



Photo courtesy of Matt Bostick

Heart of America Chorus

CALENDAR

- Feb. 13-14 -** Singing Valentines
- Feb 18 -** Harmony Explosion @ Olathe East High School
- Feb. 28 -** Show taping deadline
- March 9 -** Extra rehearsal
- March 16 -** Extra Rehearsal
- March 24 -** Tech rehearsal, Music Hall
- March 25 -** 60th Annual Show @ Music Hall
Featuring 2004 International Champs *Gotcha!*

THIRTEEN-TIME CENTRAL STATES DISTRICT CHAMPIONS!

February 2006 Volume 06 - Issue 2

HARMONOTES

The monthly newsletter of Kansas City's

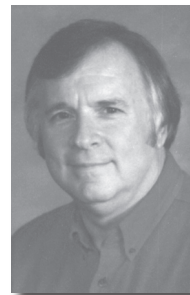
Heart of America Chorus

The second-oldest chapter in the Barbershop Harmony Society



*Drawn by Harmony,...
Bound by Friendship,...
Striving for Excellence!*

Will We Be Running Or Panting? by Jim Bagby, HOA Chorus Director



In last month's *Harmonotes*, venerable Music Vice President **Keith Schweer** offered one of the most subtle understatements we're likely to encounter this entire year. He noted that a couple of our new songs are demanding from a breathing and stamina standpoint.

If you had not started on the show/contest music at that point, that observation might have gone right over your head. By now, every one of the approximately 100 HOA singers signed up for the March show would tell you Keith was not kidding. Or they would if they had any breath left at the end of "Runnin' Wild" or "Happy Together"—or several other numbers in our new, exciting but challenging repertoire.

And we haven't, at this point, even begun the staging to go with those. What are your chances for survival, let alone successful performance? It's up to you, and now is the time to take action. Read the *Harmonizer* article about the *Masters of Harmony* running laps in preparation for their highly active contest up-tune. I don't suggest we go that far, but most of us need to undertake an upgrade.

Personally, the quadruple bypass ordered for me in 1995 may have been the most fortunate health happening I ever encountered. It led me into a rehab program that now has me running a 10-minute mile on a treadmill two or three times a week, along with weights and other exercises of my choice. I do it in a class of nutty guys, including **John Erwine**, a recent HOA signup. The encouragement and camaraderie works better than that good-intentions bike in the basement. It also helps keep my weight under control.

Having a few (or a lot) of extra pounds, per se, is not going to keep you from improving the breath you need to master the music we're dealing with. But ask **Phil Veltkamp**, or **Mike Mathieu**, or **John Landry** or **Thom Tisdall** and others how much better they feel on the risers since they shed their extra pounds. And the better you feel, the more likely you are to take on the aerobic activity you need to help you master the long phrases in the contest set and other songs.

If you have bad knees or feet or legs, we understand you can't do high-impact workouts, but there are other exercises that will help you improve your breathing. In fact, you can increase your lung power just by standing or sitting erect and inhaling and exhaling by the numbers. Do this regularly, using the same metered count and trying to increase your count each time. (Continued on page 2 →)



Jan. 17 inter chapter rehearsal...and auction! More photos on page 11, courtesy of Ron McIntire

NON-PROFIT ORG.
U.S. Postage
PAID
Kansas City, MO
Permit No. 1215

Society for the Preservation and Encouragement
of Barbershop Quartet Singing in America
Kansas City Chapter, Inc.
816 West 121 Street
Kansas City, MO 64145



HARMONOTES

...is published by the board of directors of the Kansas City, MO., Chapter of the Barbershop Harmony Society, 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.

Heart of America Chorus

2006 CHAPTER OFFICERS AND BOARD	
President	Tony Strub
Immediate Past President	Marty Oldehoeft
Executive V.P.	Doug Brott
Chorus Director	Jim Bagby
Associate Director	Mike Neff
Assistant Directors	Carter Combs, John Fortino
Music/Performance V.P.	Keith Schweer
Membership V.P.	Stew Grosser
Program V.P.	Jerry Garrard
Marketing & PR V.P.	Dick Korek
Operations V.P.	Chuck Ames
Secretary	Kevin Tritsch
Treasurer	Ron Fortino
District Delegate	Tony Strub

BOARD MEMBERS AT LARGE		
Bill Campsey	Rich Huyck	Kent McClean
Kent Miller	Harvey Shapiro	Harry Stewart

SECTION LEADERS	
Tenor - Carter Combs	Lead - Mike Neff
Baritone - Grant Hunget	Bass - Keith Schweer

HARMONOTES STAFF	
Editor Emeritus	Wade Dexter
Editor	Todd Anderson
Distribution Manager	Dick Irwin
Special Correspondent	Ron McIntire
Staff Reporters	ALL Our Chapter Members!

All chapter officers and quartets are expected, and chapter members encouraged, to contribute their ideas on a regular basis.

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:

Todd Anderson
17905 East 24th Terr. Ct. S • Independence, MO 64057-1332
(816) 373-8633 • toddanderson@comcast.net

Chapter meets at 7 p.m. each Tuesday night, at:
St. Peter's United Church of Christ
110th & Holmes • Kansas City, MO 64105

The HOA Board of Directors meets at 7:30 p.m. on the second Monday of the month. Place TBA. Chapter members are welcome!

HOA Website: www.hoachorus.com
Web Address: webstaff@hoachorus.com
Chapter Telephone: (816) 221-7888



(Continued from front cover)

Your music team can provide you other exercises to help.

The point is, good health is important to all of us. We found out during Stew Grosser's weight-loss campaign two years ago that many of us needed to shed some pounds. The average age of the chorus is also the average age of Americans who have started to add a spare tire. But now the effect of being in less-than-good shape is going to have consequences that will hinder the goals we say we want HOA to achieve.

By the time our Indianapolis preparations are in full swing, we need to be able to swing, too. Vocally and physically. ♥



Attention All Members Of HOA!

Consider directing your tax-deductible contributions to *your very own* charitable organization...*HOA!*

As you can see, it has already started. Certainly not everyone has the financial ability to participate, but consider that this is an opportunity to know how your charitable dollars are being used.

Be included in the list below, and proudly support HOA.

DONORS

Members And Friends Making A Difference!
We gratefully acknowledge your generosity to the Heart of America Chorus into 2006

Gold Heart (\$1,000 - \$4,999)
Thom Tisdall
Silver Heart (\$400 - \$999)
Bronze Heart (\$50 - \$399)
Arthur Gibson Dick & Joan Korek Hugh & Nancy McCreery Tony Strub

Donors will be listed in HOA's monthly bulletin and the March 23, 2006 Annual Show program.

The Heart of America Chorus is a 501(c) (3) organization.

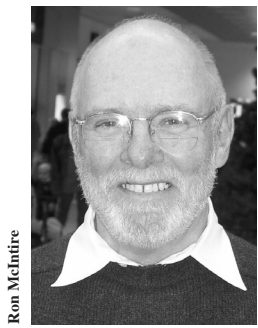
Checks should be made out to: HOA

Give to any HOA Board member or mail to:
HOA, c/o Dale Neuman
816 W. 121st. St. • Kansas City, MO 64145-1011

Donors are listed from June 30, 2005 through July 1, 2006

THE \$11 BILL

by Tony Strub, Chapter President



Ron McIntire

In my remarks at the Installation Banquet on Friday Jan. 13, I talked about the mission of our chapter and the need for personal investment of each member in order to succeed. Several members of our chorus have suggested to me that the message should be shared with the chaptermembers who were not able to attend the banquet.

