

Harmonotes

April 2002

The Monthly Bulletin Of The Kansas City Chapter • SPEBSQSA

Volume 2002, Issue 4

THAT'S ENTERTAINMENT!

Our 2002 Annual Show.
One of our best EVER!

Show pics
on pages
10 & 11!



WOW! DOUBLE WOW!

by Grant Hunget, 2002/2003 Show Chairman



If you weren't at the show, you missed out on a great one! If you were, you know we had a larger crowd than last year, and it's always more fun to sing to a bigger crowd!

While final numbers are still being crunched (read in May for money report) by "MVP & ticket-master" **Paul Winans**, and his "MVP" assistants **Vince Perry**, and **Dale Neuman**, know that there were roughly 1,100 attendees per show. That's up approx. (400 per show) from the previous year. I truly believe we're on an upward trend, guys! And I'm challenged to help us do even better next year, so I've signed on as 2003 Show Chair. Come along for the fun!

Everything just seemed to "click": Hours of marketing & advertising work by "MVP" **Dick Korek** sent people to our seats. **PLATINUM** performed at a great level (even with a substitute tenor!). The *Heartbeats* pre-meal was great & what a wonderful job they do ushering!!! Thanks again, ladies. You are all SO IMPORTANT to this organization, and we ALL appreciate you VERY MUCH!!

We started shows on time, and didn't run too long. Our director team, in **Jim Bagby's** absence, did a WONDERFUL JOB! The afterglow was dynamite, even with the podium/microphone issue! I've heard nothing but GOOD, positive comments about the entire event. I could go on and on!

Thank You is in order to the following people, for their contributions in making this year's show a wonderful event: **Ron Abel** - a truly inspirational man, who performed his 40th CONSECUTIVE H.O.A. SHOW (45th straight overall!); **Chuck Ames** - riser setup, backstage work; **Todd Anderson** - *Harmonotes*; **Jim Bagby** - script and general chorus preparations; **Matt Bostick** - photography; **Kevin Beauford** - riser setup; **Gordon Coleman** - running credit cards; **Dan Henry** - big boy voice & canes for Ritz; **Carter Combs** - director; **Jeffi Combs** - ushers; **Jim Davis** - TRYING to get color guard; **Monty Duerksen** - speaker/motivator/comedian extraordinaire; (continued on page 6)→

(Chorus Photo by **Matt Bostick**)

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Harmonotes

...is published by the board of directors of the Kansas City, MO., Chapter of SPEBSQSA, Inc., a non-profit organization. Unless accompanied by a byline, all articles have been written by the Editor and do not necessarily reflect the opinions of the officers and members of the chapter. Space will be made available for opposing points of view.

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The editorial staff reserves the right to deny publication of material deemed inappropriate for *Harmonotes* and to edit all submissions for reasons of space and clarity (grammar, phrasing, and spelling).

Permission to reprint articles is granted to barbershop chapters as long as the author and *Harmonotes* are acknowledged.

The utmost care was used in preparation of this newsletter. However, should you notice erroneous copy, please let the Editor know! Comments/submissions may be made to:

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Member Of



A VIEW FROM THE TOP

by John Stucker

This has been an incredibly busy month for me. Seems like I started last month's article with the same line. There must be a trend here!

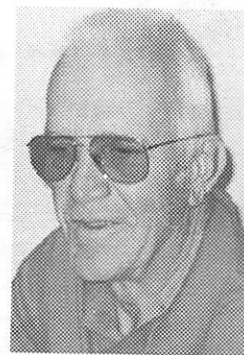
Just as soon as we collectively finished delivering the last Singing Valentine, the chorus immersed itself in the final preparations for the annual show. Knowing we were going to be without Jim, it seems we pulled together behind the substitutes. How many were really out in front? Seems like about half the chapter was arm-waving.

And how about the show? I know it is said every year, but this show was one of the very best that I have been involved in. I have sung in some 23 or 24 chapter shows, and this year we had the best material, hands down. The show was fast paced, the music wonderful and the headliner quartet the ultimate performers. Congratulations to *all* who had a part in making the show such a success, both musically and financially. Speaking about financially success, a lot of the credit goes to **Grant Hunget** for providing such fine leadership as show chairman. At the risk of not naming those who stepped up and assisted where needed, thanks to all who helped in any way.

Looking ahead, we have a great opportunity to show how good we really are. The board has accepted the invitation to compete in the Buckeye Invitational this August. The music team has been very busy putting together the performance package. Now it's our turn. We need to focus on the preparations and go there to have fun and show all just how good we can be. Please, please...get your name down on the list as a competitor. We need at least 70 men to make the trip to Columbus.

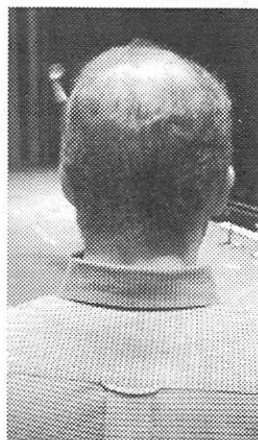
Speaking of performances, we have a paid performance coming up real soon. It is April 7 in Richmond, MO. Let's all get our names down on the sign-up sheet and bring seventy five singers to this performance.

Talk to you all later. ~



John Stucker

ANTHONY FORTINO'S VIEW OF THE DIRECTOR



Ron McIntire had the incredible presence of mind to take this *priceless* view during the Friday night tech rehearsal.

What *you're* seeing is what **Anthony Fortino** got to see darn near the whole show (is that **Grant Hunget's** head?)!

So the next time you think *you* have it bad, consider what life *COULD* be as HOA's smallest member!

(More pics on Pages 10 & 11) ~

THE ROAD TO "A"— NOW IT BEGINS

by Jim Bagby

Kirk Young said it so casually, toward the end of our March 19 coaching session, it sounded almost positive. But it should have put our status in sharp perspective: HOA, you're singing at a B-level.

