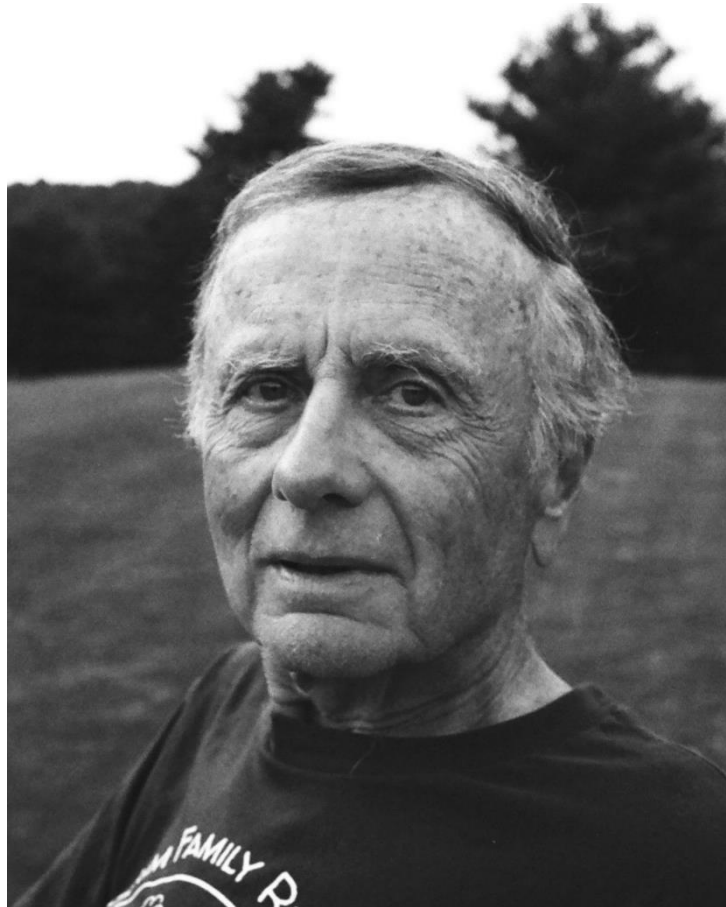


# GolfNotes

*February 2020*



**Chastened by the 2018 P.C. flap, Allan Grim  
faced the 2019 Capon Springs Talent Show**

*Was he allowed back in? Did he redeem himself?*

### Notes from the Bench on No. 6 Tee



*Allan Grim still can't take it anymore. So he opens the window once more and wails about more stuff. Page 2*

### Ten things I want to get off my chest about basketball



*Allan Grim launches some thoughts that may or not reach the rim. Page 6*

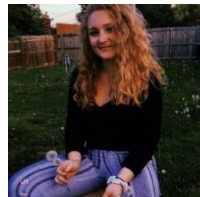


**What's all this fuss about a dead oak tree?** *The feared Three-Oaks tree at Capon Springs faces the non-Grim Reaper. Page 11*

### Was Allan Grim redeemed by the 2019 Capon Springs Talent Show?



*After unPC words in 2018, Grim returned to the Talent Show. Page 12*



**Did any other Grimms appear in the 2019 Capon Springs Talent Show?** *Grim hoped his family would also step up to the stage. Page 33*



**The Videographer and the Stage Manager as Shuffleboard Partners** *They performed their duties well, but not their shuffleboard. Page 34*

## Who is this man and why is he drinking from the Grim Open trophy?

Page 8



# Notes from the Bench on No. 6 Tee

---

**I'm so old that women only want to carbon-date me.**

I remember the 1950's. Until rocknroll, they were boring as bowling shoes.

**And in that dreary decade women had those ugly or just inane hairdos and unsightly eyeglasses. Men's glasses were dreadful too. Actually, include their hair styles too. With all of these, I can't believe how many children were born then.**

I don't understand why the states continue to put random numbers and letters on our car's license plates. You often get only an instant to read and then try to remember a license number of someone who has just done something bad. Why isn't every license plate instantly readable? I recognize we could run out of words



to use. Just add some letters or numbers or short word combinations. We do that for email addresses. License plates should have letters and number easy to read and thus recall. Vanity plates can expand and show their originality.

**Some people are so unsure of their ability to convey their thoughts. They flail about with their hands, as if they're conducting the Philadelphia Orchestra.**

They are saying, "Look, I know my words aren't good enough. Please, please, I beg you, watch my hands while I speak and they will help you better understand what I'm trying to say.

**God's Creation Rule No. 8 (Revised in view of events he observed in the Garden of Eden)—I am concerned that women, whom I made only**

**from Adam's rib, will need more strength to survive among men and, for that matter, other women, in a world no longer paradise. (Of course, it was women's fault for this, but still.) Therefore, I decree that women will not only look different from men, they will also gossip, manipulate, nag, hold grudges, cry, and weaponize sex. As for men, they shall just live with it.**

Too many people lack a sense of history. When you write the date on anything, you should include the year. Especially any public events. Any photograph should be dated on the back with the day, the month and the year. Any document should have the full date on it somewhere. Some items may not seem important at the time, but they may become so from circumstances.

**Emotional people speak in absolutes and extremes and often passionate and angry ones too. When you're seeing only red, grey is stuck in the back room, cooling its heels waiting for them to calm down. This atmosphere is where the superlatives awesome, worst,**

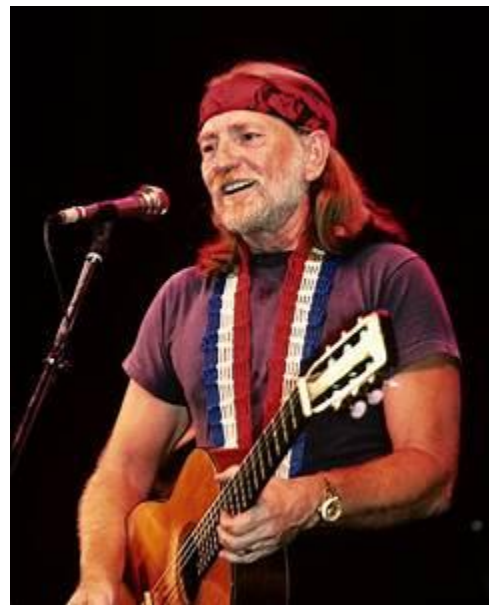


**and awful spew from their speedy mouths.**

He is someone I can do without. I thought of boring him to death. Society has rules against murder. Even though this isn't one of them, I can't do it. To me it's a capital crime punishable by banishing me from lunch in a diner. That would be my death as a friend.

**Willie Nelson sings with impeccable mediocrity. To keep him from singing, a karaoke bar would ply him with drinks. Or maybe that would do the opposite.**

I have some places to put the homeless. Every community has outside tennis courts and basketball





courts. They are macadamed with sealer. No one uses them now anyway. How about Pizza Hut's parking lot or BonTon inside and the parking lot too? "First floor—Ladies jewelry and perfume." No—"Needles and trash."

## **Inventory of items of recent intellectual property theft.**

### *Media Division*

Most members of the television media are petty thieves. One of them will begin using a word or phrase to describe a situation. It will replace prior acceptable ones and will usually be longer and less descriptive than the old ones. And often slang, a breach of formal English. It exposes their poor imaginations. Nothing wrong with creating variety in communications. However, that wording will soon be adopted by another TV talking head, who will not even say he borrowed it. That's because he doesn't intend to return it or credit the other person. Soon that wording will become a meme that other talking heads will steal and use endlessly. None will acknowledge their theft.



This phenomenon reveals how uncultured, lazy, and craven the TV media is. The meme will become a battered cliché of slang that adds nothing of substance to the pantheon of elegant journalism. They are prevalent and noticeable. Here are just some of the most flagrant ones:

Put their thumb on the scale.

Walk and chew gum at the same time

Get out of jail free card.

Threw him under the bus.

I can't wrap my head around that.

Connect the dots.

Cherry-picking

Pushback

Moved the goal posts

Nefarious (Wrongful? Bad? Improper? Wicked? Illegal? Evil?) ●

# Ten things I would like to get off my chest about basketball

1. Why do so many players have trouble passing the ball without looking? They telegraph their passes by turning their body toward the intended teammate and looking at him. They especially have trouble passing it to a big man inside. They look at him and face him and then the defenders collapse on the big man and the man guarding the passer puts his hands up knowing what's about to happen. I know you have to be careful when a player is closely guarded. But players can often do better to avoid telegraphing their pass by not looking at or turning toward the intended teammate.



2. How often do you see a player fake a pass to one player, then pass it to another? It's very rare. When the passer looks at someone who is open, the defenders in the area move to prevent a pass to that open man. You can look at that likely recipient, but fake it to him and throw it to someone who is now more likely open. This is especially effective against a zone defense. They will move in unison to the direction the player with the ball seems to be in the act of passing the ball. You can catch the defense out of position and get a moment to throw up a three-pointer.

3. You can't stand and hold a ball more than two, maybe three seconds. If you do, you are stuck with few options because you will now be fully covered and your teammates too, unless they are moving fast themselves. Your first instinct when you receive the ball should not be to shoot or dribble to get open to shoot. It should be to find someone closer to the basket to pass the ball to. But you must act fast to do that.

4. When a player has gone down in the court where possession just changed and the ball is headed the other way, this is like an ice hockey power play. How many times have you seen the team taking it down court away from him not speed things up to take advantage of the fact that one offensive man is now unguarded. They too often take it slow and act as if they are waiting for the poor player to get up and come up court.

5. Often a player with the ball will find himself trapped by at least two defenders and he will act desperately to keep the ball from them. With two defenders on him, that means one of his teammates will be open for a pass. The player with the ball should look for him and that open player should shout and put his hand up to show that he is open to receive his pass. A player

generally should not jump off the floor before knowing what he will do with the ball. But here he might try it to get a better look at who is open and decide while up there where to pass the ball. Someone will be open.

