

# 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!*

## Props For "DIXIE" With A Big Chicken Logo: A Simple Task?

by Ron McIntire

The assignment seemed simple enough, build three signs to change three times during "Dixie." Not a big job for an engineer, two electricians, an artist, an airline craftsman and a weatherman. Or so we thought.

The first idea was six triangular slats, all keyed to show a different side with each actuation. The bad news came when **Dan Henry** put together a pulley-belt contraption that rivaled something from **Rube Goldberg's** work book. Our best guess was that the concept would probably top the \$200 mark by at least three times. "Boys," he said, "it works, but I don't recommend it."

More discussion followed. Then came a working model using privacy style shutters I built from cardboard, a few dowel pins, some pop rivets I found somewhere and a bunch of hot-melt glue sticks. The idea was spawned when I strolled through the window-shutter department in Lowe's Home Improvement Center one day. It showed promise but the shutters could only change twice. The committee agreed, table that feature for later.

One rule I forgot over the past forty years since I left the military was never volunteer for anything. Because I was the idea man behind the shutter concept, the committee strongly asked if I would build the production model. Internally, I screamed "absolutely not." Still, material prices for the model were right (most big-ticket materials for the model had been on sale at Hobby Lobby), the concept was sound and the model worked—at least to some degree. "Sure," I agreed, "why not?"

*(Continued on page 3 ♦)*



*Top to bottom:*

Ron McIntire prepares to do some cutting while Marty Oldehoeft looks on... Marty admires the Elvis sign, complete with flashing lights, in Bob Howard's garage.

Photos courtesy of **Bob Howard** and **Ron McIntire**

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...within the walls of  
Saddam's former home!*

# 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.

## Heart of America Chorus

The Kansas City, MO. Chapter S.P.E.B.S.Q.S.A., Inc.

### 2005 CHAPTER OFFICERS AND BOARD

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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 Terrace Court S  
Independence, MO 64057-1332  
(816) 373-8633  
Harmonotes@comcast.net

Chapter meets at 7 pm 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](http://www.hoachorus.com)  
Web Address: [webstaff@hoachorus.com](mailto:webstaff@hoachorus.com)  
Chapter Telephone: (816) 221-7888

## Submissions Are Always Welcome!

by Todd Anderson, *Harmonotes* Editor and so-so Lead



More and more material is being submitted for *Harmonotes*. That translates to a lower blood pressure and less wrinkles for your editor. A big thanks to all who find time in their schedule to communicate through the written word or photos. You guys are an editors dream come true!

Maybe you have thought about submitting an article, but talked yourself out of it. The good news is that we have bulletins coming out each month, so you have plenty of opportunities (and space) to try again.

If you are hooked up to e-mail, the easiest thing to do is simply type your piece as if you were writing a letter to me. Just throw a title at the top, followed by your article. That's the fastest way to get something submitted. You may also send your contributions via the regular mail or even by fax.

Finally, if you have questions about submitting material, just pick up the phone and call me. My contact information is located at the bottom left hand portion of this page.

I look forward to more top-notch submissions...from you! ♥

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(Continued from front cover)

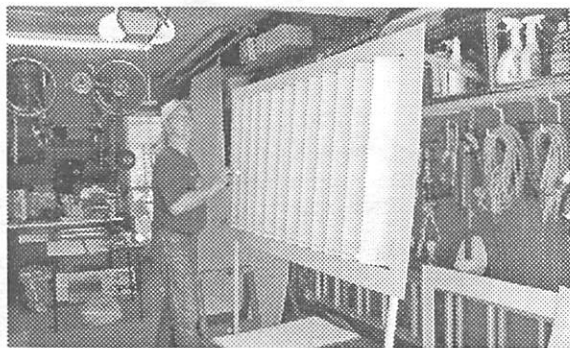
Choice of materials was the first problem. The half-price sale on cardboard at Hobby Lobby was now over and costs shot up an additional \$50 to \$100. So, while Dan Henry was figuring out a plastic water pipe frame and **Al Moritz** developed flashing lights for "Elvis," I began to lose sleep over how to build the shutter thing.

With **Bob Howard's** help and **Marty Oldehoeft's** insistence that the shutters be vertical instead of horizontal, we solved the actuation problems and got everything to work. After a quick call to **Jim Davis** to bring his brushes and paint bucket, we started on the last two units.

By Friday, June 10, Bob and Marty had completed building the last of the three signs and Jim had the Elvis sign painted—at least partly—ready for transportation to the rehearsal hall in time for everyone to *oooooh* and *aaaaaah* when the shutters flipped.