At the very least, it should confirm that we're off and walking—or at least crawling—in what we've said is our quest to return to A-level performing. As we discovered with Kirk, there's lots to do—but it was a great kickoff session, focusing on a return to the all-important fundamentals.

We get a progress check immediately: sound guru **Bill Biffle** will be here April 2 (probably the Tuesday after you read this). Wouldn't it be nice to start at the same level where we finished with Kirk? Wouldn't it be nice to have Bill notice some moments of A? Wouldn't it be nice to see what we can do with a 90-voice chorus, including newcomers, veterans and returnees?

To that end, here's a reminder both for those who were there and, ahem, those who were still on a post-show hiatus, about what we heard from Kirk.

Veterans of previous coaching sessions and exposure to various arm-wavers will note we've heard much of this before—from **Oz** through **Harriett**, from **Giallombardo** through **Kahl**. But Kirk's approach, demonstrations and results were convincing once more:

Stance and attitude signal your readiness to sing, and allow proper approach to the good fundamentals. Both heels should never be flat on the riser at the same time; feel the lift. Involve the diaphragm, rib cage, shoulders and all the face.

Take the **WEIGHT** out of the sound. Take the pressure out of the singing mechanism. Use the warm air approach. Leads (especially) sing with a falsetto feel.

Amateur/hobby singers tend to sing open sounds (AH, OH, UH, etc.) wide, instead of with height. You must have the open and tall mouth structure to produce warm, focused sound. One example was the OO sung with an AW jaw shape, letting the tongue and lips provide the focus.

Diphthongs help bring dignity to the sound.

Strive for quality first, rather than quantity to achieve an effect.

Drama, passion and emotional impact come not from volume, but from lyrical treatment. We must execute **ALL** the word sounds.

Don't expect the chorus to adjust to your voice. Fit your voice into the ensemble. And the ensemble needs about 30 more voices if you want to compete with the big boys...

It's a lot to remember (and these are just the highlights). But we do these things and adopt this approach consistently, regularly and accept nothing less, they become second nature. That will allow us to concentrate on the artistry, fun and emotion of performing.

Or we can adjust our goals and try to be content as, well, B's. ~



Heart of America Chorus

ELEVEN-TIME Central States District Champion!

CHAPTER QUARTET CHAMPIONS

Rural Route 4 - 1986 International Champion

Don Kahl (tenor), Calvin Yoder (lead),
Jim Bagby (bari), Willard Yoder (bass)

Gentlemen of Note - 2001 International Seniors Medallists

Rod Rule (tenor), Jon Gathright (lead),
Rich Huyck (bari), Monty Duerksen (bass)

HyPower Serenaders - 1948 Central States District Champion

Don McPherson (tenor), Ben Franklin (lead),
Bert Phelps (bari), Dale Warrick (bass)

Gambolliers - 1952 Central States District Champion

John Dooley (tenor), Eddie Schliebs (lead),
Orval Wilson (bari), Jimmy Byrnes (bass)

BMA Gambolliers - 1957 Central States District Champion

Barney Wasson (tenor), Eddie Schliebs (lead),
Orval Wilson (bari), Harold Robinette (bass)

The Kippers - 1962 Central States District Champion

*Ken Gabler (tenor), *Tom Taylor (lead),
John Goldsbury (bari), Don Page (bass)

The Four Kippers - 1966 Central States District Champion

*Ken Gabler (tenor), *Byron Meyers (lead),
John Goldsbury (bari), Gil Lefholz (bass)

The Morning Times - 1974 Central States District Champion

Dave Snook (tenor), Roger O'Dell (lead),
Steve Leone (bari), Stan Grossman (bass)

Corner Quartet - 1981 Central States District Champion

Don Kahl (tenor), Lance Heilmann, (lead)
Steve Leone (bari), Stan Grossman (bass)

Harmony Spectrum - 1982 Central States District Champion

Gene Bowers (tenor), David Krause (lead),
Jim Bagby (bari), Willard Yoder (bass)

Special Touch - 1984 Central States District Champion

*Rick Kready (tenor), David Krause (lead),
*Bud Clark (bari), Matt Moore (bass)

KC Connection - 1986 Central States District Champion

Rod Rule (tenor), Wayne Lankenau (lead),
Rich Huyck (bari), Larry Wilson (bass)

12th Street Rag - 1994 Central States District Champion

*Rick Kready (tenor), Mark Fortino (lead),
John Fortino (bari), Keith Schweer (bass)

OTHER CHAPTER QUARTETS

12th Street Rag - 2000 International Semi-Finalists

*Micah Jeppesen (tenor), Mark Fortino (lead),
John Fortino (bari), *Barry Moore (bass)

Arpeggio

Marlin Weidler (tenor), Rick Dunaway (lead),
Mark Grisham (bari), Mike Griffin (bass)

Crosstown Four

Dale Neuman (tenor), Gordon Coleman (lead),
Ron Abel (bari), Val Putzier (bass)

Heartland

*Rick Kready (tenor), David Krause (lead),
Matt Moore (bari), *Dale Comer (bass)

Polecat Creek

Lyle Wyly (tenor), Wayne Crawford (lead),
Dick Irwin (bari), Eric Weber (bass)

The Musical Firm of Schwarzkopf, Anderson, Carney & Bray

Raymond Schwarzkopf (tenor), Todd Anderson (lead),
*Randy Carney (bari), *Burt Bray (bass)

Tone-Henge

Bruce Wenner (tenor), Dan Henry (lead),
Jim Bagby (bari), Keith Schweer (bass)

Uranium

Carter Combs (tenor), Charley Drake (lead),
Dale Neuman (bari), John Stucker (bass)

*Member of other chapters

TONE-HENGE MISSES PRACTICES, BEER SALES DECLINE

by Old Dan

The month of March was tough on quartet rehearsals for the 'Ancient Ones'; extra chorus practices, ice



storm, full individual calendars, etc. However, it has been noticed by quartet personnel and others that

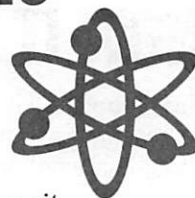
an increase in the number of TH rehearsals is not necessarily accompanied by an increase in musical excellence. Some have even said there's an inverse ratio involved. (Bruce is the only one who understands what that means, but it worries the rest of us when he nods in agreement.)