6. We are slaves to the jump shot. Any wide-open player will jump before shooting. Won't your shot be more accurate if your feet are planted firmly on the floor? Players are not used to shooting anything from the floor from outside, except for the foul shot. So they naturally jump. The three-point shot has ruined the game. I would change the three-point rules to say that you only get three points if at least one foot is on the floor when the ball leaves your hands. Players will only try one then when they are wide open beyond the arc and it will be without jumping. Better yet, abolish the three-point shot. The only thing good about it is that it enables the team way behind to catch up quicker.



7. New rule: no time out may be called by the inbound team on an inbounds pass play. If five seconds passes, and no pass in is attempted, the defending team gets the ball. Give the defense credit. Don't let the unsuccessful team wiggle out of it.

8. I've never seen a player on an inbound of the ball trying to get open to receive the pass by faking one way and going the other, as a receiver does in football. You can even create a play where the passer-in will fake the pass to him on that first fake. How about a stop-and-go pass? Fake it to a potential receiver short and then have him go behind his defender toward the basket. You might get a layup out of it.

9. New rule: Any shot from behind the arc that hits the backboard first counts as only two points. No one has ever tried to bank one in from that far away. Maybe it shouldn't count at all. It's not an accurate shot and is often a Hail Mary end of the period shot. This will not eliminate the desperation shot at the end of a half or game. Those balls that go in without hitting the backboard will still count, but only as two points.

10. What is up with those situations where a player passes the ball to a teammate and immediately he tosses it back to him? What is the purpose of that? The hot-potato pass may be the dumbest play in basketball if you don't count the too-short toss of a jump ball. ●



# OK's corral top spots at Grim Open Gunfight

*Smiling Grim Open Champion Tory Caldwell holds the trophy in the Capon Springs Dining Room.*

*But not before creating a stir over their status as Grims eligible for the 60<sup>th</sup> tourney*

**W**ith the largest crowd of Grims to invade Capon Springs (the unofficial total was 64, as some friends and not-yet Grims also attended). The tournament had a record 17 golfers entered, including five first-timers. One was plucky Californian Christi Hagen playing her maiden Open round. She shot a decent 58 before dropping out. Christi is a granddaughter of Jim and Diane Grim of Oklahoma City. Jim, 81, is the oldest of the Kutztown Grim brothers. The other four were from Oklahoma and were men linked to ladies who are offspring of Jim and Diane. Christi's mother is Julie Hagen, eldest of Jim and Diane's daughters. These players gave the authorities a problem. Only one was an official Grim. Dane Wilson was married to Julie Hagen. Three were not yet official Grims. All had relationships with daughters of Mom Julie: Tory Caldwell was engaged to Jenni, John Droz was to marry Katie, (both married before and with children), and Eli Hale was dating Jill. but seriously. (Alas, they've split since.)



*Here is Jennie Caldwell, a daughter of Mom Julie. She married Champ Tory Caldwell on December 13, 2019*





*John Droz shown here with girlfriend Katie, a daughter of Mom Julie. They plan to marry. Both were married before and both have children.*

Faced with a tolerant tradition of allowing golfers with loose links to the Grims and at Capon

with the Grims, the authorities dawdled as the championship approached. Finally, with no action to curtail their entries, these four men teed it up with the rest of the field. Also, without formal knowledge of the Grim Rules for the Open, the four played in their own groups. Two of the newcomers set a blistering pace after the first nine holes, as the usual contenders struggled. Tory led all with a 38; John shot his age, 39. He was allowed to play with gf Katie in the dew before breakfast since he had scheduled another event that morning. Eli shot a respectable 42. Only oldster Allan could stay nearby these three, matching Eli's 42. Perennial favorite

George, with arthritic fingers, zoomed to his worst round at Capon, a Say WHAT? 52.

**S**aturday morning's finale was mostly uneventful but not unhistoric. Tory continued his splendid play in this, the 60<sup>th</sup> Grim Open. He captured the Grim Open title with another superb round of 39, one more than his initial 38 for a 77 total. John could only manage a 43 and Eli a 45. Senior citizen Allan, blessed with the yellow tees, bettered his opener with a 41 and 83 total, finishing third behind Tory's 77 and John's 82. Their play was more remarkable because they were playing a distinctive golf layout for the first time. Dane Wilson, now age 65, spouse of six-shooter Mom Julie, had a distant 94.



*Here is Eli Hale, who was dating Jill, a daughter of Mom Julie. Jill's photo appears on the next page.*

Allan was left to sob into his iced tea while scarfing his Saturday-lunch burger. Without the OK invaders, he would have won, at age 78, his eighth Open. Recently he offered a tidbit about his driving all week. He says he didn't realize it until he reflected after the Open was all over. Playing six rounds at Capon, he kept every drive inside Capon's tree lines, except for his drive on the last hole of the tournament. That drive was launched over the several trees guarding the leftside dogleg to about 80 yards from the flag. It finished just outside the smaller trees lining the fairway well past the former locale of the Three Oaks.



*Here is Christi, a daughter of Mom Julie.. She played admirably for her first Grim Open, especially since she had played next to no golf before in her life. She lives in San Diego, California, and works for tech giant Qualcomm as a team designer of systems and other items for its employees.*

The best final round was a surprise (or maybe not, really). George apparently visited Lourdes overnight and returned to can a 40 for a 92 total, but good for only a tie at eighth place with Mark, Jr. However, he became a Crass competitor after his 52 and was stained for life with that heinous crown over the other

tomato cans. It was his first. This infamous title joins the more desirable 38 Grim Opens he has actually won.

**G**rim Open Champ Tory Caldwell, now age 30, is Canadian from British Columbia and a US Permanent Resident. He was graduated from the University of Central Oklahoma in Edmund, Oklahoma, where he met his new wife Jenni. She is one of the six daughters of Jim and Diane Grim's daughter Julie. Married on December 13 in Oklahoma City, where they reside, they both work as intensive care nurses at Mercy Heart Hospital near Oklahoma City. Tory was also a standout ice hockey player all four years at the U of CO.

In view of the influx of young and good Grim golfers, talk emerged of a Senior Open next year to be played along

with the regular Open. Or maybe uplifting the Crass.

*Here is Jill, a daughter of Mom Julie, and now ex-girlfriend of Eli Hale, who is shown on previous page right.*



The golfing Grim fathers, who neglected to wag their fingers and lay down the official Grim Rules to the new golfers, exhaled with one Lucky Stroke at the end. Tory's winning score was too far from his vanquished rivals to arouse any issues of taint. Another first occurred at this Open. At the first tee, the typical casual chaos of starting order and grouping arose. With other Capon golfers also waiting to tee off, some Open players carted to other tees to begin their rounds. A semi-automatic shotgun start.

Matt and Archie, both likely contenders coming into the tournament, flopped with feeble rounds. Archie at 85 and Matt at 86. Trucker Jeff, a rare guest at Capon, nailed a decent 41 final round but only after a dismal 47 start. ●

### THREE-OAKS, R.I.P.

The golfers once again arrived at Capon to learn the doleful fate of another critical Capon tree: the enormous oak tree at the Ninth Hole's left dogleg corner. Ravaged by time, this majestic tree with three large branches, (Or was it the trunks of three trees? Capon doesn't seem to know. The official hole name is Three Oaks) had been removed. In the Capon Talent Show, Allan lamented its loss by singing, as an elegy, Andrea Bocelli's version of "Blue Christmas" with an Italian accent. He supplied his own lyrics:

*I'll haf a blue Caponi without-a you,  
I'll be so blue just thinking about-a you,  
Declarations of dread at the fearful Ninth Tee  
Wohn be the same, dear, eef you're not-a there to see  
(Extra line) Since you're firewood and not a tree."*

*Here is Dane Wilson, husband of Mom Julie, the blonde with shades trailing him in the Capon Race.*



*Allan Bocelli in golf togs on No. 5 tee of the Capon Springs Golf Course.*



# Three photos of the famed Three-Oaks Tree reveal much different surroundings

*Here are three photos of the 9<sup>th</sup> Hole at Capon Springs all looking back toward the fairway from the green on this par 4, dogleg-left hole. The scorecard says the hole is 413 yards for men. There are no other distances for men on this card. The actual distance from the ball washer on the middle of the tee is about 380 yards. Why the discrepancy is unknown. The Three-Oaks Tree stands at the left corner of the dogleg.*



This first photo is from June, 1962. It was the time when the Grimms of Kutztown would go earlier in the summer. That week the Grim Open was just the four Grim brothers. They played their longest Grim Open at Capon Springs—63 holes. Allan, 21, won it by four shots over second place Bob, 18.

Note the Three-Oaks Tree by itself at the left side of the fairway. No other trees existed along the entire fairway's left side.



The next photo is from 1979 showing that some trees had been planted lining the fairway before and after the Three-Oaks Tree. This photo is from much closer to the tree. Note the three separate trunks. Capon doesn't seem to know if it is three trees or one tree with three trunks or branches. They all joined and grew from the wide base.



The latest photo with golfers on the green is from around 2010. It is shot from the first tee. Now the magnificent tree has been joined by several younger and growing progeny. They all combined to menace golfers trying to cut the dogleg, or bring their drive close to them for a shorter approach to the green. The tree was removed in early 2019. It was old and dying.





# **On the Capon hotseat, Grim sought redemption**

*After the uproar of 2018, Allan Grim returned to Capon Springs and its 2019 Talent Show.*

*Would they let him perform?*

*What restrictions would they put on him?*

*What would he perform this time?*

*Would he redeem himself?*

by Martin Povser



**A**t Capon Springs in 2018 Allan Grim was not a good boy. While performing in the Talent Show he aroused the troops of the progressive army in the audience. Led by General Bellingham, the MC of the Talent Show, they attacked Grim for a politically incorrect parody of an Indian, nka Native American. Grim also spoke with an Indian accent. In another bit he then did a Japanese Walter Mathau singing “Hehro Dohree,” in jest of “Hello, Dolly.” Later, he mocked amateur singer Florence Foster Jenkins, and Willie Nelson, for their singing ability.