Over the next week Bob spent the better part of 20 hours sewing cloth and fixing a way to drape it over the shutters (for the first sign change), building shipping boxes and worrying about a million other things. At this writing, the moveable, painted signs and ways to ship and install them on the risers are about 90% complete. The only thing left to do is paint the remaining visual—the *Big Chicken Chorus* logo—on the last sign. When Saturday, June 25, rolls around we should have some pretty clever props to work with for the dynamic duo **Bill Biffle** and **Dwain Brobst** coaching session. Who knows what the costs were. We haven't added up the receipts yet but I doubt the price was too much above \$200. How many man-hours did we spend? That, too, is an unknown. We stopped counting after \$250.

If there's anything to be learned from this experience, it's that we have some dedicated guys in the chapter. Each had at least one good idea, each was willing to try at least something and everyone put a lot of heart into the work. And, we learned that Bob Howard has a wealth of doodads and gizmos in his garage that will make anything work. In his treasury of tidbits we always found an item we needed to make the parts turn, stick together or line up. Now, as I close out this article I have but one thing more to say. It's an oft used quote from Bob Howard: "Hey, I have one of those." ♥



Marty Oldehoeft makes final adjustments on one of the signs in Bob Howard's garage.

Photo courtesy of **Ron McIntire**

## President's Corner

by Marty Oldehoeft, Chapter President



**M**y mother's favorite and very effective form of discipline, and attention getter was a swat from a yardstick. With that thought in mind, I have a couple of swings to offer.

The music team has spent some time and effort finding ways to help the chorus in our ongoing quest to become better singers. One of the ways is the new breakout sessions that run from 9:30 to 10 pm after our regular rehearsal. I see many folks either waiting for a rider or maybe just chit chatting. **SWAT #1**- Get into one of the classrooms and take advantage of the help being offered. We have the ongoing chore of assembly and disassembly of the risers. This is a duty that should be shared by more than 5 to 10 members of a 100-man chorus. Some of the fellows who are diligent about this task would also like to attend the class sessions just mentioned. **SWAT #2** - If you are singing tags or waiting for someone, help these few guys who take on the responsibility of getting the risers up and down for us week after week. The board at numerous meetings has had discussions about how to keep the talking-on-the-risers to a minimum. We have tried a 10 second rule. If the director is involved with something other than the chorus for 10 seconds or more, neighbor talk is open. Some success has come from this method. We have also tried the "SHUT UP" with very limited success. Let's try the **SWAT #3** - Each individual in the chorus really needs to make a genuine effort to hold the riser chatter to a minimum. OUCH! Are you bruised yet? NOW HAVE FUN! ♥

## Harmony Foundation Report For May by Jim Porter

**W**ith the help of **Dale Neuman**, I have looked into the legality of our raffle. Our research shows that Missouri law permits a raffle for fund-raising purposes by a recognized non-profit organization, provided the date and place of the raffle is stamped on each ticket. Kansas, however, bans such raffles, even to the extent of having a clause in its constitution. The upshot of this is that we are within the law by holding our raffle in our regular meeting hall, and have purchased a stamp that allows me to stamp the tickets with "H.O.A." and the date prior to each drawing. However, on those occasions that the chorus meets in a Kansas location, we cannot legally conduct our raffle. If you have any questions about this, please contact either Dale Neuman or me, and we will provide you with links to the appropriate websites.

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 June 22nd:

In the past month, our chapter has raised \$277 for the Harmony Foundation. So far this year (since Nov. 20, 2004), we have raised \$1,661. Last year at this point, the total raised was \$1,572. In our best year (2003), the total raised at this point was \$1,611.

Thank you all for your interest and participation! ♥

# It Takes More Than A Village To Get This HOA Show Going!

by Jim Bagby, Ye Olde Arm Waver

Once more into the breach, *HOA!* And that glorious venture in Salt Lake City will be headed for stage about the time this edition hits the streets.

So at this point, it's too late to offer last-minute hype, and too early to celebrate or commiserate. But it's an ideal time to reflect on the amazing number of man (and woman) hours that go into this undertaking. I've been saying it's our 16th time on the international stage: 12 times as CSD champs and four times as a wildcard entry. I suspect if that's not the case, we'll hear shortly from **Prof. Wenner**, or some other historian.

With 94 (barring last-minute problems) men on stage, it's our largest competition chorus ever. And we all know that without a few business and personal complications, we could easily have fielded 100. We fully expect to top that number in the fall contest. But for now, that represents a significant jump from the 82 on stage in Louisville—particularly when you consider the quality of the "newbies."