The essence of my remarks dealt with the mission of our chapter and what we needed to do to pursue it. After being nominated to be the chapter president, I brought up the subject of our chapter mission statement to numerous members of our chorus. The reaction that I experienced ranged from a puzzled look to "What mission statement?" There were some who actually knew what I was talking about. The purpose of a mission statement is to keep an organization pointed in the direction that they intend to go. Our chapter has a great mission statement. It is published weekly on the front page of the *In-Tune*. It tells us who we are, what we do, why we do it and how well we intend to do it. I recommend that you read it the next time that you pick up an *In-Tune*. In essence, what it says is that we will pursue excellence in singing and share that excellence with the public through entertainment. It was this chapter's pursuit of excellence that convinced me to become a member.

Being a retired educator, I have had the opportunity to listen to many adult conversations about their school days and their teachers. I am sure that you have had similar experiences. Have you noticed, as I have, that they always speak fondly and respectfully of the teachers who had high expectations and standards and who refused to compromise them? Teachers who worked very hard, who were understanding, helpful, encouraging and who delighted in the success of their students. We have such teachers in HOA. We are fortunate to have directors, section leaders, music team, presentation team, an arranger and a support group of *Heartbeats*, **Vince Perry**, **Todd Anderson** and others who hold us to high standards and push us to be all that we can be. We think that we know how hard they work. I am sure, however, that our concept falls far short of what they actually do.

Our teachers and coaches have told us repeatedly that our chorus has great potential. What that means to me is that we just haven't done it yet. We have the teaching, the coaching and the support. What we need now is for each member to take ownership of our mission and to make a personal investment. To illustrate my point, I will use an anecdote about my daughter, who as a young teenager,

came to me one afternoon and showed and a ten-dollar bill that she had earned babysitting. I told her how pleased and proud of her I was. About a week later, she came to me and asked for ten dollars so that she and her friends could go to a football game and have pizza after the game. I said to her "Well, honey, you have ten dollars." She gave me a very puzzled look and replied "Oh, yeah! But that's *mine*." Well as it turned out, she spent my ten-dollar bill without giving it a second thought. Knowing my very frugal daughter, however, I have no doubt that when it came time to spend her ten-dollar bill, she got eleven dollars worth of value out of it. A banker will tell you that the only difference between my daughter's ten-dollar bill and mine are the serial numbers. As a 35-year educator, I will tell you that the difference between the two ten-dollar bills was huge. My daughter had personal investment in her ten-dollar bill. She had no investment in mine.

Our ten-dollar bill is our mission "excellence." The question that we have to ask ourselves is what are we willing to invest as an individual to insure that we get eleven dollars worth of value.

I will conclude with a quote from the only undefeated heavyweight champion of the world, **Rocky Marciano**. Rocky was doing the color at a broadcast of a **Muhammad Ali** title fight. At the end of the fight, Rocky was asked what he thought of Ali being able to win the fight after being knocked down in the early rounds. Rocky said "In every struggle there is disappointment, frustration and sometimes we get knocked on our backside. It is not about getting knocked down. What makes a champion is how you get back up".

That is where we are now. We have received some scores that we thought were far too low. In the last two international competitions, we were disappointed in our ranking. Some have their heads down. Perhaps, we have doubts about ourselves and our ability. Maybe we are wondering if the struggle, the work, the frustration and the expense are worth it. After almost four years, I think that I have a pretty good handle on the caliber, spirit and character of the men in this chorus. I have no doubt that we can do it. We need to hold our heads up, refocus and recommit to our mission. We have a spring show in March and an international competition in July. We need everybody—and I emphasize the word everybody—to join in our effort to be all that we can be. It is time to go after that \$11.00 bill. ♥



2005 HOA Award Winners by Bruce Wenner, 2005 Awards Committee Chairman

Three of our chapter stalwarts were honored this year at the awards portion of the Installation Banquet. The Awards Committee this year consisted of **Ron Abel**, **Keith Schweer** and myself, and (as usual) it was apparent to us that three awards were not enough for the many deserving *HOA* members. Nevertheless, the selection of award winners went very quickly, due to the outstanding qualifications and accomplishments of the three award winners.

The 2005 **John Cross** Award goes to **Harvey Shapiro**, whom we all know as one of our most hard-working and reliable members. The kind of guy who is always there, who will always make the individual commitment to contribute the maximum to the chorus, and is always ready to pitch in on whatever needs to be done to keep the chapter going. Sounds a lot like John Cross, right? Well – it’s John Cross with a nice streak

(can you picture John pitching the entertainment books with the charm of a Harvey Shapiro?). Who could be a better choice for the John Cross Award?

For the Ozzie Award, **Carter Combs** is a natural as the 2005 Mr. Music. Carter’s musical contributions to *HOA* are evident every Tuesday evening and at every performance. When he’s not directing a song, he’s still in front singing with a teaching quartet, or performing with one of his two registered quartets. And when we don’t see him in front, he’s still working behind the scenes, conducting tenor section rehearsals, or monitoring tenor tapes, or making learning CDs with the other section leaders, or touring the country as a certified contest administrator, or using his computer expertise to help the music team, or—you name it, he does it.

Then there’s our 2005 Barbershopper of the Year, who else but **Mike Neff**. Like Carter, we see a lot of Mike in front of the chorus; also like Carter, he does even more behind the scenes, and he has been doing it for a long

time. Do you like the new music the chorus has been picking up recently? Mike is the one who brought most of these numbers to the Music Team for consideration. Like the learning CDs? Mike again, on the lead part. Worry about how we’re to get by on a rare occasion when Director **Jim** has to miss a chapter meeting? No, you probably don’t, because Associate Director Mike picks up the ball seamlessly every time.

The BOTY award gave us a logistical problem this year—Mike was in Phoenix at the time of the banquet (a trip planned before the banquet date was known). It took some work, and we did some shameless lying to preserve the surprise, but we wound up hooking up from the banquet with Mike and his cell phone in order to present the award long distance.

So, there they are—Harvey, Carter, Mike. Men who honor us by allowing us to recognize their contributions to *Heart of America*. ♥

“You Mean *ME*?” by Carter Combs, 2005 Oz Newgard Award Recipient

Astonished. Bewildered. Confused. Delighted. I could reel off an entire alphabet of emotions that swept over me as I slowly realized my name was being announced.

I was enjoying a pleasant evening of friends, food and frivolity at our annual Installation & Awards Banquet. Like many of you, I wondered who the award recipients would be. **Jeffi** will tell you that I whispered my guesses to her as each category came up (and that I was consistently wrong.)

When **Mike Schumacher** rose to present the Ozzie, I remembered thinking last year how well-deserved the choice of Mike had been. I also had in mind a few guys who I figured were the most likely candidates this year.

As the list of prior recipients was read, oops!...there went one of the guys on my list... I forgot he had won previously. But that’s okay... I still had more solid contenders in mind.

Then Mike started reading the mystery bio. “Large musical family”... I knew one of my guesses has a small-ish musical family, but not sure about the others. “Graduated from William Chrisman”?!? Wait a minute, there’s more than one of us Bears in the chorus? I didn’t know that!

About then, the thought crept in... “What if Mike means *ME*?” And pretty soon I realized that all the details he’s reciting fit.

Next comes my incoherent babbling. I don’t really recall much of what I said. I think I spoke mostly of how I got into this fantastic avocation,

after seeing how much fun my mom & big sister had harmonizing with the *Sweet Adelines* back when I was in junior high. I hope I also remembered to thank each and every one of you, and to say how much you, my barbershop family, means to me.

Now, the shock begins to wear off, and is replaced with the realization that my name is listed alongside an amazing string of fellows whom I have grown to greatly respect and admire... **Wenner, Schweer, Bagby, Abel, McCune, the Fortino brothers, Newman, Krause, Young, Neff, and Schumacher**. And, as icing on the cake, the lone lady on the trophy is **Harriet Gall**, who directed my mom’s *Sweet Adeline* chorus some 30 years ago.