After the Indian set, the audience went quiet for the rest of Grim’s evening. No applause, no laughter. Whether they were also upset over his aping that old white lady Jenkins and that old white man Nelson was not clear. With these last two, that would now cover all the victim groups liberals could protect. Surely they would soon hunt for more. Nothing he meant to stir a laugh got one. Okay, here and there some conservatives in the audience were brave enough or couldn’t help themselves, or maybe even thought some pieces were okay and funny. [*You can read details about this tumult in GolfNotes of July 2019 on the Grim Handwriting Analysis website—GrimHandwritingAnalyst.com Scroll down to the bottom of his menu.*]

Before each annual Grim performance at Capon Springs I have sought to interview him on several aspects. Is he going to perform again this year? What tunes, comedy and movie scenes

is he performing this year? Why did he choose the specific songs or film to act in? How did he go about selecting them? Has he performed anywhere else in the meantime? (He never has.) Why not? Will he rehearse at the theater, as the MC requests each year. (He never has.) Does he still get nervous? And more.

I’ve gotten him to submit to interviews each year. One before and one after the show. (He resists and deplors them. But he eventually caves and is mostly open.) He has softened in recent years, knowing he will face my withering request. Lately he has realized he wants to know the same things I do.

I keep mugging him with two basic questions we all should want to know: Why on earth did he start performing and why does he continue to perform? In his 70’s, Grim had never performed in public before, (no karaoke either) suddenly singing, acting, and doing comedy. Yes, it’s only once a year in a talent show on vacation. And yet. It’s always a packed crowd in a modest but imposing theater, with a modern sound system, with lighting dark on the patrons, bright on the performers.

The Talent Show is a long Capon tradition growing in stature every year. Grim doesn’t only try to sing or act. He does serious impressions of famous singers doing their famous songs and famous actors their notable scenes. The comedy portion of Grim’s evening is mostly parody, some of famous people.

Our mutual search probes deeper into Grim himself.

He admitted that when he began his improbable run in 2010 he had stage fright like the rest of us. On top of that, he was a self-conscious person. These mortals dread the laser eyes of the seated swarm zapping every note and word. That alone should deter them from even weighing a trip to the mike. They will face a mob that moments before was fellow friendly beings. HA. They are now ogres primed to snicker where they should be clapping. Where a laugh is sought, their mouths are closed, their eyes glaring. They aren’t smiling; they’re scowling in harsh judgment of the hapless soul up there. Like a well-paid home inspector, the audience’s mission is to seek and expose the flaws of the insecure performer. That anyway is the self-conscious person’s woeful view of those seated in the theater.



Add this: Grim never thought he had any of these talents craving to sprout, whether to entertain friends or family, or from brief courage guzzling booze in a karaoke bar. Although loaded with a stack of reasons to stay away from any stage, he began performing on one at Capon Springs in 2010. Although he skipped 2011, he has gone back each year since.

After the PC turmoil of 2018 at Capon, I especially wanted to learn the fallout. Would unamused Capon let him perform again? Does he want to

perform again? If so, what restrictions will he face? How will his acts be modified? What keeps him going now? What will he try to perform this time?

## It's that time of year

**F**or the Grims the Capon Springs Talent Show comes during their annual week at the resort, the first week of every August on Friday evening. In June 2019 I emailed Grim to convene for another chat. For about two weeks he avoided me. I tried again. He wrote back that he didn't want to "re-hash" what he called the "liberal meltdown" over his last performance. He just wanted to go ahead with this year's show.

At least I got my one answer that he would perform again. But would Capon even allow him to come back? What did they tell him? If so, I wanted to know if he would be changing anything from the ruckus he created. Or more importantly, would Capon insist on changes? He said to call him for a short chat about this. Unbelievable that. Although it would be brief, he was willing to talk. I did call and he said he will be allowed to perform. But Perennial MC Jonathon Bellingham has now required some changes. He accosted Grim the day after his 2018 performance. Despite the MC's liberal leanings, Grim said he was gentle in his day-after message.

"He said that from now on he wanted to review my

performance ahead of time. I will need to present my program as a script to review for his okay."

"That's huge. I can understand why. But a script to show him?"

"Yeah, well, he really wants everyone entering the show to appear for a rehearsal at noon before the evening show. He can evaluate then if it will be appropriate for Capon. If I did that he wouldn't require a script."

"You've never attended a rehearsal, have you?"

"That's right. I won't this time either. I guess I'm giving him a script."



"Do you think the MC will prevent you from doing anything you were hoping to present this year at the Talent Show?"

"Well, yes, if it might be politically sensitive. He didn't say I couldn't do certain things. But I'm sure that's his position. No, there is a universe of songs and scenes I could do that shouldn't offend anyone. Of course I thought that way last year before performing. I just need to be aware of controversial subjects and actions. I recognize that."

"Can I ask you what you are thinking about doing this year?"

"No, I don't think so. Not much to disclose anyway. I've been having trouble finding what I want to perform. But I haven't been doing a lot of checking around though either. Sometimes just keeping your eyes and ears open leads to something. Seeing and listening hasn't yielded much this year."

"Well, what do you have so far?"

"No, don't ask. All I will say is that I have a few leftovers that I wanted to do in prior years but for some reason I pulled them. And a few new things. Frankly, I am weary of this, Marty, and want to just put something together and do it and..."

"Submit to my doing post-mortem with you soon after."

"You took the words right out of my mouth."

"Of course."

"Not really, as you well know. I assume that you will insist on it and I am okay with a serious review after Capon. It helps me to be better next time."

That was good to know. So I get no disclosure of specifics. Maybe not much to get at this point anyway. That is unlike other years. Still, I'm not done. I want to pursue some other items while I have my foot in the door. I don't know how Grim will respond. I can only take a full step inside and seek to find out.

“I want to know if you’ve taken your act on the road, somewhere else outside of Capon.”

“Well, no...But I’m thinking of taking it all to Gore.”

“Ha. [Gore is a tiny village a few miles from Capon and the birthplace of Virginia Hensley, later known as Patsy Cline. Her family moved later to Winchester, Virginia, a few more miles away.] Nothing doing. I haven’t taken it anywhere outside of Capon. Nothing’s changed. I just don’t have that desire. And I’m not apologizing here. Okay?”



“Well, maybe you should be, Allan. Not even any casual thought about trying it somewhere else, somewhere new...maybe more challenging?”

“Yeah, sort of. I won’t deny it. But nothing serious.”

“Why?”

“I’m not a professional. I don’t seek to become a serious performer. It’s not what I want to do or be. I’m still wrestling to understand why I even started all of this at Capon itself.”

“Or why you continue with it all these years.”

“Yeah. Me too, my friend. It’s hard for me to fathom it also.”

“Would you like to ponder that right now?”

“Nah. Not especially.”

“I’d like to know, I mean others no doubt too, why you keep performing. I mean this would be your ninth time?”

“Believe me, I wonder too. I wracked my brain about it during the first few times, but nothing jumps to mind. I know a normally curious person would want to know more.”

“And they would say to that: You must come up with a better answer than that.”

“What can I tell you, Marty. Okay, with your toy gun to my face, and, from my own desire to grasp it all, I will say that I like music and...”

“Whoa...But then so do most people. No, let me rephrase that. Virtually everyone likes music. I mean, who doesn’t? I don’t know anyone who doesn’t.”

“Well, isn’t it more a matter of how much people like music and which genres. But for my own view, I like a good challenge in performing. But also, I noticed that my voice somehow got better, lower even, in recent years.”

“Yes, that’s curious. It usually worsens from age and normal decline. I can’t explain that. You were around 70 years old when you started.”

“Yes. So I decided I could carry a tune. I would sing in church—along with others of course. That wasn’t enough somehow. I would watch “American Idol” each year, mostly just the audition part of it. That helped to spur me, I

think. They, I guess, want to be famous. I’ve never felt that. The karaoke craze had been growing too.”

“We’ve been through this before. You said you had been attending the Capon Talent Show for years when the theater itself improved to a professional look with enhanced sound system. As a result, or at least what followed, was more and better performers entered.”

“You’re right. I had forgotten those other factors.”

## Grim’s routine of doing famous artists

What’s different for you is that you don’t just sing. You do impressions of only noted singers and their linked songs. Your film scenes are imitations of famous actors and famous scenes.”

“I never wanted to just sing in my own voice. I especially enjoy the additional challenge of trying to imitate the voice and style of famous singers.”

“You didn’t need to.”

“For sure.”

“So why didn’t you confine it? Wasn’t it tough enough to sing as Allan Grim without any past experience?”

“I’ve thought about too. I think I decided that merely singing in my own voice would be boring. Doing serious impressions was more interesting. I consider these impressions as tributes to artists

I admired. Trying to copy them was inspiring besides challenging. And I thought, who wants to hear an old man sing in his own voice.”

”Well, yes, but if it was also a terrible voice too. Not good.”

”Yeah, that crossed my mind. But I wasn’t deterred enough to sing only in my voice.”

”I will credit you for your bravery. I won’t offend you by calling it arrogance.”

”Go ahead. If you consider everything in place back then, it would’ve been a reasonable judgment. Maybe you’re too easy on me. I had no basis for feeling cheerful about whether I could succeed.”

”That’s pretty harsh. But anyway, can I ask you about—”

”No, you can’t. I’ve given you too much already. You’ll have to wait till after Capon.”

”Okay but at least you’re telling me that you intend to go ahead with your program.”

”Yes, but now I’m under the gun. I must submit a script of my program for the MC to review. I don’t intend to rehearse at their formal session, but I will let them know what I want to do.”

”Well, I can understand that now. That’s why he’s always wanted you to attend the rehearsals. He wants to see if what you’re doing will be proper for Capon.”

”And have some talent too? I don’t know about that. But tendering a script? It’s

demeaning but I’m willing to live with it from now on.”

”How about the length of your program?”

”That too will be monitored.”

”Okay, I will let you go for now. I can’t wait to see how you did with his requiring approval of your program. I guess you will be careful now what you intend to do on stage at Capon.”

”I suppose so. But there is plenty I can do there that shouldn’t offend anyone. Now I have a serious inquiry for you.”

”Well, that’s not good. I’m the interviewer here.”

”As you well know, I don’t relish these interviews. Originally I despised them and was not cooperative.”

”To say the least. What could you possibly want from me?”

”I want to know why you continue these interviews, then compose these typical follow-up articles?”