In spite of a dearth of rehearsals, *Tone-Henge* was delighted to be a part of the chorus performance in Crown Center on March 10th, and again added credence to the adage, "If ya sing funny, make 'em laugh anyway."

Actually us old coots are anxious to get back on a schedule of rehearsals, 'cause we have some NEW gimmicks to work on...between beers. We'll spring 'em on ya when they've reached our criteria for "polished". Sort of a dull glow. ~

URANIUM'S PARTS IN NEW ORBITS

by Dale Neuman



Uranium glowed last October but has been inactive since then. But now it is slowly being reactivated. **Carter Combs** left the quartet, **Tom Steele** has become the bari and I have moved to tenor. **Charley Drake's** work schedule keeps us all in wandering orbits, but we have begun to rehearse and hope to start performing in about six weeks.

I'd like to tell you something about Tom as we introduce our newest member. Tom started singing barbershop in Tulsa, with *The Founders* chorus. He also sang with several quartets there, including a gospel quartet whose other members subsequently went on to form *Tulsa Tradition*. He later sang with the *OK Chorale* in Oklahoma City and competed for the first time in International competition with them as a member of their front row. He said it was "a blast" for a newcomer to have that chance.

Tom moved to Kansas City in 1991, joined HOA, and has been a member ever since. He is active in the Johnson County Christian Church, where he sings in one of the Worship Teams and sometimes leads the worship service. The church presents a number of musical productions in which Tom does the technical directing, lighting, programming, and special effects makeup if he does not have one of the acting roles.

He is also an avid gardener and last year he had the honor to have his yard included in one of the metro garden shows. We welcome Tom into *Uranium's* mix and look forward to our first performance with him as our baritone. ~

HARMONY COLLEGE SCHOLARSHIP APPLICATIONS



Applications are now being accepted for one full scholarship July 28-August 4, 2002 at Missouri Western State College in St. Joseph, MO.

See **Val Putzier** or **Mark Fortino** for an application and return no later than May 15, 2002. The winner will be notified by June 1, 2002. ~

BUSY SAC&B'S by Todd Anderson

We seem to be moving forward after what seems to have been months of interruptions. Between too much work, family schedules, ice and illnesses, the *Musical Firm's* momentum has finally moved from granny gear into first. We're gonna have to pace ourselves lest folks think we're taking this hobby too seriously!

January 23, our quartet's newest sponsor, *The Pony Express Brewing Company* had us perform for some of their investors...inside their top-notch brew house! I enjoyed the smoked salmon that was served. **Raymond, Burt and Randy** enjoyed draining the kegs.

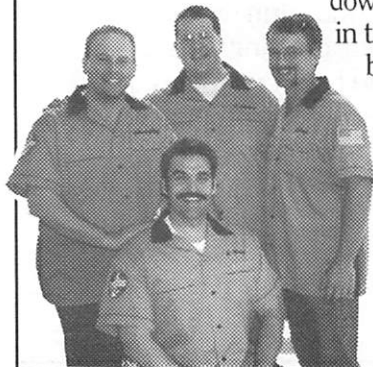
We had the privilege of singing for an assembly at Piper High School on January 25. We got a dose of what *12th Street* got to experience performing for young folks a while back! A young men's quartet even performed a song for us. They were *great*! We'll try to lure 'em to a chapter meeting to sing for you all.

Looking ahead...this summer's season of the Theater in the Park opens with *Music Man*. The first night's production is scheduled for Friday, June 14. That opening night, *TMFOSAC&B* will perform a 30-minute concert (7:45-8:15 p.m.) before the main show! (Note: *There'll be a mass barbershop chorus on Saturday, June 15. It'd be a hoot to see other HOA folk there, and perhaps rip some chords with y'all! Contact DonFuson@yahoo.com for details.*)

At some point this year, we're to sing the national anthem at both a Wizards and a Royals game (no, not at the same time). Dates are forthcoming.

In October, we're gonna crash Silver Dollar City during their *Great American Music Festival*. They just don't know it yet. We decided that we needed to share some harmony since we'll already be down there borrowing Randy's folks' condo (yes, singing with a quartet can be tough). One of our goals, while performing as minstrels in the City, will be to propel our precision harmony upwards, some 20+ stories, within Marvel Cave's *Cathedral Room*.

(That may just make the Music Hall's foyer sound downright *anemic*.) Hope, in this case, it *doesn't* bring the house down. We'll provide ongoing details, especially when we reach second gear! ~



UP THE CREEK by Dick Irwin



What a great show this year! Congratulations to everyone who had a part in making this year's HOA annual show one of the best ever.

Polecat Creek was

honored to perform on the chapter show this year. After a very small glitch in the afternoon (I blew the right pitch this year!), we were able to publicly debut our newest ballad, "Stars Fell on Alabama". This arrangement is by **David Wright**. I brought this piece to the quartet after performing it with the *Barberboys* on the international stage in Anaheim in 1999. It seemed like it would be a good fit for us, especially with **Eric** being such a mega-bass.

Once again, we are expecting to perform in the CSD Spring Prelims in Columbia, MO on April 12 and 13. We would love to have all the support we can get from chorus members and friends. Hope to see you all there! ~

G.O.N. UPDATE by Monty Duerksen



Thank you, HOA, for the honor of sharing the show stage with so many stellar performers! "SINGING VALENTINES."

we delivered at least two in a row...**Dick Korek** delivered us "safely" to our destinations...AND SANG A BUNCH!! We hope that our TV & RADIO appearances sold some Valentines & show tickets.