Full circle. Full heart. ♥



New Member Spotlight

by Ron McIntire

With this column, we introduce new members of the Kansas City, Missouri Chapter!



John Erwine lives in Liberty with his wife, **Nancy** and is a real estate appraiser and a first-time barbershopper singing BASS with *HOA*. He has a musical background playing trombone in band, orchestra and pop bands from grade school through college and sang in the choir in High School and college.



Mark Meyer is a three-year barbershopper and currently a dual member with the Liberty Chapter. He sings TENOR in *All In*, a Kansas City/Liberty quartet.



Chris (Kip) Mathew, but known to most everyone as Kip, is a 5-year barbershopper and Music Teacher. He is a dual member with *HOA* and Liberty and lives in Harrisonville, MO with his wife, **Keri**. He is the former director of the Liberty Chapter and sings BARI in *All In*, a Kansas City/Liberty quartet. ♥

“The more the merrier!”



Who Have You Invited Lately?

by Stew Grosser, VP for Chapter Development



Thanks to members like **Kent Miller**, **Andrew Meier**, **Bill Campsey**, **Lud Einess**, **Grant Hunget**, and **Jake Pirner**, we’ve had a great turnout of guests at the last few chapter meetings.

This is one of the best times throughout the year for bringing guests. We’re district champions looking forward to the international contest in July, our Singing Valentine campaign is scheduled for this month and our annual spring show will be filled with some dynamic songs to sing. With some hard work, potential members who join now could qualify for the March show and the contest in Indianapolis.

Chapter visitors may be categorized as “social” guests who are visiting and want to watch, listen, and enjoy. Then there are the “membership” guests whom we want to sing in our chorus. All guests should sign in and wear name tags. Host members should stay with their guests and make sure they have music, and if singing, a place on the risers.

Make sure your Membership VP is aware of all your guests, even if they will be coming in later in the evening. **YOU WILL BE RESPONSIBLE FOR YOUR GUESTS!** You’ll be asked to introduce them. Show respect and let them know that we want them back. If you need help getting them back, let me know.

We can and should have over 100 singers on the risers for all performances. You can help do that. **MEMBERSHIP STARTS WITH ME! THAT MEANS YOU AND ME!** ♥

Harmony Foundation Report by Jim Porter

Note that we will have our raffle each time we meet in our regular location. Half of the proceeds is designated to Harmony Foundation. You can, of course, give money directly to Harmony Foundation any time we are together, just tell me at the time of your intentions and I’ll direct your gift 100% to the Foundation.

As of Wednesday, January 17th, and 8 drawings: In the past month, our chapter has raised \$566 for the Harmony Foundation. The total raised for this year (since Nov. 19, 2005) is \$929. Last year, the total raised was \$384. In our best year (2003), the total raised was \$659.

And yes, the “pot” has reached nearly a record level! Look in the next issue for the big winner! Thank you all for your interest and participation! ♥

Gearing Up for Indy 2006! by Vince Perry, Chorus Manager

Ron McIntire



In just 5 short months we will be taking the stage and competing in yet another International Chorus

Contest! Unbelievable!! But let's not get ahead of ourselves. We have a lot of work to accomplish 'tween now and then. For example, though it is only February, we are already facing a deadline for submitting our detailed housing request to International. That means that each of us needs to be decisive now about our rooming needs. Hard to believe, but we only have until the end of this month to make our room reservations!

In December I reserved a block of rooms in Indy. And now that we know our hotel assignment, it's time to put names to the rooms on our Int'l Housing List. To secure a room for Indy it is important that you complete our online housing form by the end of this month. If you are not sure if your spouse will be accompanying you this July, it is advisable that your reserve a room now just in case. We can always cancel a room later but we can't always get more rooms for our group after the hotel room reservation process is opened up to the entire society.

Our hotel is the Radisson City Centre which is in the middle of all the action in downtown Indianapolis. If you've been to Indy you probably remember the hub called Memorial Circle. Our hotel is adjacent to it. We also will be within easy walking distance to the Conseco Fieldhouse where the contest will be held and the Convention Center where Registrations and the Harmony Market Place will be located. The Radisson has 415 rooms and claims to

be the only hotel downtown with an outdoor pool. The Radisson's Meridian Ballroom is spacious and will make a great rehearsal room! Beside *HOA*, the Radisson is also home for the Toronto Northern Lights and the Granite Statesmen choruses. We will be sharing rehearsal space and time with them and a possible combined afterglow on Saturday night.

Registrations: I submitted our early bird registrations three days before Christmas and hence beat the rush that the International Office experienced on Jan. 6 which was their deadline for early registrations. By filing early we were still able to get great seats in main seating level below the corporate suites. You can look up the Conseco Fieldhouse seating diagram I have on our *HOA* Indy 2006 Webpage and check out our seats, which are in Section 8. If you are going to purchase your registrations on your own in the weeks to come, you might check to see if there might still be a couple of seats available in that section.

As you know the International Chorus Contest will be held in two sessions on Friday, July 7. We are singing in the first session so for the first time in modern history, *HOA* will be able to sit back and enjoy most of the other chorus performances. *HOA* rehearsals in Indy will begin late afternoon on Wednesday July 5. As it is scheduled now we will also have two rehearsals on Thursday, one in the morning and one in the late afternoon. At present your Indy 2006 Committee is checking into the possibilities of having a chorus breakfast on contest day and a chapter dinner on Saturday evening. Many people have already said that they are driving to Indy this summer, while others have expressed an interest in having a chartered bus. During the months to come when the Committee has secured a cost and a travel itinerary for a charter, you will be polled to

see if there is enough interest to make it work.

For now your immediate goal is to complete the HOA INDY 2006 Housing Form. It also isn't too early to start putting back a few bucks each month for this year's summer excursion to Indianapolis, Indiana. It's a mere five months away before *HOA* will be Runnin' Wild in Indy! *Unbelievable!* ♥



Scholarships Available For Harmony University

Here are four ways to support your barbershop education habit. Apply for these online scholarships today!

Larry Ajer Scholarship:
www.barbershop.org/ID_044978
Quartet scholarship.

Earl Moon Scholarship:
www.barbershop.org/ID_047358
General studies scholarship

Lou Perry Scholarship:
www.barbershop.org/ID_042565
Arranger's scholarship by competition.

Directors Scholarships:
www.barbershop.org/ID_060750
As many as 100 directors can take their first trip to Directors College tuition-paid!

A Note Of Thanks From Your BOTY by Mike Neff

Ron McIntire



First off, let me say I was shocked to be on the phone the night of the installation banquet and hear **Grant Hunget** reading off tidbits about ME. I fully expected that I was going to help present

the Ozzie Award and that I'd been asked to "be available via phone" to take part in the delivery. Obviously, the joke was on me...

Regardless, I am honored to be named HOA Barbershoper of the Year for 2005. There are so many people in the chapter that go above and beyond the call, I feel like there are many others that deserve the title more than I, so sincerely, I say "thank you." I do what I do with *HOA* because I love it, I love our hobby and I love to sing. Some of you may not know anything about my barbershop "upbringing," so it was suggested that I give you some history about how I joined the Society and became part of the *HOA* family.

I joined the St. Joseph chapter in August, 1986. My good friend **Vince Perry**, son of *HOA*'s own **Vince Perry**, invited me to go to "barbershop practice" with him one Monday night. We'd both sung for **Byron Myers** in the *New Generation* singers (a contemporary Christian group of high school and college students) for a couple years, and Vince said, "We should go check out Byron's barbershop chorus. My dad has a blast!" So we did. I tried tenor the first night and sat next to **Ken Gabler**. Ken told me "It's like a high alto part." I thought, "THIS should be a piece of cake." Within 10 minutes, I was singing lead.