”Well, aside from the friendship we retain after, what, 27 years, and of course our golf link, I think your interest in performing in the face of the self-consciousness and anxiety and all the other factors we discussed in this dialogue, you seem to be a unique phenomenon. Your desire to want to perform originally and then to continue on for now eight different years. I knew you fairly well before 2010 but I never suspected any music ability or inclination. And then the

## A FEW WORDS FROM THE AUTHOR OF THIS ARTICLE



**This article is written as creative nonfiction. Everything I wrote about Grim is as he recalls. We were bolstered by a video of his Talent Show performance from Grim’s niece Kelsy Grim. The dialogue between Allan Grim and me may not have occurred. Still, Grim confirms the substance of his thoughts and memories in it.**

**Martin Povser**



acting. The comedy is the more likely action I could see. But doing it in public was a surprise to me. It's one thing to be funny and another to do it in front of a lot of people. I know how hard comedy is."

"Well, how you know that, I don't know."

"I heard. They say it's hard, especially on stage."

"It's easy. Just do or say something funny and wait for a laugh."

"Yeah, but the second is the hard part."

"Waiting is easy. Ha. You're right, Marty. It's getting a laugh. But the second part can be easy if the first one has been thought out and presented properly."

"I've seen parts of your act that I thought were funny and the audience barely responded."

"You never know with comedy. I won't don't do just anything for a laugh. It's got to be something I would laugh at, if you can understand that concept."

"I will take your word for it, Allan. Enough said for now."

A mere two weeks after the Capon Springs talent show of August 2, 2019, I checked in with Allan Grim to find out if he performed again and how it went. Of course he did. He informed me that his Grim family had a record turnout at the resort in West Virginia, about 32 miles west of Winchester, Virginia. How many appeared? About sixty, he said. Hard to believe.

By signing up near the deadline on Thursday at 5 pm, Grim usually went last by his choice. Entrants performed in the order of registration. He signed up last this time. The MC Jonathon told him he was slotting him in the middle. He didn't explain why and Grim didn't ask him, probably because Grim was at risk for his politically incorrect performance in 2018. He did tell Grim that the Capon video slide show of most of the guests the past week would be postponed until Saturday night. It appears right after the talent show ends. A flurry of guest photos needed more time to be integrated. That certainly would have given Grim and others added time. It also gave Grim some slack on his typical acts, which go well beyond that four-minute suggested time.

## Post Mortem

**I** asked Grim for the video of his performance. This time no protest or delay. I played it at once and noticed some surprises. I wanted to address them when we met to review his performance—if he was willing to meet this time. Merely giving me the DVD wouldn't guarantee a sit-down chat with Grim. He's stonewalled me over the years for various reasons. He's mellowed except for the pre-performance talk.

Grim faced more pressure this year because many family members attended, many never seeing him perform before. When it was Grim's time to perform, MC Bellingham introduced him and the door

below the stage and to the right opened. Some Grim girls began shrieking and shouting "Al...laaaan! Al...laaaan!" Soon they realized it was just Tyler Grim, son of Grim's first cousin Mark, Jr, from Wilmington, North Carolina. They corrected themselves with a switch to singing Happy Birthday for the now 30-year-old Navyman who then ran the computer systems on a US Aircraft Carrier out of Seattle, Washington.

As he mounted the stage to set up the portable lectern and mike stand for Grim, he quickly finished and rushed down the stairs. Then the same side door opened and Grim appeared. He turned and strolled up the stairs



with his notes and stopped in front of the floor mike. With stolid face he looked into the darkness of the theater at the massed throng eager to know what on earth Grim would do this time.

After a brief pause, he began, "You know what I am saying to you?" It was more puzzling than funny. He didn't say it loud or emphatically. A nervous afterthought? Little reaction from the theater. Maybe they couldn't understand what he'd said. For the time it was made, it was not appropriate; Grim hadn't said anything yet. It must have been dry humor borrowed from the school of Billy Crystal as Fernando Lamas.

## We're talking presence here?

**A**nother aspect has surprised me but only by evolution over these last few years. Grim now is a sober stage presence, I suggest. His manner and delivery have come a long way since his self-conscious, tentative public offerings of 2010, when he first appeared at Capon. It was his first anywhere.

Grim's manner has morphed into control and poise. He does not care for effusive responses from the audience. Actually I don't think he ever did. Some of this is a residual self-consciousness. Not the poise part but the view of the crowd's reply to the performer's work. The poise arrives in a camel clop over the years. The self-conscious demon will linger often furtively for years and refuse to leave. This person does not relish overwrought laughter or applause. They don't know how to handle lavish praise on their acts. Grim seeks respect and commands the gathered to stifle screams to his music and guffaws to his humor.

Not that they are about to. But with his large family there, unrestrained crowd responses were possible if not likely. He seeks your attention but only to listen to his efforts at impressions of the famous and their famous songs. He wants you to clap at the right time and laugh when he's funny. But he won't be incensed if you aren't effusive about it. In fact, he will be uncomfortable when it is overdone. You won't see him

raise his arms in glorious display from a gratified ego.

Many newcomers don't realize he is doing respectful tributes to prominent songsters and actors, not spit-spewing, knee-slapping parodies. He's taken the last year to select and prepare them. They are carefully culled from the cosmos of music.

Grim's choices are boundless and unpredictable. He is willing to try any genre or artist, man or woman. In mimicking any artist, he is not dispensing fun hoping for raucous delight. He merely wants you to appreciate his effort and be on your way and let him go his. Grim once said it this way: "A self-conscious person doesn't know how to accept sustained applause, and especially adoring outcries. They don't gratify them; they embarrass them. We want to do our best, then get the heck off the stage. If someone sought our autograph, we would shutter and give it only reluctantly."

"Presence?" he screeches when I finally raise it to his furrowed face. "That's what you call what I have?"



I can now tell, if he were a country artist, his mind would be thinking "Aw shucks" and maybe spilling it in response. I wonder what Grim will say next.

"I can tell you that I do take serious my actions on stage. I want to get everything right.

And I hope the audience responds with some approval, vocal or silent.

"But not overdo it?"

"Actually, yes, you're right. And if they don't, I wonder what I did wrong."

I knew that. Aspiring to excellence is a noble goal. I want to focus on that rather than the psychological. But I also want to square that with his paucity of rehearsing.

"Why is that important to you?" I ask.

"What, my striving for doing it right? Well, I perform only once a year and only at Capon. It's in front of a public audience, many in my own family."

"Isn't it easier to do your stuff in front of friends and family?"

"No. That's more pressure. I have to go home and live with them. But I do have my own standards separate from what the audience expects."

## Grim says he likes challenges

**Y**ou do only impressions of famous artists. You make it hard on yourself.”

“Yes, Marty. But I don’t do the impressions to put pressure on myself. I do them because they are a challenge. Somehow doing only typical singing in my own voice is too easy and mundane. I seek loftier heights. But I’m not seeking distant horizons and glory beyond this Capon venue. And, anyway, I’d rather not hear my own voice. I’m not even sure what it is, or at least what it comes off as.”

“That’s curious. You would think with your focus on greater things you would aspire to other places. Yet you confine your work to this obscure place and the single moment each year. Wouldn’t going outside of Capon provide you with that challenge you say you need?”

”I guess it would. But I still have the challenges I want with the song impressions and the movie scenes. My comedy is unfocused and maybe too subtle sometimes. I’m not looking for boisterous laughs. I don’t...”

“Yeah, but a few years ago you stood there and announced you were going to just tell a joke and you did.”

“If you insist on that—I realized that is something I had never done. I’ve never been a good joke-teller. I wanted to see what it felt like to do one and what the response of the audience would be. I think it

went well but I don’t recall for sure.”

“Yeah, that joke about the snail. I think it went okay. But none since then.”

“Well, last year I did the man-walks-into-a-bar joke. But I guess I wouldn’t count it because I purposely pulled the punchline. There wasn’t any. It was to make a point about listening.”

“At least it wasn’t a joke that you borrowed.”

“Except for the premise, man-strolls -into-a-bar.”



“But seriously, how would you assess your stage demeanor?”

“I have grown or evolved, I guess, and I’m more controlled now. I’m still upset with my verbiage. I’ve always talked too fast. I think that is a common flaw of self-conscious people. We abhor vacuums in speaking. So we rush to fill the void with words. As long as the verbiage flows, we aren’t listening to our words. We’re focusing on speaking the words themselves, not our faltering ability to speak them smoothly. Do you understand?”

“I think so. How are you doing?”

“I’ve tried to curb it, slow it down. I’m better on stage but I still need to dial back. It’s also important to project your voice. And if you’re loud and machine gun fast, the messages just bounce off the listener’s ears and it’s maddening. And going fast betrays your nervousness. You need both loud enough and slow enough. Some day I’ll recognize this enough to get it right.”

“The mike helps,” I say. “But, you know, many people speak too fast these days. Too many are commentators on TV,

who are aroused to do it because the segment of the show they’re on will end soon. They want to make sure they get their points in before the commercial must intervene.”

“And because they are likely to be interrupted by a counter argument. Marty, you’re right about its pervasiveness. I’ve never learned to use it properly. I guess it’s partly because I never rehearse much and never get a chance to recognize and deploy its benefits.”

“It’s not that hard,” I offer with scant background to convey expertise.

“I think for me, I get so wrapped up in the melody and lyrics and wanting to transmit them well that I forget to use the mike. Or sometimes to salvage a poor presentation. Let me restate that. ...to let the mike do



what is needed to project my voice at the right time.”

## Grim repeats acts from prior years

Let’s talk about what surprised me this time. I’ve seen your performance. You re-did a few segments from other years. Not new stuff. That’s really disappointing. You did another faux survey of the dining room on whether you should perform again. Allan, you should remove that selfslap stuff from your act once and for all. You’re mocking your abilities. It’s almost as if you are getting ahead of the audience’s adverse reaction to your performance. Assert your confidence.”

“Wow. You’re tough. Okay, I agree it’s time to just get up there and do what I do and let the chips fall.”

“Of course. Now, you also reprised that Florence Foster Jenkins piece with much of the same language. And of course ‘Indiana Jones and the Last Crusade’ was the same film scene. Andrea Bocelli was a repeat of that Christmas song ‘Blue Christmas.’ Why did you forego new items?”