So how much time has each of those 94 spent preparing? **Mike Schumacher** has been there at 6:30 every Tuesday since back when **John Landry** was six sizes bigger, drilling the staging, and he was joined by anywhere from a dozen to 40 guys. Some members have called me to ask about phrasing or staging while they were working at home, so I know a lot of guys were doing the homework they promised to do. How many hours there?

The front row has been diligent in its breakout work, under Mike and **Don Young**, with **Sheri Hart** adding some drillmaster whip-cracking. **Harry Stewart** has offered guidance in his unique way to each wedge. And the Presentation Team has helped the entire chorus improve its performance level.

The music team continues to be a force, mostly behind the scenes. But the newcomers can vouch for the individual instruction they get from **Carter Combs, Mike Neff, Grant Hunget, Keith Schweer, Dennis Kinghom, Kent McClean, John and Mark Fortino, Darrell McCune, Bruce Wenner, Phil Velcamp, Jerry Garrard** and others who listen to tapes, offer vocal coaching, pitch correction, printed music and all the things that make our music program so strong. I can tell you that these guys give me constant suggestions, performance notes, critiques, encouragement and views from inside the chorus. I even listen sometimes!

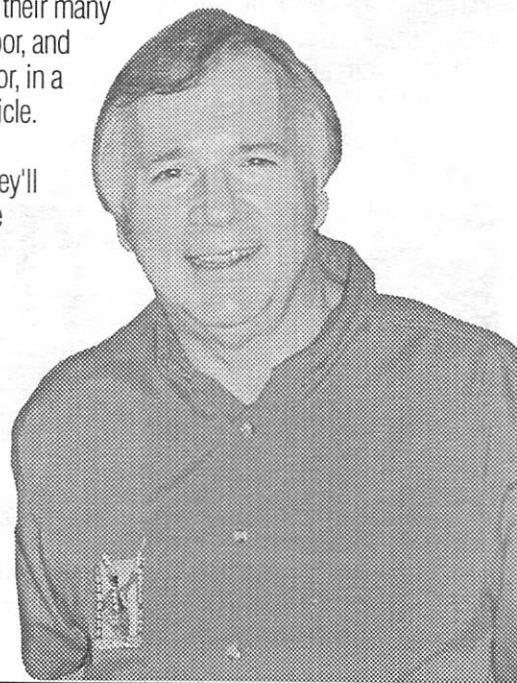
**Brooke Meyers** has had a challenge with the costume changes for this contest set, but never (seemed to be) rattled, and got us prepared again. **Rob Mathieu** took the initiative to get his own costume, but I suspect he had help and/or

advice from his better half, **Hayley**, and his mom, **Jan**. I'm not sure who was involved with the sunglasses other than Brooke, but I believe the concept began with Neff, Hunget and Garrard.

When it comes to biz manager **Vince Perry**, we probably should all do a group genuflect the next time he comes in the room, except that would just embarrass him. I could write a page about him, but same result. And I've run out words to describe what this road warrior means to our chapter—but I hope you know how much he does, and will thank him individually.

I'd also like to say something nice about the job Garrard does with the weekly *In-tune*. Hmmmm... well, I see this is getting pretty lengthy. I promise next time I'll do that, because it's a pretty important job that is gonna mean a lot to the chapter if we ever get guys to read it!

There is one really unsung group, that came into being just for this performance. When **Rosemary Calderon** designed our staging, part of it included signs to designate the three states mentioned in the song. No problem, I thought, we'll just get a technical committee. And I knew right where to turn: Chapter leaders who are builders/engineers/techs/artists/etc. and KNOW HOW TO GET THINGS DONE. I asked **Dan Henry Bowser, Bob Howard, Al Moritz, Jim Davis, Ron McIntire** and **Martin Oldehoeft**. All but McIntire, who does everything there is to do in the chapter, are past presidents, and Oly is current president. I gave 'em the rough idea of what we had in mind, and they improved on it. I suspect you'll hear more about their many hours of labor, and trial and error, in a separate article. And maybe someday they'll speak to me again... ♥





# Chapter Income & Expenses

by Charles Ramirez, Treasurer

A couple of years ago when **John Stucker** was President, he noted that the first part of year was our income producing period and the second part of the year was our expenses period. That observation remains true today also. The biggest difference between this year and past years is that the income from our largest income producers was not as great as in previous years. Over the past 4 years we have had a net profit of between \$9,000 to \$13,000 for the shows and between \$2,000 (first time) and \$1,000 to \$12,000 for the Singing Valentines. This year our net income from the Spring Show was \$1,900 and from the Valentines, \$5,500.