Mike Murphy invited us to be a part of his "PRE-ST. PATRICK'S DAY show on March 15. WOW, what fun!!

The future: Expand our repertoire, sing better, fine-tune our entertainment package, assist HOA where needed, perform at Branson Convention and perform in the "Meatloaf Circuit". ~

WOW! DOUBLE WOW!

(Continued from Front Cover)...

Marv Faulwell - preshow organ concerts; **Mark Fortino** - director; **Anthony Fortino** - has received the most compliments to-date that I know of; **Jerry Garrard** - Tenor Section Leader; **Al Higgins** - Groups, Backstage arrangements, *Harmony Explosion* work; **Kim Hoffman** - PR work, BIG U.S.A. flag; **Rich Huyck** - mailer labels; **Dick Irwin** - *Harmonotes*; **Shawn Jeffries** - choreography; **Jim Kinyon** - stagehand; **Dick Korek** - marketing; **Dave Krause** - director; **Mike Mathieu** - Afterglow, between show meal, publicity with local hotels; **John McConnell** - makeup; **Darrell McCune** - director; **Joe Mathieu** - Afterglow emcee; **Lyle Wyly** - donated postage money for mailers; **Ron McIntire** - mailer labels; **Mike Neff** - director, Lead Section Leader, Show Production, riser setup; **Dale Neuman** overall 'chairman aid' to **Grant**, came to **Paul Winans'** aid with ticketing; **Marty Oldehoeft** - uniforms, hauled & riser setup; **Dean Rasmussen** (Oly's brother in law) - riser setup; **Mike O'Dell** - riser setup; **Vince Perry** - ticketing treasurer & also came to Paul's aid with ticketing; **Val Putzier** - timer/usher; **Charles Ramirez** - treasurer; **Mike Schumacher** - ushers/buses for groups, riser setup; **Keith Schweer** - Bass Section Leader, general music leadership & big bushy black wig! **John Stucker** - President & speaker; **Carl Turlin** - Afterglow & makeup; **John Warrior** - show production, sound & lights (how many more years will you be with us John?); **Don Young** - choreography & speaker; **Paul Winans** - ticket guru!!; **Joan Korek** - assisted with mailers; **Carol Ramirez** - *Heartbeats* pre-show meal; **Joann Bagby** & **Connie Schweer** - in between meal for Music Team; *Gentlemen of Note*, and *12th Street Rag* - donated LOTS of time promoting the show locally with the media.

THANK YOU, THANK YOU, THANK YOU FOR ALL OF YOUR EFFORTS!! (Please, if I've omitted anyone, it was not intentional. Please contact me with any names not mentioned who should have been. I'll make it up to you!).

Last, but CERTAINLY not least, next time you see these fellows, congratulate them on performing on their FIRST EVER H.O.A. SPRING SHOW: **Reed Alberg,**

Carter Combs, Cameron LaBarr, Steve Carruthers, Tom Owens, Jack Selby, Colin Smalley, Shawn Jeffries, Anthony Fortino, Harry Stewart, and non-

member (but soon to be, right?) **Josh Wolf.** Hope it's your first of many to come, guys!

Talk about a team effort in bringing a show together! What a feeling of accomplishment! This was so much fun, I think I'll stick around this outfit! ~



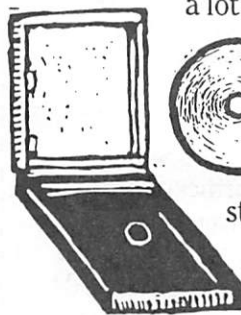
MUSICAL NOTES

by Keith Schweer

There are probably several other articles in this issue thanking people for the fine jobs they did on the show. I'll just say, from a music standpoint, it was gratifying to see the efforts of all involved result in a fun, entertaining and successful show.

We now turn our attention to the rest of the year. The Music Team is doing planning work on our performance package for the Buckeye Invitational. We intend for the package to be fun for the chorus and entertaining for the audience. Buckeye should be a rewarding experience for our chapter and I can't imagine a better way to prepare for the district contest in Wichita this October.

At our next Music Team meeting we will be selecting music for our Holiday Show in December, as well as new music for next year's spring show in March. We are going to be learning quite a lot of new music this year. As a



result, our repertoire will undergo significant change. With a fresh look to our repertoire, we are hoping to be able to start work on a *Heart of America* CD in early 2003. It's about time, don't you think?

Underpinning all of what we are doing and planning to do will be an increased emphasis on improving the quality of our singing and we are bringing in outside coaches to help us achieve that. We all want our weekly chapter meetings to be fun and provide something positive for all of our members, but it is the belief of the Music Team that the most fun we can have will be through improving our singing and performance skills. If you have comments or suggestions regarding our music program, please bring them to me or any member of the Music Team. ~

A HIGHLIGHT TO ANY OUT-OF-TOWN TRIP by Jim Porter

The week after our show I was out of town, as my new company, *Royal Neighbors of America*, invited me to come to the home office for training, in Rock Island, IL. On such trips, of course, your evenings are free to sample the night life of the city you are in, but nothing compares to ringing chords with fellow barbershoppers! I thus visited the SPEBSQSA website before leaving, clicked on "Find a Chapter", then selected "Iowa" (I looked at Illinois too) and located the *Davenport Chordbusters Chorus*, to find their meeting was Thursday evening at a YMCA just across the bridge that was outside my hotel room window. (There was also a chapter in Moline IL, but Thursday was a better night that week for this sort of thing, Davenport was closer, AND they are in our district.)

Davenport brought back memories of my first contest in Central States District, as that chapter hosted the district convention in 1988, when I was with the St. Charles chorus as it won district for the first time. Thursday was to be a reunion of sorts, as several in that chapter remember that occasion. But I digress. Even without this link to the past, this would be an evening to remember.