“‘Indiana Jones’ was a special act of redemption. When I did it before, I forgot to clobber Indiana over the head with the vase. Unbelievable. So this time I got him, although I intentionally deleted Indiana crashing into his father’s room at the castle.”

“What was up with that vase and your failing to wield it?”

“I blame it on not rehearsing. I do have notes but I only glance at them if I stumble with the dialogue or actions. Actually, I’ve found that I will think I **have** said the right words and don’t need to check the sheet and they will be considered fine and I don’t realize the errors when I view the video, if then.”

“Bocelli was different this time. You changed it to a lament for the loss of a tree on the golf course and gave it new lyrics. I will give you that. Still, you could’ve chosen another tune.”

“Yeah, I only learned about the loss of the mammoth tree on the golf course when I arrived at Capon. I had to do



something to recognize it in some way. Capon had lost some other important trees the last few years. I chose the humorous elegy, if that’s possible. ‘Blue Christmas’ came to mind as it’s gloomy, not positive, and it was easy to fit in new words. And I have a special fondness for the song. It was featured on what I consider the best Christmas special ever. The one with David Foster producing and playing the piano.”

“Is that ‘humorous elegy’ an oxymoron?”

“Ha. You might be right.”

“That amateur singer Jenkins. You invoked her again. Really, Allan?”

“I did that distinguished lady again for emphasis. I wanted to repeat that telling remark of hers that it’s not important to do well; it’s important to perform period. The audience does change from year to year, and this year was a lot of my family, Some Grims don’t come much. I wanted them to hear about her. I wanted to encourage my family members to get up there and perform themselves. Find a talent no matter how poorly it may be and do it on stage. That’s how I got involved.”

“That may be asking a bit much, unless you have something in place. Many in your family play instruments, I believe. A solo would be fine. My reading also is how more terrifying, if I can use that term, the theater has become. I mean for a prospective performer. I know it would intimidate me.

“I have to agree. It is now always crowded. The audience is dark and the stage brightly lit. It now has a stellar sound system. And the MC, a wily veteran, does a professional job in leading the show over the evening.”

“I agree. It’s got the grand aura of a legitimate theater. But it’s not large. And what enhances it a few more notches today is the powerful sound system with readily available background music. In the old days there was no mike and only a piano to accompany the performer.”

“Okay, returning to your decisions to repeat certain people. You say you like challenges. Yet you redo prior



artists. At least you didn't reprise Professor Kingsfield."

"Yeah, well I shouldn't tell you this, but I told my brother George I was going to add the mean old guy at the end again. He said no, don't. It's old and people are tired of it. I decided he was right. But I do enjoy doing him and he is in the law, which has always been part of me. But some people haven't seen him. We had many family members there who hardly come. It does give the end of my evening some impact."

"I agree with your brother. He saved you from a lazy redo. I know you like doing him and your long legal background. But no, this would have been too much of the same. Create something new, my friend."

## Grim reacts to audience reviews

**I** think it's time to move on. I note that Grim goes from one segment to another, not waiting or responding to applause or laughter or whatever is appropriate from the audience. I want to inquire about this.

"You seem indifferent or unconcerned about audience reaction. Why is that?"

"Whaddayou mean? How would you know that?"

"When you finish a song, you don't take a bow or wait for applause or laughter and when they're done nothing to indicate your reaction or, more specifically, gratitude."



"I suppose it's a remnant of my self-conscious past. I don't feel the anxiety as I used to. A self-conscious person doesn't want to make a fuss or arouse a response. We don't expect people to laugh or clap."

"That's interesting, if not odd."

"If they do, we don't relish it. We aren't seeking it. That's ego inflation. It's really something that we shun."

"So you don't take a bow? That doesn't sound like a natural response to acclaim."

"It's true. Read about it to confirm it."

"You don't seem to do anything to acknowledge the audience's appreciation of your song or other action. Not even a smile."

"What can I say. I do what I feel."

So you're still feeling those unwelcome pangs of self-consciousness?"

"Actually, not much. I know I should feel that weight of insecurity as I begin a song. After all, we never know what will flow or maybe stumble from our quivering mouths in front of a room full of people staring at you. And that is what self-conscious people feel. They [the audience] are not merely looking and enjoying the entertainment up there. They're glaring in judgment."

"I know you've declared that before. Is that still really happening with you?"

"Believe it or not, I don't feel much of that at the start or during the singing. Yes, I'm human and feel some tension. But not what you might think."

"Wow, some growth here. Maybe you don't care."

"No, I'm hardly indifferent. I want to do well for my own benefit and theirs. Actually, where the anxiety intrudes is in the setups before coming out. I fret about whether the mike will be set, the lectern is in place, the background music will play and be loud enough. Will I appear at the right moment? Even how will the



MC introduce me. Sometimes you feel you must go up there and clarify his words, set facts straight or add something he should've said."

"Wow. Sounds like everything but your performance itself. But I guess when you're on your own to stage things..."

"Well, I do have Kelsy and Tyler but that's even more concerns that things will work out with them too."

"This is all while I'm trying to concentrate on my presentation and hope I don't have to correct anything said or done that throws things off. It's demeaning if you have to."

## Grim struggles with his music

**I** know you've struggled with the background music."

"It's been a major issue for me, as I've explained before. Will I have my notes on the lectern. They are important to me since I don't memorize much of anything. I've even missed the MC's announcement that I'm next."

"Yeah, I recall your mentioning that. What happened?"

"Didn't hear it. There is a hallway before you get to the door of the room I was in and now always I wait in. The MC skipped right to the next act and he [the MC] had to come around the outside front of the building and in through the front door of the room I was sequestered in to tell me he had announced me."

"Why didn't you hear it, my friend?"

"I think I was chatting with a performer, a guitar player, who was scheduled after me. He was cooling his heels back there too. I never met him before and haven't seen him since. But he was good, very talented. Anyway, the MC put me on after the act that was performing as he spoke to me. I had never done that before and none since."

"You never tell the MC Jonathon Bellingham ahead of time what you will perform."

"Yeah, I don't; I want it a secret for all. Since I don't go through their rehearsals, he doesn't see it either. The drawback is that when he announces me, he never knows what to say. In fact, he will tell the audience that he doesn't know but will make some crack about it being, shall we say, interesting. That's okay with me. I know he doesn't like it. Now I had to reveal my act to him after the PC brouhaha of 2018. When I get up there to perform, I do introduce all of my songs and movie scenes with details."

"Yes, of course that well makes up for it, I suppose. Anyway, I note that all three of



the songs you did were slow."

"Yeah. I just didn't find anything fast that I was willing to try. I have kept 'Blue Suede Shoes' [Elvis version, not Carl Perkins] in my inventory. I was close to doing it two years ago, but pulled it. Actually, I deleted it in favor of a redo of 'Gone with the Wind,' as I recall, and no music at all. But I couldn't pull the trigger on it since."

"I think it's risky doing Elvis as a serious tribute. A parody would be the easy way."

"Yes, for sure. Especially 'Blue Suede Shoes.' This is a speedy rock song and

doing it fast and trying to copy the voice and style of Elvis in this song is a double challenge. You really have to focus on every word. He has that Southern drawl or whatever it's called. He also sings a bit deeper than my natural voice, I think. I didn't realize at first how low his voice seems to go naturally."

"Why did you repeat the Bocelli version of 'Blue Christmas?'"

"Well, the poignant distress of losing that tree at Capon, which is a special layout for my golfing family and me. So it wasn't just another tree. It was also the size of it, the look of it, the location, and the importance of it in a drive or a second shot on that hole. It was a beast looming in our way to the green as the last hole of the course. I confess I didn't look hard for new songs in the last year. I guess I was pondering the end to my performing."

"Really, Allan? But it didn't happen."

"Yeah. I have a few things that I still would like to do on stage. We'll see. I'm 78 now. But I don't feel old."

"Just how do you select your music?"

"Most of it comes from either the song invading my brain on the spot without thinking about it, or I happen to hear it played somewhere. Music is everywhere today, especially with iTunes on our smartphones and Sirius on our car radios. And then there are restaurants and stores blasting your senses

throughout the place. Actually many of those disturb your desire for solace, especially with the radio stations and those odious commercials. There should be a law against blaring radio stations with commercials in a public place.”

“Backgrounds have always been big for you. Yet none at all this last time?”

“You’re right. My excuse is that I couldn’t find any for ‘If I Loved You’ or ‘Blue Christmas.’ All I could come up with were some **intros** to full backgrounds but with famous vocalists. I could have used them as intros. But then the backing would go silent since I would have none unless I wanted to sing a duet with the famous artist. Ha.”

“Maybe you should try a duet, Allan.”

“You know, I’ve thought about that. It would have to be the right situation.”

“Go for it!”

“Getting back to the accompaniment. It didn’t seem right to go from background and then when I actually begin singing, it’s gone.”

“Yeah, I agree.”

“Marty, it’s truly stunning how available backgrounds are these days. You Tube and whatever. It’s from the recent growth of karaoke and personal sound systems with mikes, I assume. I also didn’t look that hard for backgrounds.”

“None for that Backstreet Boys song?”

“That one’s very embarrassing. Yes, there is a good one and it even has the instrumental and vocal part of backup singers for it. After all, it’s a boy group song. Since I didn’t have any for the other songs, I decided I wasn’t going to bring to the stage a CD player and speaker or whatever other player I could corral for just that song. I also confined the singing to the first verse before the rest of the group arrives with their backup and of course along with the instrumentals. If I had had the background, I would’ve sung more, because the song gets rolling with some complexity.”

“As do most songs. Overall, not an Allan Grim way of doing backup.”

“Yeah, you got me. ...It won’t happen again.”

“You always have problems with your backing for your vocals.”

“I know. Some day I’ll get it right. I’ve had help with my niece, Kelsy. She’s always done a good job. But I haven’t always



given her good sound and the playing devices to work with.”

## Time to review how Grim did in 2019

Okay, let’s review your performance for 2019. I’ve now seen the video your niece took of your 2019 Capon performance. She wasn’t that close to the stage.”