Our next large income producer will be the Harmony Spectacular Christmas Show. This past year, that production was very profitable and netted the chapter approximately \$10,000. The board anticipates a similar situation for this coming Christmas Spectacular. Another net source of income to the chapter is chapter dues which amount to almost \$5,000 for the year.

Generally, most other sources of income to the chapter are "Pass Through" amounts. These are items listed as income to the chapter, but which are immediately paid out as expenses. Examples of such items are Salt Lake City Registrations, Convention Pictures, Celebration dinner, etc.

Our largest non-Show, non-Pass Through expenses are for coaching fees and expenses, for Chapter publications and for general expenses such as insurance, phone, and credit card fees.

HOA President **Marty Oldehoeft** has responded to the drop in income by proposing a budget which is conservative in outlook and reflects the goal of improving the chapter musically. The budget reflects a projected income of \$101,435 and projected expenses of \$101,200. The board will be in continuous review of cash flow and will modify the budget as needed to maintain a positive position. One condition of the proposed budget is that all activities which are of a "Pass Through" nature such as Fall Retreat, convention dinners be self sufficient. The chapter remains in a positive position so far this year with income received of \$64,000 and expenses of \$63,300. ♥



## About Those Songs We Sing

*We found this item in By-Lines, the bulletin of the St. Louis Suburban Chapter, edited by John Conrad, who borrowed it from The Pittsburgh Press, edited by Tom Koch, who got it from the Johnnycake Ridgerunner, Stan Wardwell, editor.*

The article tells how **George M. Cohan** was a tune maker who always had a way with words. Ideas for songs sometimes came unexpectedly and in the oddest of places. Who would think that his most famous patriotic song would have its first glimmer in a funeral home?

"Cohan was attending the funeral services for a departed show business friend and sat beside an old Civil War veteran. The old veteran had in his lap the tattered remnant of what was once our national emblem. When Cohan asked why he held the flag, he was told that it was one the deceased had carried during Pickett's Charge at Gettysburg. 'I take it with me everywhere I go,' said the elderly gentleman. 'To me, it's a grand old rag.'

"The line rang a bell with Cohan, and after the funeral, he jotted down the tune that became our country's virtual theme song during the first World War, 'You're a Grand Old Rag.'

"Before the song could be published, Cohan was told by his editor that the word 'rag' was disparaging of our country's colors. Cohan quickly changed the lyric to 'Flag.'

"The song was so popular that fellow song writer **Irving Berlin** (born **Israel Balin**) took a new tune he had written titled, "God Bless America" and deposited it unpublished in a desk drawer. He luckily remembered it and pulled it out for another war—WWII—many years later when singer **Kate Smith** asked him to write a patriotic song for her." ♥



### Outside a muffler shop:

"No appointment necessary. We hear you coming."

### In a veterinarian's waiting room:

"Be back in 5 minutes. Sit! Stay!"

### On a maternity room door: "Push. Push. Push."

### In the front yard of a funeral home:

"Drive carefully. We'll wait."

## Testing, Testing, 1, 2, 3, 4...



*The Society C&J Committee has authorized a test of hand-held, or individual mics, for quartets in a contest setting. Here is a reaction from former Society President, International C&J Chairman, Top 10 quartet member, chorus director and competitor and one of our most respected arrangers (among many other barbershop involvements), **Ed Waesche**.*

I'm sure there are some well-meaning people out there, bemoaning the declining membership in the Barbershop Harmony Society, who think we have to move to the post-1970's method of mass media music entertainment to capture the X, Y and "me" generations—who know only that pop music features noise, glitz and, yes, entertainers who shout into hand held mics. They're obviously among us as well. (No offense, **Larry Clemons**)

These generations don't appreciate melodies, because no one in the pop scene sings them anymore. (They shout to be heard over the noise of the amplified rhythm makers.) Let's face it: melodies haven't been the feature of pop music since the mid-50s, when soul music and the 12-bar, three-chord blues revolutionized the industry. If there's no melody to be harmonized, there's no place for our style of music in the entertainment "industry."

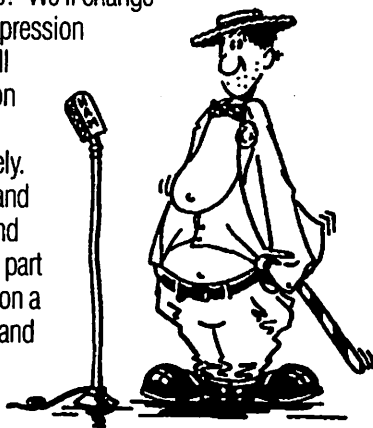
We sing a close harmony style of a cappella music that features classic harmonic movement and soul-satisfying, ear-pleasing harmonic production. To sing it well, you have to listen and be an integral part of an ensemble. It is a unique art form. It's not an arena art form. It's personal and intimate. Hand held mics do not enhance the "one-ness" required to optimize the synergistic output of the individual components.