My wife was with me, so we both went over the bridge to the YMCA, went in, found the group upstairs, where I walked into a room where a dozen of them were singing church songs around a large table. I greeted them with "I'm here to do some singing" and introduced myself. They welcomed me, gave me a book, and I just jumped in. Davenport has a group of church singers that visits churches in their area on occasion, and I happened in on their weekly rehearsal. After 15 minutes, we adjourned and went into a larger room where the rest of the chorus was meeting. Normally, this is an exercise room at the "Y" and we had to wait a while for the room to clear. The interesting thing about this room is the mirror wall in front of you. You can look at yourself easily while you are on the risers and know what your face looks like!

Davenport's show was coming up the next week (had I been a week later, there would have been no story to tell) and they were in the final stages of their preparations. Despite this, I was invited to take a guest book and sit in with them and sing. They even honored me by sitting me in the midst of their better lead singers. One song they do, "The Masquerade is Over" has a high lead hanger in its tag, and I just laid into it like I was wrapping up "I'm Gonna Live 'Til I Die", and they were impressed! I was, too, as the group sounded pretty good together! I was thankful that I could read music fairly well, as I was able to join in and sing each of their songs and not make too many goof-ups. All in all, it was a great time.

It was an easier time for me, too. Davenport chapter learns to sing from a sitting position. They use the risers when putting all the elements of the presentation together, but when the main focus is on learning to sing the song together, they sit in chairs. Draw your own conclusions, but this pushing-60 guy with too much weight appreciated it. I was not tired nor footsore at the end of the evening.

Their show-stopper will probably be their rendition of "I'm Proud to be an American". I recall the goose bumps in our afternoon show when we did "Armed Forces Medley", the flag came up and the audience stood as one (I almost could not finish the song), it was the same thing again with this one. United we stand, indeed. The title says it all, in my mind.

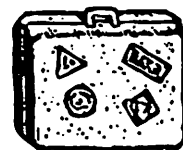
Their headliner quartet is *Expanded Sound*. Some asked if I knew of them, and of course I did, as I was in the same chorus with them for a few years! They have a near sell-out (one show, Saturday evening March 23) in the same theater where the 1988 district contest was held. 42 men were at this practice, which was great for them (they were scrambling to get enough uniforms for all), as they have under 60 men on their membership roll.

After practice, a foursome was singing "My Honey's Lovin' Arms" and I mentioned to them that I once sang that one with a previous chapter. They invited me in, and before I knew it, I was expected to carry the lead with the other 3 in the quartet, doing a song I hadn't sung for 15 years! No, I didn't pass, but I remembered parts of it. Toward the end, their lead rejoined the group and helped me out. Roberta caught me afterwards and remarked "You'd do better if you could remember the words!" Guilty as charged! But hey, they let me try. I give them credit for that.

There were some other ladies present, so Roberta wasn't alone. She was taken back when one of the ladies was a **Schneider** (but not **Jeanne**)! She had a good time and shared some info with me I didn't get on my own about their show and the other things the group does together. (They also had a good Singing Valentines program.)

Of course, when you visit another chapter, your reputation precedes you. They all know about Kansas City and St. Charles, and several talked to me with the idea of finding out what it is like. Any chapter has its group of men who want to be better (i.e. be more successful in contests), and this was no exception. I was honest with them (it requires dedication, hard work, and quality people in front of you) and suggested that they were probably having more fun with their chapter as it is than they would if they were a top-notch group. I asked them "Are you well regarded in the community?" and "Does your audience appreciate you and want more?" They said "Yes" both times and I responded with "What more do you need? If that is true, and you are having fun, then you have all you need."

At the end of the evening, they had me stand in front as their only guest while they closed with "Keep the Whole World Singing". They passed by me and each and every man shook my hand and thanked me for coming. It was a really special way to wrap up the evening, and I will surely be looking them up in Wichita in October. Is this a great hobby? Anywhere you go in this great land of ours, if there is a chapter there, you can have the same sort of exhilarating experience I did. The SPEBSQSA Website has all the information you need. Check it out! ~

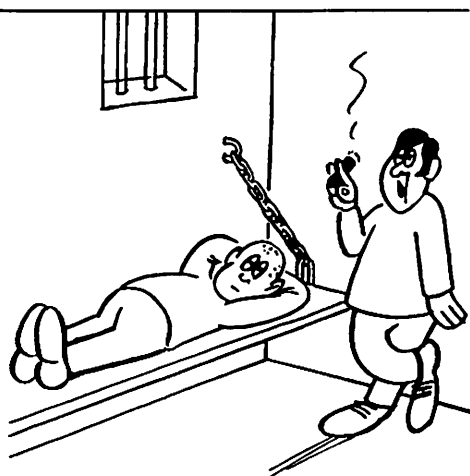


JUST FOUR FUN

Feel free to submit humorous anecdotes and/or thought-provoking quotes to the Editor!



"They don't seem to know what to do with their hands."



"My troubles all started when I joined a quartet and my wife said I sang flat."

"The last thing I remember was trying to 'sing along' with a barbershop quartet!"



A LOOK AT THE PAST IN *HARMONOTES*

By Wade Dexter, Editor Emeritus

Ten Years Ago - April 1992

Chapter President **Mike Mathieu** announced that a plan was under study to raise funds for the speech and hearing department at Children's Mercy Hospital. Said Mike, "What we intend to do is get involved in a local charity in addition to the Institute of Logopedics." As most of you know, I'm sure, the IOL is no longer the Society's international service project. Unless I'm wrong, a portion of our "Singing Valentines" revenue each year has gone toward the purchase of equipment for Children's Mercy Hospital.