“Yes, and no matter who is performing, it suffers in overall quality. On TV the cameras are right there directly in front, and with powerful lenses, and of course all around with other cameras too. And the sound is always good. You recognize this difference in these amateur presentations and the wavering hand-held video camera from who knows where in the audience.”

“Your first piece was the re-run of the scene from ‘Indiana Jones and the Last Crusade.’ Let’s review it as you introduced it and played the parts.”

**As some of you know, I do scenes from movies. The other day in the Capon dining room some people approached me to do a re-run of *Indiana Jones and the Last Crusade*. I replied, “Get off your knees, Jim, you’re embarrassing yourself.” He did. I then said “I will do it if your brother George will let go of my arm.” He finally did. So I’ll do it!**

**Let me set the scene. Indiana, played by Harrison Ford, has gone to Europe to find his father,**

**played by Sean Connery, who has been captured by the Germans because they think he has a diary with the map of the location of the Holy Grail. Indiana has found his father in an Austrian castle where he has climbed the ramparts by aid of his bullwhip and has just come crashing through the window of the room where his father is being held.**

*(Father conks son over the head with vase.)*

*Junior?  
It's really you, Junior!  
Of  
course it's me, Dad, and  
**please** don't call me  
that name!*

*What  
are you doing here?  
I came to  
get **you**. And why did  
you hit me over the  
head with the expensive  
vase?*

*I thought you  
were one of them.  
Dad, they  
already have you. They don't  
come in through the window.  
They walk through that door  
over there.*

*Oh...Say, this  
vase is a **fake**. See how the  
break is.*

*Well, they hurt  
as much as the cheap ones.*

*You know that  
pretty blonde lady you've been  
travelling with? She's a  
German spy.*

*How do you  
know that? Well, I'd rather not  
say.*

*Oh, come on, I  
need to know about her.*

*Mmmm....Well  
...okay, she talks in her sleep.*

*(Indiana's face  
changes from laughing to  
thinking about it, to anger.)*

-----



## **Grim does an action scene with little action**

**W**hat strikes me is that you do little moving around into the different characters.”

“Yeah, that’s getting to be too much for me.”

“What does that mean? You do change into their individual voices. But now it’s almost like a radio show. I wonder if the audience should even look up at the stage. Just

close their eyes as if it’s on radio.”

“I’m fine with that. Just listen to the voices. It looks silly traipsing back and forth between the spots of the characters. I wonder how fast I should move. And the delay detracts from the pace, especially when it’s verbal ping pong.”

“Well, that’s one of the problems with one person playing all the parts.”

“I think the audience is now willing to suspend their disbelief about the action part and just listen to the words.”

“I don’t know about that. If you insist on doing everything, you should warn or advise the audience ahead of time what is going on and let them adjust. Besides, shouldn’t there be some action in a scene in front of an audience?”

“I know. But, I did clobber Indiana over the head this time. It’s one of the reasons I wanted to do this scene again. Last time I came flying into his father’s castle room but forgot to switch to his father and conk him with the vase. This year I did it but deleted the bullwhip entry flying through the castle window. That was big as an action step. But it was tough to pull off the crashing into the room the first time. I had to run and slide as if I was running to second base with my arms up.”



“How do you think you did?”

“You know what? It was okay, but again I missed something. It was only one word of two letters but it is important. Where I’m to say, “Oh...Say this vase is a **fake**...” I forgot to say, “Oh.” Believe it or not, I can say that only that word and you can identify the word as being the voice of Sean Connery.”

“Really, Allan. Try me here.”

“Okay.”

He says, “Oh.” It actually *does* sound like Sean Connery. “Touché,” I said.

“This is my lack of learning my lines again. You can’t really do a movie scene looking at notes. I tried not to glance at them. I will have to do better. I might have done more action going back and forth looking at them than actually acting in the scene itself. Not good.” [His notes are on a lectern to his left. -Ed]

“I agree. The acting does suffer from your not knowing the lines. They are great, funny lines but they don’t project as spontaneous and that’s especially crucial in dialogue, where two people are addressing each other not knowing what each will say next.”

“If I’m going to read them, I have to at least read them so they *sound* unread and

as lively patter between two people.”

## Grim presents his biceps and his songs

**N**ext you began the songs of famous artists. It was a weird intro.” Here it is.

*As most of you know, I’m just an old hunk, who also sings musical junk. (Holds up right arm displaying bicep and pulls tee shirt sleeve toward shoulder.) acclaimed by the N...R...A, my friends. The other day I took another informal survey in the dining room to see if I should sing again this year. And I found the results...inconclusive. I’m going to do some impressions of famous songs and the artist most attached to the song. I will do only a few notes from each song.*

“I didn’t hear much laughter after you said NRA. I don’t know if the audience got the connection between your bicep and ‘guns’ and that infamous group.”

“Or maybe they were judging me again as liberals listening to a conservative, who shouldn’t be trying to gain a laugh using the NRA.”

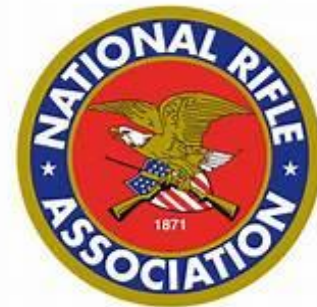
“I don’t know about that. Maybe it wasn’t that funny. I chuckled at it partly because you aren’t that muscular, or at least not that heavy.”

“Okay, you’re right. Isn’t that what makes it funny?”

“I guess, but it’s lame. And you had to bring up another survey of the dining room that mocks your singing ability. Time to retire that.”

“Okay, Marty, I am with you on that.”

“It’s time for you to just get up there and sing, not create jabs at your ability. Aren’t you confident by this time? It seems you suspect you’re not that good and you want the audience to know you agree by ribbing yourself.”



“I think it’s just another uncreative try at humor. I tell myself that I believe I have some ability or else I shouldn’t perform. Otherwise don’t bother singing anymore.”

“I don’t know. It sort of seems that you are hedging your belief in yourself. In case you don’t do well, you have told them you wouldn’t beforehand. They’re ready for your failure.”

“Well, that’s strong, Marty. ...I will drop the dining room survey schtick. Okay?”

“Yeah, anything that disparages your skills.”

“Even if I lack them?”

“Oh, stop. That’s the attitude that goads you into stooping to that excuse-me level. Let’s please move on.”

## Grim wanted it that way

**G**rim next did a pop song after a hefty introduction. This was his presentation:

***The first song is I Want It That Way. It was recorded in 1999 by the boyband Backstreet Boys. It was nominated for three Grammys including Song of the Year and Record of the Year. In a readers’ poll by Rolling Stone, the Backstreet Boys were rated the Best Boy Group of All Time. In 2000 Rolling Stone/MTV rated the song Number Ten of Greatest Pop Songs of All Time.***

*Yeah-eh-heah  
You are, my fire  
The one, desire  
Believe, when I say  
I want it that way,  
Cause I want it that way.*

“Getting to the nub of this song, you quit on it just before it gets rolling with the instruments and the rest of the group joins in.”

“Yeah, I’m upset with how this pulled up short. As I mentioned before, I went without the background. But there isn’t much of it at the start. That’s the only part I sang. I only sing a few notes from each song since I try to pack in three

songs amid my film acting and shoe-horned humor. So it’s a trade-off in time. I should have sung more and also employed some background music. It was just not enough into the song.”

“So how did it go, in your opinion?”

“I was very pleased, for once. It is not fun or easy to begin singing a song where you are unable to hide behind the background at least a bit. Here with no background and my first song of the evening. It was hard. But I wasn’t nervous and I was confident I could do it. And I think I sounded as I intended, like a young man in doing it. That was the big challenge. And also having to sing that initial ‘Yeah-eh-heah.’ Your voice can falter because it’s not easy to sing that way and it’s the first words of the song. As I have said before, one of the challenges of singing on stage is the first words of your song. What will come out of your mouth?”

“I wouldn’t know. But I can imagine. I do note that the crowd gave you a spirited ovation.”

“They did? I didn’t recall one way or the other what the response was. I’m somewhat

surprised. I gave them no background music and the tune is slow and deliberate.”

“You know, I must comment about your introduction to the song. You like to give some background information before singing. You’ve said that it enhances the presentation, giving it context and meaning. People appreciate the rendition more, whether or not you capture the voice and style of the famous artist.”

“Yeah, what, Marty?”

“I think with this Backstreet Boys song you provided too much.”

“When I first considered this song, I didn’t know anything about its history. I just happened to hear the song at different times. When you review its accolades, you are impressed. That’s one reason I wanted to do it. I found it hard to delete any of its achievements. The superlatives are astounding. I agree you can provide too much. But for this one, I am okay with the size of the pile.”

“All right, let’s move on to your next segment at the Talent Show.”

“Well, how about you. I’m curious what you thought of my effort for the Backstreet Boys?”

“I thought it was fine also. But you should have done more. The song picks up from where you ended your portion. I can see why you would have included a background of the rest of the group and some instruments. If you were



going to do more than that initial verse, it would have needed some kind of accompaniment. And singing only that first verse doesn't do it justice."

"Yeah, I agree. I tried to economize overall since I was doing two other songs and a movie scene and the humor here and there. Lessons learned."

## Grim loved that MacRae song from "Carousel"

All right. You next did an impression of Gordon MacRae singing that classical song 'If I Loved You,' which is from the musical "Carousel."

"Yes, the film. It's not from the early part of the musical, where it is a duet with Shirley Jones. It's sung as a 'Reprise' toward the end after MacRae as Billy Bigelow has died and returned to earth for one day."

"Well, that needs some explaining. I'll let your actual presentation do some."

Here it is with Grim's introduction:

***In 1999 Time Magazine called it the best musical of the 20<sup>th</sup> Century. (Holds out mike for guesses. After three anonymous shout-outs, the forth one gets it) "Carousel" opened on Broadway in 1945 and as a film in 1956 starring Gordon MacRae as Billy Bigelow and Shirley***

***Jones as Julie Jordan. When the two first meet they sing a duet about what it would be like if they were in love. That most famous song from the film is "If I Loved You," also reprised by Macrae toward the end when he comes back from the dead as Billy Bigelow to say that he did love his Julie Jordan.***

*Longing to tell you but afraid and shy  
I let my golden chances pass me by.  
Now I've lost you  
Soon I will go in the mist of day  
Never, never to know  
How I loved you, how I loved you*

"I wanted to sing this one a few summers ago. After the boy-band voice, I sought to contrast it with a deep and powerful male voice. I always like the song and when I tried it, I thought I could do it, believe it or not."