Some would like to dilute the style by lowering the standards in place that define it as a style. They believe that the style should accept more modern harmonies, to cater to the younger generation's tastes. "So the chords don't ring as much. Who cares? 'They' don't appreciate ringing chords anyway! They 'watch' music, they don't listen to it!" Let's publish those modern pieces! That'll bring in young members! (Sure it will!)

Yes, friends, the post '60s generations haven't learned by listening, they've learned by watching (MTV, **Michael Jackson** videos, etc.). Most don't get taught how to read music in school, because educators don't think music is an important subject. And if they do, they're teaching them what's "in." Barbershop has never been "in," and it won't be until we've convinced enough music educators that the style has untold benefits re-learning. (Now's not the time to support that statement.)

So... what do "we" do? We join the Madding crowd. Give 'em what they want. They want modern sounds? We'll change our contest rules. They want individual expression rather than an ensemble, team effort? We'll give 'em that... hand held mics. Pretty soon the style will disappear.

The BHS has made a lot of mistakes lately. Let's try to remember what the art form is and put our efforts for keeping the style alive and vibrant where they belong. Getting it to be part of the vocal music literature in schools is, on a scale of 1-10, a ten. Experimenting with hand held mics is... well, zero. ♥



## Riser Builder Plus 2 by Dick Irwin



I'm sure most of you have heard of that really good (in my opinion) lawn fertilizer with "Plus 2" in the name. HOA must be using some pretty good stuff of its own because right now we have outgrown our 9 riser

sections. On top of the growth we've seen thus far for 2005, we anticipate even more with the society membership drive coming later this year.

What a great position to be in, to have to add new riser space because our membership has grown. What a difficult position to be in to need to ask for financial help to buy new riser sections.

We need to expand our risers by 2 sections. These sections are not cheap, at about \$1,100 per section. The board of directors of the Kansas City Chapter has authorized a "free-will" donation program to help build a fund to purchase additional risers for the *Heart of America Chorus*. The "Riser Builder Plus 2" program began with the chapter meeting on Tuesday, June 14 and will continue until such time as we have raised enough funds to purchase 2 additional riser sections.

How does the Riser Builder Plus 2 program work? At each meeting, located somewhere near the membership table, there will be a bucket labeled "Riser Builder Plus 2". This bucket is for anyone to make cash or check contributions that will become dedicated funds for the purchase of risers.

Any donations placed in the bucket will remain anonymous. If you would like to make a specific contribution and you either want a receipt for the donation or you would like to be recognized for your generosity, please talk with **Dick Irwin**, the "Riser Builder Plus 2" chairperson, personally. ♥

## Board of Directors Meeting Minutes

submitted by Kevin Tritsch, Secretary

The meeting was called to order by **Marty Oldehoeft** on Monday, June 13, at the Johnson County Drivers License Bureau.

In attendance were: President - **Marty Oldehoeft**, Immediate Past President **Dick Irwin**, Membership VP **Stewart Grosser**, Marketing and PR VP **Dick Korek**, Operations VP **Chuck Ames**, Treasurer **Charles Ramirez**, Secretary **Kevin Tritsch**, representing the Music Team in place of **Keith Schweer**, Director **Jim Bagby**. Board Members at Large: **Doug Brott**, **Kent McClean**, **Bob Howard**. Guests: **Tony Strub**, **Rodger Faherty**. Not in attendance: **Steve Carruthers**, **Keith Schweer**, **Jerry Garrard**, **Rich Huyck**, **Hary Stewart**, **Brian Seyditz**.

### Marketing:

**Tony Strub** introduced an idea at selling more tickets for our spring show. The chorus would perform three shows instead of two, with a corporation buying out one of the shows. The corporation would then donate the tickets to whomever they wanted. Tony has agreed to take on the operation.

**Dick Irwin** moved that we support Tony's idea for a third show with a sponsor. **Doug Brott** seconded the motion. Motion carried.

### Music and Performance:

**Jim Bagby** stated that the Music Team has discussed about producing a new CD in time for the Spring show. A decision on the recording dates and the studio has not been finalized.