Two months later, Vince and I were onstage at the fall contest in St. Joe, dressed in royal blue polyester blazers with WHITE buttons and GREEN sequins, bright green golf pants, the ugliest blue bow ties I'd ever seen, straw boaters and canes. It was a sight to see (I have pictures).

The Pony Expressmen wound up 6th in that contest, and we were the last chorus to sing. I hadn't heard any other choruses, so I wasn't sure how we fared. This barbershop stuff was brand new and

I didn't know what to expect. Later that night, we sat in the front row to watch the top 10 quartets. Some quartet from Kansas City won that year – man, could they sing: **Rod Rule, Wayne Lankenau, Rich Huyck and Larry Wilson**, the *KC Connection*. They were darn good—and this barbershop thing sure seemed fun.

And THEN, assuming the "fun" was over, the emcee came out and announced, "And now, your 1986 district champion chorus, from Kansas City, Missouri, *HEART OF AMERICA!*" The curtain flew open and still etched in my mind was this massive group of about 90 men ripping into an uptune and taking the stage by storm. The energy, the music and the sight of that chorus singing, dancing and ringing chords about knocked me out of my seat. I was so blown away, I forgot what *HOA* even sang. The "bug" had officially bit me.

For several years, I continued to sing with the *Pony Expressmen*, and unfortunately, the chapter struggled to stay together. In August 1992, Vince said "hey, let's drive down to Kansas City and go sing with *HOA*." We came to our first rehearsal, not long after the chorus had returned from the New Orleans International contest, and couldn't believe we were going to get to sing with *Heart of America* that fall in Omaha. I had seen "Changes Made" the year before, and still couldn't figure out HOW those guys pulled those blue scarves out of those white tuxes. Vince and I learned the SP (Stage Presence, as choreography was called back then) and **Don Young** "scared the bejesus" out of me...he got in our faces and made sure Vince and I knew our moves and our stuff. This was serious business!

That October, I won my first district chorus contest with *HOA*. I still remember the tension in the hall, as *AOH* was hot on our tails and wanted to win that contest bad. My parents drove up to Omaha that weekend to see us and I was with them during the call off. I can still see **Keith Schweer** jumping up and down when they announced that we'd won.

Over the years, I got more and more active with *HOA*, sang in several quartets (seven, I think), was chapter Treasurer, co-chaired the first Holiday Show with the *Sweet Adelines*, and went to my first International in Calgary, then to Harmony College, the Buckeye Invitational, Direc-

tors College and on to many more contests, shows and events over the years. I took a brief leave from *HOA* in 1997-1998 to help get the *American Barberboys* (now *Voices of America*) started up in St. Joe. It was a fun and exciting thing to get a chapter going again in my hometown. I returned to *HOA* in early 2000 and wound up doing warm-ups one night when we needed someone to get the evening started. A few months later, I got my first shot at directing a song on the annual show the following March.

So here I am today, going on almost 20 years in the Society. What a wonderful journey this hobby is. It's a privilege to share part of my life with you and stand in front of you each week to work on our craft, performing and sharing the gift of music with each other. I'll never give up on my quest to make beautiful music—for me, singing great is the most fun we can have barbershopping. The thrill of male voices, coming together as a group, to sing, ring and perform TOGETHER is something I just can't get enough of. When it's magic, you know it. And we have a chance to make magic every time we are together.

Before this "novel" gets any longer, I want to publicly thank two men that have been a great inspiration to me over the years. **Byron Myers, Sr.** always, always instilled in me the desire to bring out the best of myself, as a person, a singer and above all, a friend. It was a privilege and a pleasure to sing with him, and I'll always remember when I got started singing, under his guidance and leadership. Thanks B. I wouldn't be where I am today if it wasn't for you. I hope we get to sing together again sometime.

And **Jim Bagby**. What can I say? Over the years, he's made me want to laugh, cry, stand proudly, be a better listener, teach tags and even choke him on occasion (come to a music team meeting sometime). Yes, we don't always see eye to eye on song choices, approach or our "favorite foursomes." But, most of all, the things that Jim has taught me go far beyond our hobby, and are more about living life, how to treat people and knowing what's really important. For years, I focused on the next contest, the next show, or the next "thing." Jim has shown me that there's something bigger. And it reaches way beyond any show, contest or chord. Thank you Jim, thank you. ♥

My Vocal Majority Experience by Shawn Jeffries

It's hard to describe in an article or even in a series of articles what it was like for me to go through the process of qualifying to sing with the *Vocal Majority* in my first three months in Texas. However, I guess I'll try. After all the emotion of being in *HOA* for the past four years, I felt a little overwhelmed with having to start to make connections in the *Vocal Majority*. I expected everyone to be a gold medalist and have huge egos, and it be an elitist type experience. What I encountered was something completely different, and am now learning and feeling that I can truly call the *VM* family.

Here's how the process broke down for me. When I first started coming to *VM* rehearsal, I was told by the membership VP that I had to attend 3 rehearsals in order to take my first (of many) auditions for the *VM*. Exactly 3 weeks later (I tried to be as efficient as possible) I auditioned in front of **Wes Dean** for about 45 minutes going through a series of mini-tests, including an emotion description test. At least I was prepared for that part. Well, I've heard that some people take several times to pass this test, as it is quite rigorous relative to previous audition-type experiences I've had in the society. So I was very grateful when Wes stuck his hand out from over the piano and said with a smile on his face: "Shawn, welcome to the *Vocal Majority*!" I think that part (barely having lived in Texas for a month) will be an image that will be burned into my mind forever.

Of course, what I didn't realize at the time is that this was only the first of a series of auditions and tests that I would have to go through in order to actually become qualified to sing on stage with the *VM*. From there I was given a sheet with approximately 20 names that needed to be signed. These ranged from signatures from **Jim and Greg Clancy**, to my section leader **Jason January** to the guy who runs the "V-Mail" to make sure I was on the *VM* list-serv. I also had to attend a *VM* board meeting in Dallas and make my case for why I wanted to be in the *VM*. Right before I had to stand up and speak in front of the

VM board, I found myself strangely nervous about what I said, even though people were very encouraging and positive towards me. I guess I must have said the right things, because they all congratulated me and welcomed me into their midst.

Well, after passing the vocal audition and going in front of the board, I am now considered a *VM* Rookie, an experience that is not completely unlike being a pledge in a fraternity. Although I thought that being a rookie in the *VM* was anyone who had "joined" the *VM* but had not qualified on stage to sing, I was in for a surprise. You are considered a rookie in the *VM* until you win a gold medal. Well, depending on when in their cycle you join, this time period can range anywhere from 3 months to 3 years. Luckily for me, the *VM* is eligible for the chorus competition this summer in Indy, so I knew that my wait might not have to be as long as others. One my new friends in the *VM* told me joined the *VM* right before they won the gold in Montreal in 2002, and so he has been a rookie for over 3 years. I guess I consider myself lucky from that vantage point.

So now on to what it means to be a rookie in the *VM*. First the Rookie Classes. The *VM* practices on Thursdays from 7-10:30, and the rookies are required to come at 6 p.m. to "classes" focusing on choreography and music. We are given a list of 16 Rookie Core Qualifying songs that we must learn perfectly and then be randomly tested on by our section leader (by the way it's a little intimidating when your baritone section leader is January, the gold medal baritone of *Acoustix*). However, before giving your final tape to your section leader, you go through a series of intermediate steps with other members of the music team to ensure that you are on the right track. And you are not just evaluated on words and notes, but on vowel placement, pitch, breaths, volume and uniformity of vocal sound. This is not unlike what we have gone through in *HOA*, but the sheer volume of songs that have to be learned to this "A" level make it a very difficult and extremely time intensive process.