"That's some confidence, Allan."

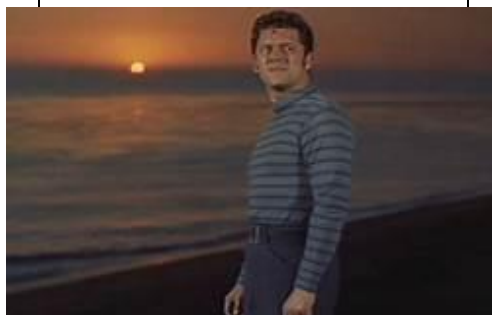


"It is sung as a duet early in the story, when Julie Jordan and Billy Bigelow have just met. They wonder what it would be like if they did like each other. What I sang was the 'Reprise' version toward the end. By then Bigelow had died in a fight and gone to Heaven and he is given one day to return to earth and see his daughter graduate. That's when he sings to Julie about how he did love her and what that now means. So the lyrics change to reflect his actual love for her."

"Why sing this part at the end?"

"This initial version was a more playful duet. I preferred the more serious and somber one and it seemed to have the right words I wanted to voice. And I couldn't seem to find a background to fit the first one. As it turned out, I couldn't find a good background for the reprise version. All I had was the familiar instrumental introduction to it, which really didn't have enough notes in it to cover all the words I wanted to sing. Then I made that bad decision to forego backgrounds for all the music. That inability to find the right background for this piece was one big reason I skipped the accompaniments."

"I thought you did a good job with the reprise





version. I agree; it would've been so much better with some accompaniment."

"I just remembered another reason I wanted to do the song itself, whichever version. It has a slow but steep climax at the end requiring a deep man's voice to reach above his comfortable range."

"I listened to MacRae. He strains to do it. I think you got there except for your own strain as you climbed that range."

"Yes, I'm okay with how it went too, except for the part where I begin, '...never, never to know,...' That word has to go much higher from the rest. I got somewhat scratchy in trying to get to 'know.' But after that I think I achieved the higher notes in the mournful climax."

"I enjoyed your intro about 'Carousel,' although it was also a bit long. You engaged the audience before you began, with that query about *Time* magazine's pick of the Best Musical of the 20th Century. I wouldn't have guessed 'Carousel,' I know that."

"I was surprised myself when I learned that. What would be your pick?"

"Maybe 'The Sound of Music' or 'My Fair Lady.' You must consider the two with settings in France, 'Phantom of the Opera' and 'Les Misérables.' It depends on your criteria. Broadway or films? 'The Wizard of Oz' was of course an all-time film but when they re-made it on Broadway we got the dismal 'The Wiz' despite some top celebrities." To me the most important element is how many great songs come out of it.

Then you have to think about South Pacific,' 'Annie Get Your Gun,' 'Oklahoma!' and 'Showboat.' And of course include 'The Sound of Music.'"

"Those are all good choices. A lot of Rogers and Hammerstein, who created those melodic classics. I have come to revere most of the songs from 'On a Clear Day You Can See Forever.' That's even though I'm not a big Barbra Streisand fan, who was in the film. Barbara Harris on Broadway. Yet it has a strange complex story."

"Well, you sang the title song last time at Capon."

"Yes. It's a song you just belt out with joy. It's positive, uplifting. When you are fond of the song you're singing, it rolls out easy."

## Grim sings about a dead tree

**T**he next item you performed I enjoyed a lot, partly because I am a golfer too. You took a song, 'Blue Christmas,' the version sung by the blind Italian tenor Andrea Bocelli and Caponized it because a significant tree was lost on the Capon golf course."

"Yes, I enjoyed doing it. I had sung the song before and I thought it could be adapted to some new lyrics."

Here is the whole piece with

introduction and his own lyrics for "Blue Christmas."

***For the golfers at Capon we suffered another loss this year with the removal of the famous Three Oaks tree at the dogleg of the ninth fairway. This was equally as tragic as the loss of the trees on No. 7 and behind no. 9 green in recent years. I was going to sing a song by Andrea Bocelli, the blind Italian tenor. Now I've decided to take one of his songs and change the lyrics to a lament for the loss of the Three Oaks tree. I hope you are familiar with Bocelli's version of Blue Christmas, very different from the original by Elvis in the late 50's. I will retain Bocelli's slow version, which was featured as a duet with Reba MacIntire on his Christmas special a few years ago. I will sing only one verse.***

*Elegy to the Three Oaks at No. 9*

*I'll have a blue  
Caponi without you*

*I'll be so blue just  
thinking about you*





*Declarations of  
dread on the fearful Ninth Tee*

*Won't be the same,  
dear, if you're not there to see*

*Since you're  
firewood, not a tree.*

"I wanted to sing another Bocelli song. I was thinking seriously of trying an opera piece. I leaned toward a song I've seen him sing only in a duet with Angela Gheorghiu. It's difficult and powerful. It's called 'Non di Scordar di Me.' [Do Not Forget Me] They do it in Italian. I was thinking of singing it in



Italian too. I did Volare that way a few years ago. It is a beautiful language and music airs it out. The song is somewhere between opera and romantic Italian. But I decided to go less challenging. When I learned about the lost tree at Capon, I had to do something as a tribute. In recent years, Capon's golf course has lost some huge trees at critical locations through fate, age, and humanity. So I approached it as an elegy to reflect my mourning its loss. It was a majestic natural object threatening wayward golfers."

"But you didn't wind up with serious lyrics; it's actually an attempt at humor."

"I couldn't help myself, Marty. I had to do it with humor. The words seemed to fit so easily. The somber melody is very much the same. And after all, it's only a tree."

"Not for you. I thought it went over well and I think it's your best segment."

"I do too. The audience got a kick out of it, even if you weren't a golfer. You could enjoy the melody and digest the revised words. When you uttered the line about 'firewood,' the response was boisterous. But not so much for the lyrics before."

"You will note that the last line is extra. In the original 'Blue Christmas' that first verse has only four lines. I realized many words rhyme with "tee" and "see." It explains what happened to that poor tree. But the verse does not tell you why the tree was lost. It was old and was dying, so they say I love trees and never want them removed, even if called for. That's me. I grieve for them."

"Of course what you sang here also lacked another background."

"Yes, another song without one. Huge regret there. I tried to find one. There were



karaoke and other backgrounds for the song. You have Elvis and others. But not for Bocelli's with the string orchestra. I love his David Foster [who produced the show and played the piano in the TV special] intro with warm strings. I could have used that. It's an especially appealing set up. After an intro you want the strings to continue for the rest, but Bocelli's voice takes over. I couldn't separate Bocelli's voice from it. In reviewing it, I thought I should've at least had the orchestra intro and let my singing go without accompaniment. That intro enriches it."

"Of course, better to have accompaniment from start to finish."

## **Grim feels a kinship with an old lady**

**M**oving to your finale at Capon. It was a repeat of Florence Foster Jenkins."

"You sound disappointed."

"Yes, I am. You had already repeated a few other things, as I have mentioned."

"Well, let me try to explain. Many people from my family hadn't heard me talk about her. I cited her as a kind of inspiration. She had a career as only an amateur singer and performing only in front of family and friends. Then after urging she finally did a

special performance at Carnegie Hall, where the critics were invited for the first time. And about two thousand people were turned away outside.”

“You’re not there yet.”

“What do you mean? Carnegie Hall? I wouldn’t go even if I was invited to appear. Capon is my family and friends and my Carnegie Hall.”

“Really, Allan? Well, that does seem to follow your attitude about not going beyond Capon. But... gee...okay.”

“Well, who would ask me anyway? Can we be real here. I assume you’re just messing with me?”

“Yeah, just wondered. Well, now that we’re talking about it, how about it? Are you going to pursue something beyond Capon, which is only once a year?”

“At the moment, no. And anyway, let me finish my point here.”

“Well, why not?”

“Marty, behave yourself and let me proceed. One thing at a time. I wanted my family and those who hadn’t seen me perform before to know that I began performing partly because my large family wasn’t performing much in the talent show and I wanted to encourage more of them to join me in the show.”

“Stop there. Would you cease performing if several family members performed?”

“Maybe if enough did now, I would stop performing.

It’s not important that I perform or that people think I’m a great artist in singing, acting or comedy. The key is that they come up and do something as a part of the great panoply of events at Capon. I want them also to meet the challenge of facing a full crowd of fellow patrons. We are a giant force at Capon for that one week. I think it’s a virtual duty for us to be part of the talent show as one of the special events during the week. Capon has several of them. We are part of them all otherwise. Whether you have a talent is not vital. Go and find something; we all are decent at something worth entertaining for others.”

“Really, Allan? I don’t know about that.

“Okay, maybe some aren’t. Ha. So what if you aren’t that great. At least you did it and many of those who scoff or laugh at you—how many of them have the courage you did to get up there and perform. I didn’t think I had anything to display. I never auditioned for anything in high school or college. But I came up with something here. We all can speak.”

“Yeah, but maybe not much beyond that.”

“No. Create something amusing or just observe interesting aspects of life. Most comedy is not telling jokes. It’s making droll comments about whatever is topical. I just heard one football player say he would run over his mother to win the Super Bowl. Another player heard that and remarked, “I’d run over her too.”

“If you allow *anything* to be done, then you get guys burping their armpits.”

“I will ignore that. Music and singing are a step up the ladder of entertainment skills from speaking well. I hear people listening to a pop tune and they often sing along. Well, now do that on stage.”

“You know, you started with a one-act, one-person play that you wrote yourself. That wasn’t singing or comedy. It was serious drama and of course acting.”

“That’s right. I’d forgotten that. I also wasn’t imitating any famous actors as I do now.”