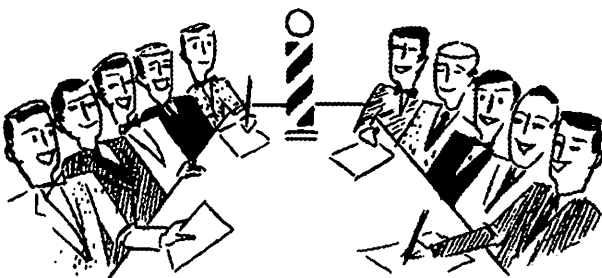
### Membership:

The board decided that July 26 and Sept. 6 would be the Guest Nights. These dates will run simultaneously with the Society's membership drive, *U Can Sing 2*. **Stew's** goal is to reach 120 members.

### Operations:

Our risers are falling apart. The immediate need is a total of two risers. **Jim Bagby** recommended asking the chorus members for donations towards the risers. All donations would be tax exempt.

**Dick Irwin** volunteered to run a Risers Fund Drive. ♥



## Maintain A Healthy Voice

*Little choices made daily add up to better vocal health*  
From the QT newsletter from the Barbershop Harmony Society

As Barbershoppers, there is no question we are more likely to have vocal problems because of the greater demands we put on our voices as singers. We are living longer and singer better for a longer period of time than ever before. Thus, we need to take better care of ourselves. We are singing athletes who must stay in good physical condition in order to sing well. Here are some things you should consider to help you.

1. Do a five-ten minute personal warm up every day in the morning.
2. Drink at least eight 8 ounce glasses of water a day.
3. Don't over sing or shout
4. Get plenty of rest. The older we get the more rest we need to sing our very best.
5. Get plenty of exercise. Play golf, go bowling, go to the gym, workout at home or walk at the mall or around your block. Do whatever you need to do to stay in decent shape.
6. Buy a cradle for your phone so you won't cock your head to the left or right when talking. This can weaken one side of your vocal folds.
7. Reduce the stress in your life which can cause tension
8. When speaking, stand or sit in good posture, diaphragmatically breath and focus your voice correctly.
9. Be aware of your medications. You need to know what they do to your body. It's important to know if they are diuretics or depressants. If you have any questions, ask your pharmacist.
10. Don't smoke or use recreational drugs at any time.
11. Have a humidifier in your room to keep moisture in the atmosphere if you need it.
12. Don't clear your throat or allow yourself to cough for a long period of time. It could cause vocal nodules.

Those of us who depend upon our voices need to make the correct choices to help keep our voices stay healthy. Here are some other things you can do to help yourself be a quality singer.

1. Do at least a five minute vocal warm-up every morning while in the shower before you go to work or do your morning activities.
2. Do some diaphragmatic breathing exercises at least two times a day. Believe me you won't believe what a difference it will make.
3. Try taking inhaling some nasal breaths and exhaling them though your mouth. A nasal breath can really set your correct posture and is a wonderful way of getting the proper amount of air you need when you take a breath.
4. Remember to speak in your best voice. Speak with the same focus and support as you do when you sing your very best. This will make a difference. ♥

# A LOOK AT THE PAST IN HARMONOTES

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

## TEN YEARS AGO: JULY, 1995:

**Ron Abel** sent us a photo that had been published in the May 1995 edition of "On the Spot," the official publication of the Salvation Army. The caption reads as follows: "Selected from 3,000 bellringers as Bellringer of the Year, **Mike Mathieu** (r) accepts the prestigious award from **Dick Wilson**, 1994 Christmas Chairman, and Lieutenant Colonel **Harry J. Smith**. Mike represents the Kansas City Barbershoppers, a dedicated group that spends an entire Saturday each bellringing season singing at Oak Park Mall to the delight of shoppers, as well as performing at KCMO Radio Day and other holiday events." As I recall, Mike has continued to be an active supporter of the bell ringing season, particularly as it involves the *Heart of America Chorus*, for the past several years. Good work, Mike.

## TWENTY YEARS AGO: JULY, 1985:

I was a member of HOA back in July of 1985, but I don't remember this event. **Don Kahl**, former tenor of the *Rural Route 4*, 1986 International Quartet Champions, has an article in this issue of *Harmonotes* in which he describes a fund raising effort for the Institute of Logopedics (now known as Heartspring) in which an "auction" was held for each of the four singing parts of the *RR4*. The highest bidder in each case got to sing a song with the *RR4*, and the receipts were donated to Logopedics. **Walt Yoder**, the father of the three Yoder brothers (**Wesley** took over the tenor when Don transferred to the Dallas Metro Chapter) was the "official and permanent" auctioneer, as Don refers to him. It's interesting to note how the interest in each part reflected on the total bid for that part. For example, the most popular part and thus the recipient of the highest bid was the bass, won by, you guessed it, **Gil Lefholz**. And **Steve Leone**, who was singing in the place of his dad, **Frank**, who put up the money, was the highest bidder for the lead part. The least popular part, the tenor, was won by **Paul Allen**, who also won the Andy of Mayberry Look Alike Contest, which I don't understand because Paul looked no more like **Andy Griffith** than I do. And the baritone part, which Don describes as "the one nobody wants 'cause they don't know where it's been," was won by, in Don's words, "HOA's newest (and only) ordained man o' the cloth, **Dean Trapp**." Dean had recently been ordained as a minister in the United Methodist Church. The only disappointment is that Don failed to reveal the total amount of money raised by the auctions.