The *VM* Rookie choreography was actually more intimidating for me than was the music. I tried to maximize my opportunities to learn the 6 songs that we had to know, but it was still a slow process. If you have ever seen the *VM* perform "Joshua Fit De Battle of Jericho" you will understand

how complex some of the moves can be. Oh yeah, and by the way, Joshua WAS one of the songs we had to know. So I tried to use every conceivable medium and opportunity to learn the choreography for these songs, including (but not limited to) going to Rookie Choreography Classes, participating in "extra" choreography sessions before and/or after shows, and getting video-tapes to practice on at home. One of my fellow *VM*'ers (who actually works with me here at the Health Science Center at University of North Texas in Fort Worth) actually came over to my apartment on a Saturday afternoon to work with me one on one on the choreography. What support!

So, slowly but surely, as I was getting acclimated to the music and choreography, I also had to start attending all of the *VM* shows in the Fall, of which there seemed to be a multitude. And the job of a rookie during a *VM* show is combination stage hand, production assistant, gopher and costume manager. We are required to come early before the shows to unload risers and set up the stage, and required to stay well after the show is over to clean up the stage, load the risers, and then collect all of the tuxes and shirts.

Just a quick note on the uniform aspect of being in the *VM*. One of the members of the *VM* owns and operates a dry cleaning business in Dallas. Therefore, he has arranged the following system to take care of the tuxes. Everyone in the performing chorus is given a tux number and corresponding tux and shirt. The only pieces of the uniform that the chorus member has to bring to the shows are the shoes and jewelry. Everything else is cleaned and pressed between show weekends and is ready for pick up when the chorus members arrive for the show. Very efficient, when you are talking 130-150 tuxedos. However, it IS the glorious job of the *VM* Rookies to collect all the sweaty tux shirts into huge dry cleaning bags and put them with all the other tuxes to be dry cleaned at the end of each show. Ah, one of the many joys of being a Rookie!

There were a series of shows that I participated in (on the sidelines of course) over the course of the fall

months. We traveled to places all around including, Kilgore, Tyler, Irving, San Antonio and the Fall Shows in Richardson. Gradually I was learning the music and moves and but it didn't seem that learning curve would ever quite end. As I approached each show, it seemed like there was a different compliment of songs that I had to start learning (spiritual, patriotic, songs with string arrangements, etc), always putting those 16 core songs first of course. *VM* literally never does the same show twice! As we started to near district competition in San Antonio we focused very intensely on the two contest songs, and the rehearsals became longer and more involved. Let me tell you, I was VERY MUCH wanting to be riser-qualified by district. Even though people said that I ended up qualifying in near record time by Christmas, qualifying by District was just not realistic. That was very difficult for me, to be in the audience in San Antonio and watch the *VM* on stage competing for their spot at International. Talk about ENVY!!! Well it was at this point that I set my sights on definitely being riser-qualified by the Christmas shows.

As we entered Christmas season (the performances are held, by the way in 5 shows across 2 weekends in 2 cities, Dallas and Fort Worth) the task of qualifying seemed almost insurmountable. I had 5 final auditions that I needed to pass in order to make my goal. And with the addition of 22 "new" Christmas songs, it became even more overwhelming. The tough thing about the Christmas songs was that even though I sung many of these songs before, they had not been a "Jim Clancy" arrangement. As you may know, about 80% of the songs we do are Jim Clancy arranged. This ends up being a wonderful thing, because he really is such a fantastic arranger. However, if you have sung a Clancy arranged song (like "Songs of Christmas" that *HOA* has done in the past) you know how challenging he typically makes the baritone part. As I was learning all of these songs, the psychologist in me started to think that Jim had some sort of latent hostility against baritones based on parts I was learning. However, I think in reality I was just feeling overwhelmed at that point!

Well, finally it all boiled down to one final rehearsal, which was the absolute last cutoff point to become riser qualified by the Christmas shows. There were actually 8 of us rookies who were trying to qualify for the Christmas shows, and

I was the person who had been a *VM* rookie for the least amount of time. Why this fact is important is that no-one else had to do 5 auditions that night except for me. I ended up having to perform (individually) for: the president of the chorus, the choreography director, the music team, my section leader, and finally and Jim and Greg Clancy (I was in the mix of the chorus for these last 2 auditions. Somehow I, along with 3 other rookies, made the cut and were finally (and hopefully permanently) riser qualified. This was truly a "running the gauntlet" type experience for me. But I was walking on air at that point because I had actually achieved the goal I had set out for myself. I was now an official member of the performing chorus of the *Vocal Majority*. Wow! Even writing that still gives me chills.

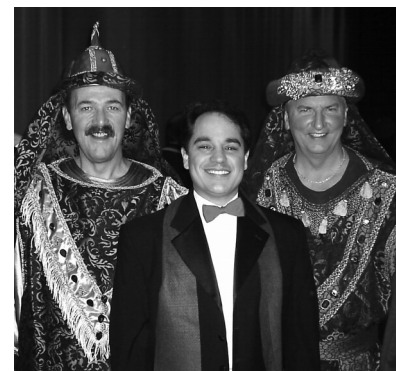
My first performance onstage with *VM* was in Fort Worth for the Christmas shows. There were many memorable moments, including getting my "tux number" being presented my *VM* "jewelry" in front of the chorus during our dress rehearsal, and having Jim and Greg Clancy personally congratulate me for finally being on stage, and saying that I was going to be a great audition to the chorus. Perhaps the most memorable moment, however, was at the end of the first show when, during the standing ovation, all the guest quartets and speakers were introduced. At the very end, the announcer said "...and the Men of the *Vocal Majority*" to thunderous applause. This moment is etched (along with so many others) in my mind, because I thought to myself: "Yeah, that's RIGHT. I AM a member of the *Vocal Majority*!" I guess it really hit home at that point, and if you think I am smiling while I am writing this, you would be correct!!!

At this point in the year (mid-January as of this writing) we are entering the competition phase of our year. Over Christmas, our learning tracks and music for our competition up-tune were mailed to us. What a pleasant surprise to find out that the learning CD was recorded by *Max-Q* (in case you don't know, *Max-Q* is the two-time silver medalist quartet, featuring Tony DeRosa [2 time gold-medalist] on lead, Greg Clancy as tenor, and **Jeff Oxley** [also two-time gold medalist] on bass). Talk about a clean sound for a learning CD. They could probably sell it for profit. We will be having **Cindy Hansen** coming in to help us with choreography and it should be a very intense time: the most intense period in fact for us in the past 3 years (or so I hear from *VM* veterans who have won 6-7 gold medals). Preparation for International Competition with *VM* is something that I am told cannot

be understood; it must be experienced. Well, I can definitely say that this is one roller-coaster ride that I am ready to get on!

Well, that about brings me up to date with my barbershopping experiencing in Texas. What I HAVE left out of this story are the many friendships that I am starting make with the guys in the *VM*. This is the intangible component of barbershopping that only a person like an *HOA*'er could understand is what really makes the barbershop experience truly complete. Just to give you an example: it is one of the *VM* members who helped me to find a place to live in Texas, even before I was officially in the chorus! So please know that I miss all of my *HOA* brothers dearly, and I am also in good hands here in Texas! Remember we rehearse on Thursdays, and if you are ever in the Dallas-Fort Worth area, feel free to call/e-mail me and I will be happy to escort you to one of our rehearsals and meet you for dinner, too. In any case, I look forward to seeing you all in Indianapolis!