“But you played two characters in that first piece, although not famous actors who had played them. A father and a four-year-old son.”

“Yeah. I couldn’t copy anyone because I had written the play from an anonymous joke I heard once on the radio. But at that point I wasn’t even thinking about doing impressions. Just doing something to start up. I wasn’t thinking beyond that initial effort. I was just glad to do it and get it over with.”

## **Grim advanced beyond his initial performing goals**

**A**fter that you changed. You began doing impressions of famous actors and singers.”

“Yes, but that didn’t start for another two years. The next year I didn’t perform at all. I still don’t remember why. I know my original intent was to answer my own curiosities.”

“Like what?”

“I had always wondered what it felt like to have to do something creative in front of a large crowd of people in a formal setting. How do you handle it when you must do more than just speak in your natural voice? What will come out? How nervous will you be. The only way you find out for yourself is to do it. I did it and I thought I had my answer and I was now done performing.”

“I guess we all wonder those things as we sit there admiring people who can do it comfortably, uttering their lines smoothly.”

“Yeah, initially I just wanted to find out what the moment was like. And I still can’t believe I tried it, knowing of myself at the time. I’ve described this to you before, of course, and you’ve written about it in GolfNotes endlessly.”

“Speaking of ending, are you thinking of ending this or any part of it?”

“I am an old man and probably shouldn’t be doing what I do. But I enjoy it and will continue as long as I don’t think I’m shaming myself. Maybe someone else will have to let me know. There is no upper age limit for the talent show.”

“I think you’ll know by yourself.” Let’s discuss your last act with Jenkins in it. I thought, as a finish, it was

fitting. It let people also know your attitudes about your performing. You like to entertain people but it’s not that big a deal to you, especially how talented you might be.”

“Yes, Marty, what’s important is not my talents or the audience’s approval of them, but that I just get up on stage and do something and see how I handle it and then see how the audience responds. If they enjoyed it, fine. If not, fine also. And maybe someone else in the Grim family or outside will be spurred, maybe even be inspired, or just have the nerve, to sign up and get up on that stage and see what happens for them.”

Here is Grim’s final segment invoking Florence Foster Jenkins:

***Finally, last year I cited Florence Foster Jenkins, the amateur singer who appeared in concerts in formal garb to entertain only family and friends. Because of her appeal, she finally had a concert at Carnegie Hall where the critics appeared. They panned her singing. One reason I have performed is to encourage other family members to get up here and fall on their face, I mean, perform. Most of us would have to create a talent. That’s what I did. I had never performed anywhere in public, including karaoke, and had no private talent either. Whether I have any now is up to you but not the most important thing to me. At the end of her life my***

***musical kin Florence Foster Jenkins uttered these words, which I also apply to myself, “Some may say I can’t sing. (Pause) But no one can say I didn’t sing.”***

***That is all.***

“I thought you got an ovation and some vocal elation at the end.”

“I was pleased to end it with the solemn passages about Jenkins and my own views about performing. I wanted to declare them and I’m glad I did.”



“It was a thoughtful and serious way to end it. You had done enough up to there. Maybe too much to digest.”

“It certainly aroused me to better grasp what entertainment is about. At the moment I do plan to perform next year.”

“Okay, that’s good. I’m finally curious what you think you need to work on?”

“Believe it not, I have a few issues to work on for next time. Have some backgrounds

for each song I do. Speak slower, more smoothly, and with better clarity, and make better use of the mike. We must put ourselves in the place of each person in the audience, young and old, and realize that they may not be hearing what we are doing as well as we think. Everyone is different the way they perceive the entertainer up there on stage. Your words are all new to the audience members.”

## Grim says it's hard to be good

**W**ell, it's hard, I know, I don't have to tell you.”

“It's hard to be **good**. It's not hard to try and see what happens. Of course, the reaction we receive may be tough to take. So we have to be able to tolerate both ends of it.”

“I think what's hard for us who don't try it is, seeking to find the nerve, or whatever the right word is, to do it. That is the high bar for us. We've all sung before. Maybe not in public but with a group or in the shower or along with a favorite song in the car alone or with a friend. We have an idea how good we are. But we haven't crossed the threshold of getting up there and singing. We maybe have had to get up in front of a group to speak, or announce something or introduce someone. But singing, acting, and comedy are another step up from those. They take some skill and practice... and bravery.”

“I concur with all of that, Marty. I would add this: Okay, if you don't think you're



that good at any of those, find something you are decent at.”

“And maybe acknowledge your first attempt won't be that good. And live with it and motivate yourself to get better.”

“I agree. And don't be so obsessed with what people think of you. We interact everyday with our speaking and other communications. Are you pleased with your progress? Are you even trying to get better? With all of this talk about trying and daring and abilities, I still don't know why I started doing it and why I even continue to do it too. I've thought about it a few times and I don't have anything but what I've introspected with you.”

“So what was the result this time when the MC reviewed your script for your 2019 performance?”

“He cut a few things, mainly because my act would go too long for him. He actually would prefer you confine yourself to four minutes, believe it or not.”

“What did he cut?”

“I will pass on that. I might use these segments next time.”

“Okay, but only four minutes?”

“Yes. He's told me that as a general guideline.”

“Have you ever kept it under four minutes.”

“Nah. He tolerates me and I have gone well over the suggested limit most of the time. Many others do too. It's not hard and fast. You won't see a hook emerge from the side or the MC doing a throat slash. I think I get some slack because we've been going there for a long time and I do more than one kind of act.”

Grim said he finished his performance and returned to the room where he would wait to be called, as he typically did. However, he immediately strolled out from there to the front of The Meeting Place, swung around and entered the main entrance and its lobby and joined the dark of the full theater. As he found a seat near the main door, he glanced that way. Standing there was MC Jonathon looking at Grim and beaming. Grim beamed back at him. ●



# So, did any other Grims perform in the 2019 Talent Show?

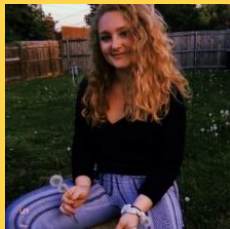
As Grim had dearly desired, some other Grim Family members **did** perform that same evening. Read what the *The Capon Weekly* wrote about them the next day:



“Cousins Syd Eyamie and Elise Franks offered a silly spirited dance number stuffed inside sweatshirts that had only one line: Tequila!”



*(Elise Grim, shown here left, is the child of Stephanie and Matthew Grim, a son of Jim Grim of the Kutztown brothers and wife Diane. Ellie Franks is the daughter of John and Orena Franks, who is a daughter of Jim and Diane Grim. Ellie Franks did not perform. Elise Grim did. Her dance partner was Syd Eyamie, who is shown here right. She is the daughter of Jack Eyamie and wife Diane, who is a daughter of Jim and Diane Grim.)*



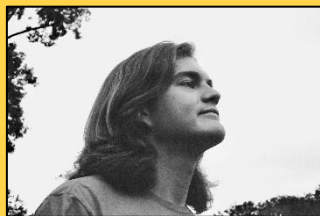
“Kim Hagen offered several moving original poems—about inner prayer, family and home.”

*(Kim, one of six Mom Julie's daughters, is shown here left.)*

“Dane and Julie Wilson shared a tribute to all the Capon food with their spoof of ‘500 Miles.’” *(Dane and Julie are shown here right).*



“Since Cam Franks had just



accompanied them on the guitar, he stayed up on stage and offered an instrumental, sang a spiritual and whistled a tune.”

*(Cameron, here left, is the son of John and Orena Franks. Orena is a daughter of Jim and Diane Grim.)*

# The Videographer and the Stage Manager as Shuffleboard Partners

**A**llan Grim had help for his 2019 performance in the Capon Springs Talent Show. Kelsy Grim, daughter of his brother George, and wife Melissa, shot video of his performance. She has done that before but also has aided with the music and other audio backgrounds.

She was also part of the infamous moment from Grim's acting scene in "Gone with the Wind." Grim was playing Scarlett O'Hara angrily tossing a ceramic vase (a stuffed knitted cap) across the Library at Twelve Oaks (the stage) to smash against the fireplace (the side stage wall) in front of which was the napping Captain Butler, played in the film by Clark Gable. Grim finished his toss as Scarlett and rushed to lie down as Butler hidden in a couch and to wake up after the smashing of the vase. When Kelsy turned on the sound for the smashing vase, somehow it did not work, leaving her to utter soon after, as backup, "Crash!" (The failed sound was the actual crashing of the ceramic vase from the film.)

**K**elsy, 25, is a graduate student in School Counseling at Manhattan College, living in The Bronx, NY. Her photograph expertise is superb. She has supplied most of the photos of the Grim family in this and other issues. She works with a digital Canon 6D



color photo camera and a Canon A-1 black-and-white film camera. Her 6D recorded Allan Grim's blank face on this issue's cover.

**T** Tyler Grim set up Grim's stage items this time. He has done that and videos in prior Grim stage occasions. He has also acted in one of Grim's movie scenes. In "The Paper Chase," the 1973 film about a first-year Harvard Law student, he played the student, James Hart, who is shamed when

called on by the mean, old Professor Kingsfield (played by Grim himself). Hart hadn't read the assigned court case and the shocked, irate Kingsfield ejected him from the classroom. But just as he reached the classroom door, Tyler got to turn and launch a verbal blast at Kingsfield from shared student fury.

Tyler Grim is the son of Allan Grim's first cousin Mark, Jr., and his wife Sherri, who live as retirees in Wilmington, North Carolina. Tyler, 30, monitors networking infrastructure for the Defense Intelligence Agency and resides in Colorado Springs, Colorado.

The photo here is of Kelsy and Tyler next to the Capon Springs shuffleboard courts. They played as a team in the 2019 Capon Shuffleboard Tournament. Although not winning it, they were charming losers. ●



### SURGEON GENERAL'S WARNING:

Golf is harmful to your health. Don't even think about starting to play it. You will become angry during every round. Relief from your anger will be only temporary, usually from a lucky shot or putt. If you are already a golfer, you know what I mean. And since you haven't quit, you are probably addicted. Most serious golfers admit they have a handicap, which cannot be cured. It can only be reduced or managed by much practice, play, and fudged scores.