A "Tip of the Hat" went to our devotedly supportive auxiliary, the *Heartbeats*, for the sumptuous buffet luncheon they served us during the break between the morning rehearsal and the 2:00 o'clock matinee performance of our annual show. Since this was their first venture in this direction, *Heartbeat* President **Aileen Beard** said, "By trial and error, we learned—less roast beef, more rye bread, and of course, more *Miracle Whip*." I recall that they helped us out in this way again for the next two shows (my last HOA annual show performance was in 1994), and I've often wondered whether they're still doing it. It was a big help to those guys who, like me, had to rush to find a decent place to eat. Some of us used to eat at that seedy bar and grill right behind the Municipal Auditorium that was later demolished to make room for the Downtown Loop.

Speaking of the 1992 annual snow, ninety-two members were on stage, according to a report (probably from Music VP **Ron Abel**) to the chapter board at their meeting on March 9. Only four of our members failed to qualify. Seven others withdrew because of work or personal reasons. Eight-two members had signed up for the trip to New Orleans for the International Convention.

Twenty Years Ago - April 1982

According to an article by **Cal Yoder**, the *Rural Route 4* would not be competing in the district preliminary quartet competition at Fort Dodge, Iowa, and therefore would be unable to qualify as a representative at the International contest the following summer. Cal said, "The drawback to being in a quartet with your brother who is also your (business) partner has manifest itself again. We have too much to do, not enough time to do it, and not enough energy to go around. The distance involved is another problem, with **Jim and Everett** now about 60 miles apart." As most of you know, the Yoder brothers operated a dairy farm near Harrisonville.

Steve and Jan Leone announced the arrival of **Michael Anthony Leone** on March 31. Michael weighed in at seven pounds, 12 ounces and measured 20-1/2" in length.

Jerry Fullington was chapter president. The group was meeting at the "Afterglow," **Fred and Jean Whisman's** "place" at 4th and Delaware Streets in downtown Kansas City.

This was **Dennis Yeager's** first issue as the new *Harmonotes* editor. He was able to turn out a 10-pager with lots of news. And he'd been a member of HOA for only one year. Wonder what ever became of Dennis?

Thirty-Five Years Ago - April, 1967

The chapter was meeting on Tuesday evenings at the World War II memorial Building at Linwood and The Paseo in Kansas City, MO. **Don Thorne** was the *Harmonotes* editor, and **Harold Solomon** was chapter president. Other officers were **Don Wickens**, (Membership VP), **Barney Wasson** (Program VP), **Pete Peterson** (Secretary), and **Joe Costigan** (Treasurer).

The CSD preliminary quartet contest was set for April 7-8 at Sioux Falls, South Dakota. As *Harmonotes* went to press, it was uncertain whether the *Kippers*, the *Merry Mugs*, or the *Intervals* would be competing. The *Skyliners* definitely planned to be on stage. ~

We were saddened to hear of the passing of Dick Irwin's father on March 5. He had been ill for quite some time. Dick and his family wish to thank everyone for all of the well wishes, thoughts and prayers during this trying time. ~



SUNSHINE REPORT

Raymond Schwarzkopf April 7
 Frank Leone April 11
 Lee Dorman April 14
 Mike Mathieu April 17
 Richard Krueger April 21
 Tom Eifson April 21
 Martin Weidler April 24
 Bruce Wenner April 25
 Gil Lefholz April 27
 Rodney Verkes April 27
 Michael McKim April 28



HAPPY BIRTHDAY to the following members!

Congratulations to the HOA Chorus for presenting such an entertaining, quality spring show! Great ticket sales, great quartets, great pacing of numbers and great headline quartet! Quite a class act! Thanks to all of the women who so generously donated food for the spring show. A special thank you to **Chuck Ames** for setting up the tables and to **Marlou Coleman, Laura Crawford, Joan Korek, Jan Putzier, Sandy Rule and Gwen Winans** for assisting with the luncheon in a variety of ways. Our next meeting is at 7 p.m., May 14 at St. Peter's United Church of Christ, 110th and Holmes. Watch for more detailed information forthcoming! ~

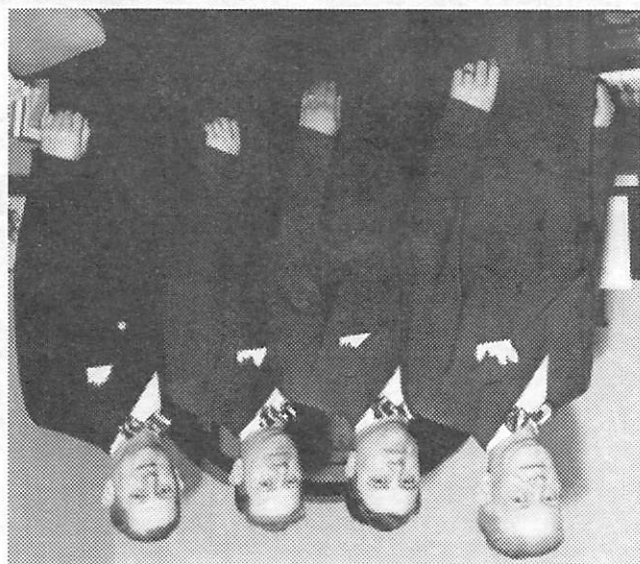
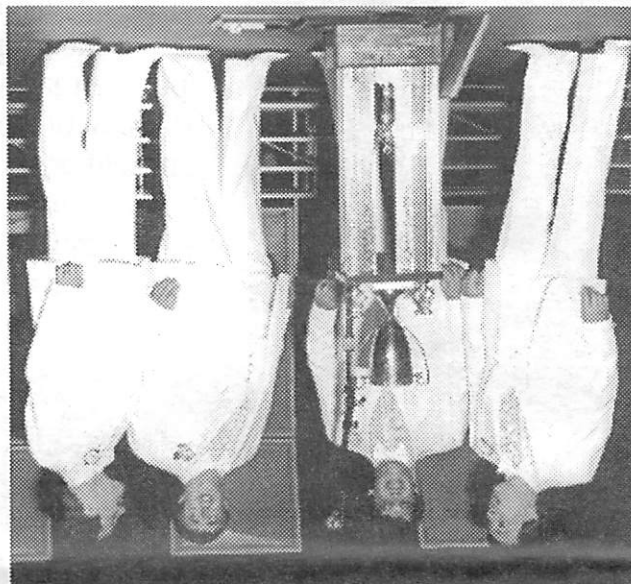
by Carol Ramirez, President