## THIRTY-FIVE YEARS AGO: JULY, 1970

*The Merry Mugs* (**Ed Rooker**, **Frank Leone**, **Dan Henry**, and **Bob Gall**) made their final public performance in the Komedij Kwartet Koncert held on Friday afternoon at the 1907 International Convention in Atlantic City. In other business at



Atlantic City, the international board awarded the 1974 international convention to Kansas City. The bid was presented to the board by Dan Henry, and reports were that he did a tremendous job. The Kansas city chapter was planning an

interchapter visit to Joplin to sponsor the new Joplin chapter. Chapter meetings were being held at the Roanoke-Westport Community Center at 3601 Roanoke Road in Kansas City, MO. **Joe Costigan** was chapter president, and **Dick Ham** was editor of *Harmonotes*. ♥

## HAPPY BIRTHDAY to the following chapter members!

<b>Dan Flatebo</b>	<b>July 2</b>
<b>Tom Forsythe</b>	<b>July 5</b>
<b>Marvin Faulwell</b>	<b>July 6</b>
<b>Alex Scott</b>	<b>July 10</b>
<b>Al Moritz</b>	<b>July 12</b>
<b>Matthew Moore</b>	<b>July 18</b>
<b>Jake Pirner</b>	<b>July 19</b>
<b>Mike Neff</b>	<b>July 21</b>
<b>Cal Yoder</b>	<b>July 22</b>
<b>Howard Barrows</b>	<b>July 23</b>
<b>Paul Raikula</b>	<b>July 24</b>
<b>David Miller</b>	<b>July 26</b>
<b>Niel Johnson</b>	<b>July 28</b>
<b>Vince Perry</b>	<b>July 30</b>



## Fourmata Avoids Scalping!

by John Winfiel

Seriously, our baritone had that haircut before we met the Mohawk warrior! He liked our songs well enough the rest of us still have our hair intact. We met this fellow (below) and several



other interesting characters when we performed at the Bushwhacker Sesquicentennial celebration at Nevada, MO on Saturday June 18. Upon our arrival we sang "Who Will Buy?" on the main stage, then proceeded to do our best *Dapper Dans* imitation for the next five hours. We strolled around the town square singing for small groups of people, most of whom were very appreciative. We consumed copious amounts of water due to the extreme heat. Thank goodness for sunscreen.

We learned not to sing while standing under any of the speakers around the square, you never knew when an announcement might be made. We also had to avoid the main stage area during a lip-sync contest and when a country band was performing. Then there were the occasional skirmishes between the Bushwhackers and the Union Army. Those black powder weapons make a lot of noise and thick smoke! Despite the challenges we had a lot of fun. During a lull in the fighting we visited the confederate camp and sang *Look Me Up In Dixie* for them. When we finished the song we found out a young woman who was spinning wool was also a singer. We taught her the lead part on a couple of tags and she had a great time singing them with us. Later we taught a couple of tags to a young man who sings first tenor in a local show choir.

After we took a lunch break we sang for an elderly couple nearby. Later the couple's daughter tracked us down with her two daughters. She told them they had to hear us. We sang them a couple of songs and they enjoyed it so much they bought one of the *From The Heart* CDs that we had brought with us. But the best audience we had all day must have been the time when we sang for about a dozen small children and the two women who were taking care of them. There was a baby girl in a stroller who was cute as a button and her smile just beamed as we sang. I've never heard applause as sweet as her smile.

It was a long, hot performance but we had a great time. ♥

## Musical Notes

by Keith Schweer, Music Vice President



After the International Convention in Salt Lake City, what's next for HOA? The answer is *plenty*! The Music Team has chosen new music for both the Holiday Show and next year's Spring Show. The section leaders have begun learning the new music so we can make recordings for your use.

On **July 31**, we'll be doing "Music in the Park" again in Overland Park. Ours is one of the best-attended concerts in this series.