In harmony,
Shawn Jeffries
sjeffrie@hsc.unt.edu
(913) 485-9536 – cell
(817) 812-3563 – home
(817) 735-0539 – work



Top to bottom: "Rudolph" Jeffries with Jim Clancy, ... Shawn strikes a pose with other "Wise Men" of the Vocal Majority!



by Wade Dexter, Editor Emeritus · wadeliberty@aol.com

**TEN YEARS AGO:
FEBRUARY, 1996:**

Many of the contributors to the February 1996 issue of *Harmonotes* had great things to say about the HOA performance at Trenton, Missouri, on January 20. Special Correspondent **Don Peck** needed almost an entire page to describe in great detail the entire evening's activities. Reported Don, the show was presented at the Trenton Middle School. Other groups on the program were the *Melody Makers*, a local Sweet Adelines chorus and the *Four Dimensions*, a Trenton-area barbershop quartet. Our own *Kansas City Tradition* and the *12th Street Rag* also appeared on the program.

Although he was constructively a bit critical of the chorus' performance in the second half (he said perhaps it was due to encountering "tougher challenges"), Music Director **Jim Bagby** considered the overall performance a "joyful harbinger" of the coming annual show on March 9.

Chapter President **Don Young** considered it "the best performance from the chorus standpoint that we've done in years."

And there was a 'HOORAY' for "**Jerry Meier's** efforts and planning that got us a bus to Trenton, kept to the prearranged schedule, and provided a very comfortable trip on a new and quiet coach! (Seems Jerry went out and inspected what was available before committing to a charter!)"

And best of all, the chapter was paid \$1,500, plus \$500 for bus transportation!

TWENTY YEARS AGO: FEBRUARY, 1986

For the second time in three years, the Salvation Army's coveted "Bellringer of the Year" award went to a member of the Kansas City chapter. This year the plaque was presented to **Bill Wall** in recognition of his 31 years of service ringing the bells for this worthy organization. Previous recipients in 1983 were **Dan Bowser** and **Orval Wilson**.



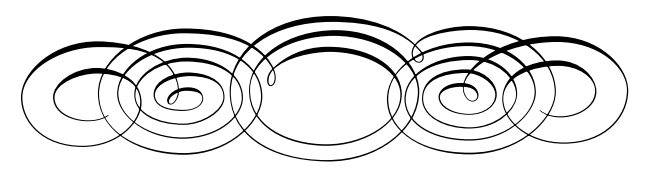
Ron McIntire

According to the nomination by fellow HOA member **Jim Bell**, "Bill started to ring bells on the streets of Kansas City in the downtown area with six other Kansas City chapter members in 1954, and this grew until the entire chapter rang bells at the Emery Bird Thayer corner, 11th and Grand, on the sidewalks and in the Public Service buses passing through the intersections. All traffic was solicited. Cold as it may have been, Bill was the cornerstone of this bell ringing. In time, the operation was taken to the Ward Parkway Shopping Center where Bill is now the honorary chairman of the chapter bellringers. Bill owns his own large kettle and tripod, as well as a Salvation Army sign."

The article in the February 1986 issue of *Harmonotes* reports that collections in 1985 totaled \$1,586.65. Elsewhere in the same issue, Bill himself reminisces, "I remember the many cold days on the downtown streets (with) **Percy Frank** playing the piano at Emery Bird Thayer's corner with five (count 'em) pairs of gloves on, as well as the first man to that dropped a \$10 bill in my tin cup. I thought he was going to ask me for money to buy his breakfast."

FORTY YEARS AGO: MARCH, 1966

Since I'm missing the January and February 1966 issues of *Harmonotes* and pretty well exhausted the March issue in order to come up with something for last month, I've had to really go over March again for an item for the current issue. Let's see if anyone recalls the following event. Editor **Warren Edmonds** reports on a "Boys' Night," which was the program for a meeting on Dec. 28. Boys from three different families—**Hooper, Dix, and Hilleary**—were on the program as follows: The Hooper boys presented piano recitals, the Dix boys (their dad's name was **Max**) "satired" the *Merry Mugs*, and the boys from the Hilleary household (as Warren describes it) brought a six-piece band with the instruments being played by only three boys. Warren reports that two of the "young-uns" sang a duet. Now, wouldn't it be something if we were hard at work preparing for our annual show or a contest appearance and our Program VP came up with a program like this? If anyone was present at this meeting and has an interesting comment, let me have it, and it'll appear in the next issue of *Harmonotes*. That's a promise. ♥



SPONSORS

*Thank You For Making A Difference!
We gratefully acknowledge your generosity to the
Heart of America Chorus
2005-2006*

**Benefactor
(\$10,000 & Up)**

**Platinum Heart
(\$5,000)**

**Gold Heart
(\$2,500)**

**Silver Heart
(\$1,000)**

David F. Hokanson Family Foundation
Sam's Club

**Bronze Heart
(\$600)**

The Green Company
Helzberg Diamonds
Metcalf Bank
Overland Park CVB
Frank Ancona Honda

**Kind Heart
(IN-KIND Donors)**

FedEx Kinko's
First Watch Restaurant
Marriott Hotel Downtown K.C. MO
Maywood Printing
Russell Stover
Ryan Lawn
Sheridan's Frozen Custard
Sonic
Sound Trek

*Thanks to Sam's Club, a second location (Sam's Club on North Oak Trafficway) has come on board as a SPONSOR for HOA.
Thanks to all Sam's Clubs for their support!*

**Sponsors will be listed for 12 months.
The Heart of America Chorus is a 501(c)(3) organization.
Checks should be made out to:
Kansas City Chapter/
Barbershop Harmony Society
Mail to: HOA, c/o Dale Neuman
816 W. 121st. St. · Kansas City, MO 64145-1011**

Heartbeats Meeting Slated

by Eilene Campsey, Heartbeats President

Ladies! You are invited to attend our next Heartbeats meeting, which will be held at the church at 7 p.m. on Tuesday, Feb. 21. We'll look forward to seeing you! ♥

Jan. 17 Auction Photos

All barbershoppers in the area were invited to join HOA for an inter chapter meeting. Tables of records and CDs and other items were for sale. Proceeds went to the HOA foundation. **Monty Duerksen** conducted a lively auction of special items in selected lots: records of quartets dating back to the '50s, pictures of quartets (including one of the *Rural Route 4* in gunfighter outfits and various other memorabilia. Most of these come from the collections of **Gil Lefholz, Bob Gall, Orval Wilson** and **Dennis Taylor**.



Don Fuson and Jim Kemper look over some of the items on sale at the Jan. 17 rehearsal.



Jim Davis and Tom Forsyth discuss a musical question.



*Some of the tables and memorabilia for sale at the rehearsal
Photos courtesy of Ron McIntire*

Barbershop in Fifths, Part III - The Circle of Fifths

by Bruce Wenner



Ron McIntire

In Parts I and II we looked at the role of the fifth in identifying key signatures and individual chords. Now we look at more than one chord at

a time, and study the kind of chord progressions that make barbershop music sound like barbershop. These progressions are barbershop sevenths that progress around the circle of fifths. Barbershop sevenths we know about – how about the “circle of fifths”?

First, some terminology to put individual chords into the context of the tonal center, or key signature. We label chords by their roots (the root is “1” of the chord), and use Roman numerals to do so. Pretty straightforward: in the key of F; for example, a “I-chord” is rooted on I of the scale, or F, so a I major triad is F-A-C. How about a V-chord? Rooted on V of the scale – that’s (counting I-II-III-IV-V: F-G-A-B-C) a C, so a V barbershop seventh goes C-E-G-Bb. One more: a VI barbershop seventh. In F, VI is a D, so VI-seventh is D-F#-A-C.