From the *Heartbeats*

ANSWERS:

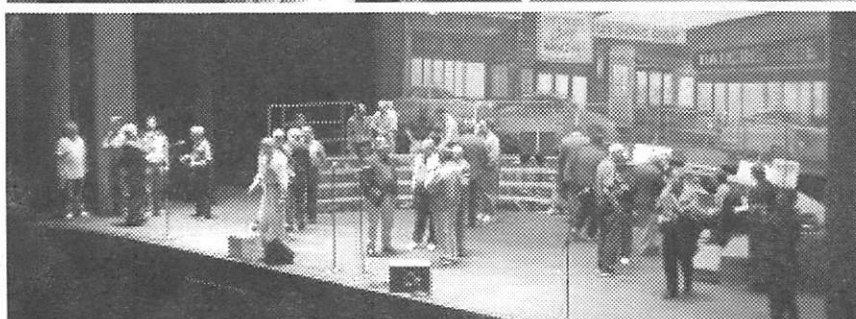
Top Quartet - The Gamboliers in 1945.
 Left to Right they are: **John Green**, Tenor;
Orval Wilson, Bari; **Rod Turnbull**, Bass and
Eddie Schlieb, Lead.

Bottom Quartet: Corner Quartet
Don Kahl, Tenor; **Lance Heilmann**, Lead;
Stan Grossman, Bass and **Steve Leone**, Bari.



WHACHA THINK?
Test your barbershop trivia skills!
TWO QUARTETS!
 Name each quartet, it's members
 and which part they sang!

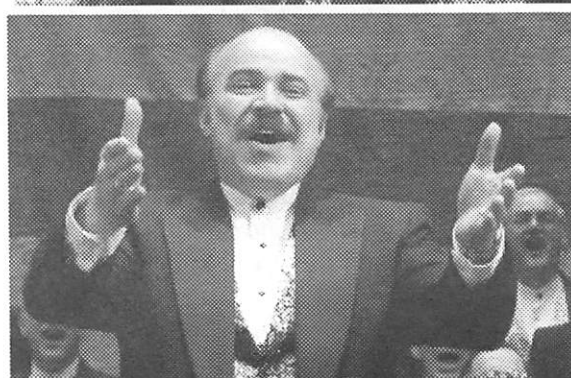
HOA'S 2002



Whatta show! **Matt Bostick** has provided us with a ton of pics! From puttin' on makeup to "Puttin' On The Ritz", HOA shined *so bright*...we've been told this was one of the BEST! Quartets also played a huge role: Harmony Explosion winners, chapter quartets, 12th Street Rag and PLATINUM! In **Jim Bagby's** absence, the reins were handled ably by directors **Mike Neff, Carter Combs, Mark Fortino, Darrell McCune** and **David Krause**, who lead our patriotic finale!



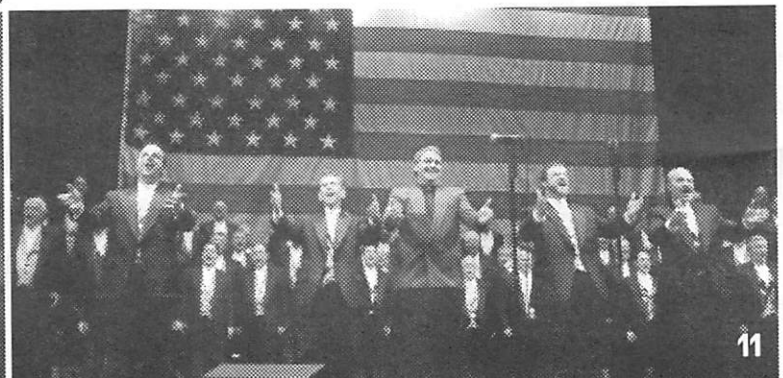
ANNUAL SHOW!



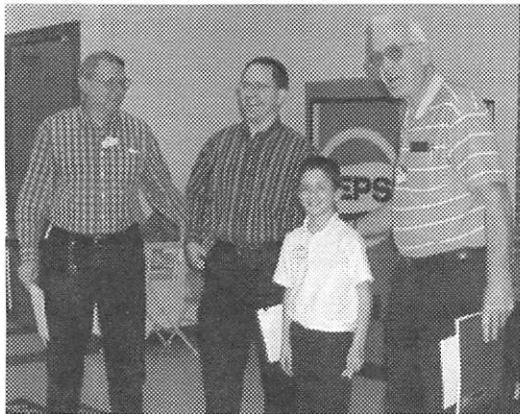
A TEAM EFFORT! by Monty Duerksen



While **Grant Hunget** was thanking the long list of people who worked for the SHOW'S SUCCESS, it occurred to me that this was truly a **TEAM EFFORT!** Watching and following different directors required attentiveness, focus, and concentration. Furthermore, the "Armwavers" were careful to communicate their directions to all of us on the risers for excellent performance. Let's continue building on the things we did right. Specifically, **EVERYONE CONTRIBUTING TO THE GOAL** in all aspects. Selling tickets...marketing...great singing...administratively...**KEEP IT UP!!!** ~



JERRY MEIER REJOINS HOA



After laying out for a period of time, **Jerry** has rejoined the Kansas City Chapter and HOA Chorus. Jerry sings baritone and has been moved to the front row where he spent much of his time when he was active before. *Good to have you back, Jerry!* **Anthony Fortino** gets the *Man Of Note* for bringing him back in. Way to go, Anthony! ~

SPECIAL DOINGS APRIL 16

Come celebrate the Society's 64th birthday, and hear more about Kansas City's close ties to the creation of SPEBSQSA. We'll have special programming, a guest quartet from out of town and belly dancers. *Well, at least a special quartet program.* Guests welcome! Inactive members especially invited, as we celebrate our roots.