Let’s try the same thing in a tougher key – Eb, three flats in the signature this time. Now the Roman numerals go this way: I is an Eb; II, an F; III is G, IV is Ab, V is Bb, VI is C, and VII is D. A I major triad starts on Eb and goes Eb-G-Bb; a V barbershop seventh is rooted on Bb (counting up five from Eb), so it goes Bb-D-F-Ab. And a VI seventh? VI is a C now, so we get C-E-G-Bb.

We’ll use this notation for the circle of fifths, which represents root movement by intervals of a fifth. Picture a circle like a clock face, but replace the hour numerals with different Roman numeral chord symbols. At the

twelve-o’clock position we have I (the tonal center). Now move clockwise from hour to hour – each step takes us up a fifth. So – from 12 o’clock to 1 to 2 to 3 to 4 o’clock, the chord roots are I to V to II to VI to III. Curiously, if we keep going up by fifths we will complete the circle by getting back to I at the 12-o’clock position – it continues VII, Vb, IIb, VIb, IIIb, VIIb, IV, and (finally!) I.

Okay, this funny-looking clock is our reference point. Now let’s use it to look at arrangements that display a particular hallmark of the barbershop style, namely, progressions of barbershop sevenths that go counter-clockwise on the circle of fifths and resolve to a I major triad (i.e., the progression is by going down a fifth at each step). You’ll see how that works by trying it on our contest number Look Me Up When You’re In Dixie – it’s just chock-full of that kind of chord progressions.

Try measures 51-57. In #51-52 we have D-sevenths; we’re in the key of F, so D is VI (that puts us on the 3 o’clock position in the circle of fifths). The next two measures are G-sevenths – that’s a II, which is down a fifth from the preceding VI. Continuing, #55-56 are C-sevenths – V-chords, down a fifth again from the II’s in #53-54. And the final resolution to a I major triad comes on “don’t” in the next measure, #57.

Now let’s look at the beginning of the first chorus – this time we’re in Eb. Measures 11-12 are C’s, which (in the key of Eb) makes them VI-chords. Then down a fifth to four measures of II (they’re F-sevenths), and then down a fifth again to another four measures of Bb-chords, or V’s, and the final resolution (down a fifth one more time) to I in #21 on “Caroline”.

Why is this kind of progression so satisfying? Well, in adjacent chords, the root of the first chord becomes the fifth of the second chord. For example, in #12-13 of Dixie the lead’s C is the root of the C-seventh in #12; in the next chord, which is an F-seventh chord, that same C (now in the bari) has be-

come the fifth. For another example, look at the transition in #16-17 from the F7 on “don’t” in #16 to a Bb7 on “where” in #17; the root of “don’t” is the tenor’s F, and that F (still in the tenor) becomes the fifth of “where”.

There’s something else happening as well (a bit more subtle) – this one is happening in the “tritone duet”. Know what a tritone is? It’s a particular interval consisting of three full steps – that makes it a half step shorter than a perfect fifth, and a half step longer than a fourth. From C to F# is a tritone; so is the interval from E to Bb. Every barbershop seventh has two notes (the third and seventh) separated by a tritone. As you move to the next note in a circle-of-fifths progression (i.e., root movement down a fifth), the tritone duet moves downward a half step. And, just to add interest (and tension!), the two notes in the tritone duet swap roles; the third of the first chord drops a half step to the seventh of the second, and the seventh of the first chord drops a half to the third of the second.

Let’s try this one on the same passage of Dixie. In #12, the tritone duet consists of the tenor third (the E) and the bari seventh (the Bb); on “you’ll” in #13, the lead A becomes the third of the new F7 – it’s down a half from the seventh of the first chord – and the tenor Eb becomes the seventh of the new F7, also down a half from his previous note. So there you go – tritone duet down a half, and swapping roles in the chords. Try it again on #16-17, and you’ll see the tritone duet goes from A-Eb to Ab-D (and from third-seventh to seventh-third!).

So – there’s the circle of fifths in a nutshell. And one more way that the fifth plays a dominant role in barbershop music. ♥

Board of Directors January 2006 Meeting Highlights

by Kevin Tritsch, Secretary

TREASURER’S REPORT: Ron Fortino
New account at the Bank of Blue Valley

MUSIC AND PERFORMANCE: Keith Schweer
Learning CD’s will be available Tuesday night, Jan. 10.

The Music Team will discuss: chorus attendance, extra rehearsals, and mechanics of taping for the show, rehearsal schedule for Indianapolis and coaching schedule. Additional coaching is in planning with **Jim Henry** but he probably won’t be available until after July.

Front row auditions begin the week of July 16. Everyone on the front row must qualify. Judging will be conducted by the Presentations Team. Those on the front row who are on the Presentations Team, will be judged by **Shari Hart** or someone from the *Sweet Adelines*. A scoring system will be used to determine qualifications.

Next Chorus CD–Mark Fortino is working with **Danny Israel** (sound guy) but costs have gone up and his prices are pretty much out of our range.

CHAPTER DEVELOPMENT: Stew Grosser
Maurice Smith acceptance as new membership tabled pending voice placement.

Guest Nights –April 11, Aug. 15 and Oct 10.
April 11 will include some type of Olympics; Aug. 15 will include a cookout; Oct 10 will be ice cream. The “just weight” program has been tabled. The project is just too hectic.

PROGRAM: Jerry Garrard

Work is going forward on Singing Valentines with **Marlin Weidler**, Chairman.

The Spring Show is on target. *Gotcha* is the headline quartet and *HOA* quartets are being contacted. Spring Show 2006–see report submitted from Jerry.

The 2007 Spring Show–Other venues are being explored and will be discussed at the March board meeting. *Metropolis* will be the headline quartet. Performance date not set yet.

MARKETING: Dick Korek

Promotional material for spring show and Singing Valentines have been handed out. To promote sales, for each \$100 dollars in tickets sold to the show, the members’ name will go into a bowl. The winners will be drawn for a gift certificate for a two-night stay for two. No word on the date of the drawing.

Radio and TV ads for the show are being set up.

A chorus performance in Trenton and Richmond are being discussed. No fee discussed yet.

A chorus performance is set for Saturday Feb. 17, 2007 at John Knox Village.

OLD BUSINESS:

Singing Valentines – Report submitted by Marlin Weidler (not included here).

NEW BUSINESS:

New board meeting night – Some board members have a conflict on Monday night. **Kevin Tritsch** will survey board members to determine which nights and times work best to meet. Results will be discussed at the February board meeting. Riser set up and break down is a concern. Tony suggested handling it by chorus sections.

Next Meeting: 6:00 p.m. at the Drivers License Bureau, the second Monday of the month if the building is available. ♥

Musical Notes

by Keith Schweer, Music Vice President



We have introduced all of the new music, made learning CDs available, and distributed the sheet music for the March show. Judging by the progress, you must like the new music as much as your Music Team does! These arrangements are some of the best we’ve had for a long time. I think my favorite is ‘Happy Together’ – what’s yours?

We’ve set our rehearsal schedule and attendance/taping requirements. February 28 is the deadline for turning in a passing tape to your section leader. If you want to get the most benefit out of taping, bring your recorders every week, record yourself, take the tape home and listen to it critically.

You can do a lot to help yourself. Are you producing a full, free, open, resonant tone? Are you singing in pitch? Are you blending in with those around you? Are you carrying your sound all the way to the end of the phrase (or are you running out of gas)? Are you singing pure vowel sounds, turning diphthongs? I almost forgot – are you singing all the correct words and notes? You know how to do all these things and you know when it isn’t right. Why wait and have your section leader or director tell you when it’s not right? Why not fix it yourself? Imagine a whole chorus full of coaches... ♥

**DEADLINE FOR THE MARCH ISSUE
OF HARMONOTES: FEB. 21**

FOCAL POINT:
Up Close And Personal!

by Wade Dexter



Ron McIntire

I've heard some barbershoppers who, like myself, joined the Society a bit late in life and express their regret that they missed the enjoyment of our hobby during the earlier years of their lives. Our subject for this column this month was fortunate in that he became involved with barbershopping while he was still in high school.

Walt Bates (left) was born in Topeka. At the age of 3, his family moved to Pittsburg, KS, where he grew up. As a student at Pittsburg High School, he was taking private voice lessons. The way he tells it, three members of the Pittsburg chapter of SPEBSQSA approached his teacher looking for prospective chapter members (Walt says they needed a baritone for their quartet). The teacher put them in touch with Walt, and in no time at all, he became a member of the Pittsburg outfit. This was in 1947 when the Society was only nine years old. Walt was elected president of the chapter in 1959.

During the ensuing years, Walt sang with a number of local choruses. In 1961, he became a member of the Southtown chapter and served as chapter president in 1962. While a member of the *NOJOCO* (now Overland Park) chapter, he was a frequent visitor to *HOA*.

Walt was instrumental in the formation of the *Pride of the Northland* chapter in 1972 and was elected president in 1974. This group eventually merged with the Independence chapter where Walt was the musical director until the chapter folded. He also became the director of the *North Johnson County* Chapter in 1978.

Walt acquired dual membership with the Kansas City chapter in 1997 in order to be able to sing with the *Heart of America Chorus* in international competition in Minneapolis. He considers the experience of singing with **Ed Rooker** ("a strong tenor") on his left and **Oz Newgard** ("a fantastic bass") on his right to be one of his fondest memories of his barbershopping career. "What more could a lead singer want?" he asks.

Walt recently retired after many years as manager of information technology for the Veterans of Foreign Wars headquarters in Kansas City. He lives alone (his wife, **Jean**, passed away last year) and spends his time playing golf, enjoying traveling, searching the Internet, and spending time with his son, **Brian**, and daughter, **Amy**, and five grandchildren. Says Walt, "I thank God every day for the many blessings I enjoy, including barbershop music. I have CDs in my car at all times." ♥

Harold D. Robinette



Ron McIntire

Harold D. "Rob" Robinette, known to many in the HOA Chorus as "Robbie," was tall, friendly and, by most accounts, a pretty mean bass. He joined *HOA* in 1954 and sang with the *Gamboliers* and the CSD Champs, *BMA Gamboliers*, in the late 1950's over his barbershopping career. He was Barbershopper of the Year in

1967 and a barbershopper in good standing wherever he went. He occasionally stopped in to see us rehearse, most recently on May 5, 2005 during the **Don Webb** celebration and the last time Nov. 8 when we rehearsed at Platte Woods United Methodist Church.

Robbie died Jan. 14, 2006 after nearly 40 years as a barbershopper and a lifetime of loving music. He will be missed by the Barbershop Harmony Society and his many friends in the Kansas City Chapter and *Heart of America Chorus*.

Twenty four active and past members of *HOA* sang at his memorial service at Mount Moriah Terrace Park Funeral Home Jan. 17. ♥

Ron Abel	Tony Strub	Marty Oldehoeft
Matt Moore	Mike O'Dell	Walt Patterson
Mike Mathieu	Tom Forsyth	Keith Schweer
Jim Bagby	Frazier Allen	Kent McClean
Bob Howard	Don Fuson	Bruce Wenner
Al Higgins	Ron McIntire	Nile Abbott
Chuck Ames	Dan Henry Bowser	Vince Perry
Carter Combs	Jerry Snyder	Don Young

HAPPY BIRTHDAY

to the following chapter members!

Doug Brott	February 2
Myron Hultgren	February 8
Charles Greene	February 12
Jim Bagby	February 14
Sal Iannazzo	February 18
Brian Seydlitz	February 18
John Fortino	February 18
Jim Porter	February 20
Lud Einess Jr	February 24
Jon Gathright	February 27



A TIP OF THE HAT!

The Tip 'O The Hat is recognition to both members and non-members men and women who have made a contribution in time and effort to the betterment of the Kansas City Missouri Chapter over the past month.

A TOTH to the 23 *HOA*'ers and former *HOA*'er, **Nile Abbott**, who attended and sang at **Harold Robinette's** funeral Jan 17, 2006. The list of names is shown in Harold's obituary on page 14.

A TOTH to **Jim Bagby, Ron McIntire, Dale Neuman, Bob Howard, Jim Moynihan, Keith Schweer, Vince Perry, Marty Oldehoeft, Tony Strub, Jim Porter, Monty Duerksen Steve Carruthers, Carter Combs, Jerry Snyder and Ron Abel** who attended and sang at the funeral of **Jama Sims, Jim Moynihan's** Mother-in-Law, Friday January 20, 2006.

Congrats and a hearty TOTH to the 2005 Barbershopper of the Year, **Mike Neff**.

When it comes to tipping the old boller, the most unsung heros of the day are the guys who put the Installation and Awards Banquet together. So, lest these men are forgotten to history, we offer an extra big TOTH to: **Al "Mr. Handle it" Higgins** who set up the hotel, meals and took personal reservations, **Jerry Garrard** the Program and General Chairman, **Vince Perry** who set up the webpage and took online reservations, **Gordon Coleman** who processed the credit cards, **Bruce Wenner** who chaired the Awards Committee and distributed the awards and **Don Young** who was emcee.

Condolences to:

Todd Anderson and family
at the passing of Todd's Mother.

Dick Korek and family
at the passing of Dick's Mother-in-Law.

Jim Moynihan and family
at the passing of Jim's Mother-in-Law. ♥

Those "Other Guys"

by Ol' Dan



Ever since **O.C. Cash** and his buddy **Rupert Hall** started singing "Down Mobile" in the Muehlebach lobby on that spring night in 1938, we've always heard about the "other guys" they recruited to woodshed some good ol' barbershop harmony. No one has EVER said just who those "other guys" were!

You'd think that something as important as the origins

of the world's largest male singing organization would include numerous details about 'those' guys, but no. Feel free to look it up in any Society history book you can find, and the secret remains. UNTIL NOW!

We've always been led to believe, that besides **O.C.** and **Rupe**, there were two. Not so. **FOUR** additional is the correct number, six in all, with frequent part-switching just to make the evening more challenging and to keep us awake during that long night of bad weather.

Yes, I said, "US!" **O.C. Cash, Rupert Hall, Ol' Bruce, Ol' Dan, Ol' Jim** and **Ol'Keith**. Yep, *Tone-Henge!*

So why haven't we said anything about this before now? Well, it may be obvious that we're old, but we didn't want anyone to know we're THAT old.

And you know us. We didn't wanna brag. ♥

Are You An In-Tune Abuser?

A lot of time and energy goes into preparation of the weekly meeting schedule, which is provided to you by PVP **Jerry Garrard** via the *In-Tune*. Ninety-nine times out of 100, it's waiting for you when you walk in the door, listing all the songs we'll sing—and the music you'll need to procure if we're learning new songs. Because we have one of the most efficient librarians in the history of the Society, **Phil Veltkamp** will have those songs laid out on the table next to the *In-Tune*. So your responsibility is to look at the schedule, determine what you need and get it BEFORE THE MEETING STARTS, so one has to (a) leave the risers during the rehearsal or worse (b) make us look like Podunk Chapter USA by having someone take the time to hand out music. This reminder, obviously, is for the guy next to you, so please see that he gets the message. ♥