DEADLINE FOR THE MAY ISSUE OF *Harmonotes*

Articles and photos are due by
**TUESDAY,
APRIL 19**

For more info, call 816-373-8633

A TIP OF THE HAT

by Ron McIntire

This month's tip of the hat goes to **MANY** people:

Mike Neff, Carter Combs, Keith Schweer, Mark Fortino, David Krause, Darrell McCune for their excellent directing of the HOA Chorus at the Barbershop show.

John Warrior for his 20-umpph year as Stage Manager for the Barbershop Show. John has other irons in the fire that prevent him from being active in the chapter and chorus, but each year he makes time to manage the show from the wings.

Grant Hunget for his very hard work as Show Manager. He had a hand in so many things and his mind was constantly searching for ways to draw more people fill the seats in the Music Hall.

For the many, many unidentified and unsung heroes who worked behind the scenes to make the 2002 barbershop show a success.

Paul Winans and **Gordon Coleman** for their handling of the show tickets and getting the credit card information called in to the appropriate credit card agencies.

Ron McIntire for finalizing the Singing Valentine's records.

New and Used Parts, (**Keith Schweer, Jerry Garrard, Mark Fortino** and **Mike Neff**) for making the four-part learning tape recordings of "Changes Made," "Armed Forces Medley," "How deep is the Ocean" and "Kansas City, My Home Town" and to **Ron McIntire** and **John Stucker** for copying "Changes Made" to CD's and audio tapes for distribution to members who do not have Internet connections. The four-part songs were recorded at **Mark Fortino's** house on newly purchased chapter recording equipment. The resulting .WAV files were converted to .MP3 format by Mark and Jerry uploaded them to the HOA Website.

Heart of America Chorus, directed by **Jim Bagby** for staging an impromptu, however truncated, barbershop show for recovering stroke victims who came by the chapter rehearsal hall on Tuesday, March, 12. A special TOTH to **Dick Korek** for promoting and organizing the performance.

Dr. Marvin Faulwell for his pre-show organ performance at the March 9 show.

Al Higgins for coordinating the high school boy's and girl's quartets who appeared on the show.

Matt Bostick, who took several hundred photos with his new digital camera and put them on the internet and made them available for download by members of the chapter.

A well-deserved *Tip Of The Hat* to members of the *Heart of America Chorus* for staging a great barbershop show. ~



SINGING WOODSHED HARMONY

(Part 3 of 5 in a series)—provided to PROBE by Toban Dvoretzky, President of AHSOW

Here are some realizations and hints about woodshedding:

Harmony-part singers: A good general guideline is to stay on the note you're on until your ear strongly suggests that you must move to another. Especially if you have little formal musical experience, and when you're newer to woodshedding, this sense will be more "intuitive" than anything else. That's fine! Resist the temptation to "get fancy" for its own sake, and try to avoid unduly second-guessing yourself. Just relax, listen, and move when required—either when you sense that the chord must change (has changed) from the one you were on, or when someone else is taking your most recent note, or when you sense otherwise that the chord being sung is somehow "incomplete," or it's not fulfilling or "ringing." *Trust your ear!*

Bass - The barbershop bass part is not always as low as someone new to the part might be tempted to sing it, and the barbershop tenor part is not always as high as one might be tempted to sing it. Barbershop is "close harmony." When the melody is on a lower note, the bass usually has the right to the highest note below the melody that makes the most sense. When the melody is riding high, the tenor generally has the right to the lowest note above the melody that makes the most sense. There are infrequent exceptions. *Trust your ear.*

The tenor and bari rarely have to make LARGE jumps from one note to the next. Depending on what the melody does, the bass will be obliged to move in intervals as small as a half- or whole-step (either up or down) or in intervals as large as four, four and a half, or five notes (either up or down) or by six or seven notes (usually up). *Trust your ear.*

The bass can do the most for any chord, and for the tenor and bari, when he can sense when to sing a root or fifth (a "strong-feeling" note) of a chord and adjust to sing whichever one of those that the lead isn't singing, when the lead is on one or the other. The bass is entitled to the highest possible bass note that will not create an incomplete chord (per whatever note the lead is on) and which will not lock the bari out of a note that the bari should be singing. *Trust your ear.*

Tenor - Very generally speaking, the tenor will usually have success when harmonizing in thirds above the melody. (If only one other singer were harmonizing along with a melody, this would be what would naturally happen.) The tenor will generally be singing a preponderance of thirds and sevenths of chords -- and whichever of these the bari is not singing, in most of these cases. *Trust your ear.*

Bari - The bari will sing either below or above the melody. Many brand-new bari woodshedders tend to sing too high, or almost always above the melody, which obliges the tenor to shoot for a note considerably higher than the note the tenor might naturally opt to sing. When otherwise in doubt, the bari's salvation can be to sing the seventh of a chord. The bari should seek to sing an internal note in the chord that neither "doubles" the melody-note nor doubles the tenor note an octave down. The bari should listen to the direction of the melody-line—if the melody is going upward, and especially if it SKIPS upward, the bari is most likely going to go DOWN, and vice-versa. *Trust your ear.*

Feel free to contact AHSOW, Inc. at any time with inquiries about woodshedding.

ANCIENT HARMONIOUS SOCIETY OF WOODSHEDDERS, INC.

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AHSOW web page: <http://www.ahsow.org>
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April calendar

April 2 Bill Biffle Coaching Session
April 7 Performance in Richmond, MO.
April 11 1-1/2 hour show - Farris Theater
April 11 SPEBSQSA's 64th Birthday!
April 12 & 13 CSD prelims in Columbia, MO.
April 16 HOA honors the Society



Heart of
America