Our fall retreat is scheduled for **Sept. 16-18** this year. Our coaches for this year's retreat are long-time coach **Dwain Brobst** and **Jim Henry**. Jim is the bass of *The Gas House Gang*, our 1993 International Quartet Champs and the director of the current International Champion *Ambassadors of Harmony*. This promises to be one of our best retreats. Just 3 weeks later, on **Oct. 8**, we'll be in Des Moines, Iowa for the Central States District Convention where we'll try to repeat as CSD chorus champs.

**Dec. 3** brings our annual Holiday Show with the *Kansas City Sweet Adelines*. Later in the month, we'll sing and ring bells for the Salvation Army.

So, as you can see, there won't be much rest for HOA after Salt Lake City. You didn't join our chapter to rest, did you? ♥

## There Just Ain't Nothin' Like Performing For Your Own!

by Ol' Dan of Tone-Henge

So here's what happened. **Rodger Faherty**, HOA's recently recruited bass, built a new deck on his house, and when it was finished he was justifiably proud of his efforts, proud enough to throw a party on it for neighbors, relatives and a few pals.

Now Rodger's wife **Jeanne** is a fan of *Tone-Henge*. That's not to say that Rodger is not a fan of *Tone-Henge*, but by comparison to Jeanne's fan-hood, Rodger ain't nothin' but a deck builder.

So to surprise Jeanne, and maybe to smooth over any thoughts she might have had about questioning the gormongous cost of that gorgeous deck, Rodger wisely hired *Tone-Henge* to entertain at the party. (This is the first time the term, "wisely hired Tone-Henge" has ever appeared in print or even been uttered)

Jeanne was surprised and happy! Rodger smiled a lot. The half-hundred in attendance seemed to like the performance. *Tone-Henge* had a beer. The world is good. ♥

## New Quartet Forms in Middle East

by Dr. Neil Johnson, LTC, MC Chief, Clinical Operations



The *Hard Corps Chorale* is eagerly awaiting its debut in Salt Lake City. By the time you read this, you will hopefully know what I mean. Thanks, in advance to all who helped make this opportunity a reality. Next month I will share the "other side" of how it almost didn't happen, thanks to good old fashioned Army stupidity.

We had a great performance at the Army Birthday Ball on June 16. The HCC performed the *Star Spangled Banner*, *America the Beautiful* with Overlay, and the *Armed Forces Medley* in front of a full house. We used a ringer soloist from the Baptist Choir to sing the *ATB* part, and he was fantastic (the quartet isn't quite ready for prime time). The *AFM* also went over big-time, especially as they were waiting to join in the *Army Song* (I switched the Air Force and Army parts, so the song finishes with the *Army Song*). People filled the rotunda at the Al Faw Palace and were treated to some awesome overtones ringing off the marble ceiling. I have to think this was one of my most proudest moments ever when we finished.

And now another moment to remember from this deployment I have to share with you all.

The other night after rehearsal, a few guys came over and said they wanted to learn barbershop—real barbershop—in addition to the work the chorale was doing. I told them that you don't learn it, you just do it. They said OK. I said what do you mean, "OK." They said, "Let's do it. Let's learn real barbershop."

So there we were, 4 parts, 2 pitchpipes, 4 guys and a Polecat book. What could be more complete in life? We went up to the roof where there is a little patio and we sang. We sang from the heart, all four of us. We sang like it was the first time any of us ever sang Polecats. For 3 of them, it was. For one, it was his book that he had just ordered from the Barbershop Harmony Society. For me, I felt like the first time I sang barbershop. Hearing chords ring from those simple songs is something that will never get old for me.

That's what this hobby is all about. This hobby is about doing something fun, with 3 other guys, and it only works when all 4 hearts are into it pure and simple.

No, we don't have a name yet. In fact, we might not even come up with a name. We're just 4 guys who sing on the top of an Iraqi palace to get away from it all once a week. And that's good enough for me! ♥



## Living Out A Dream

by Jim Porter

Ours is a QUARTET society, and as a member, we've heard many great quartets sing and perform. We buy their CDs and sing along with them, perhaps even meet them personally and join in a tag or a song with them. With just a little luck, we know in our minds that given the opportunity, we could sing in a quartet like that and realize our dreams.

The opportunity came innocently enough—a note from **Rich Huyck** forwarded to all on HOA Net—"Kansas Express needs a tenor". Within was an invitation from their lead **Ben Davidson** to contact him and audition for the position. Those of you who know me reasonably well know that, while I sing lead in the chorus, I like to fool around singing tenor, and have done so in certain situations, like the Singing Valentines quartets. Now, I've been singing barbershop for 20 years, and never before have I had a chance to become part of a really good quartet. But here it was—*Kansas Express* finished sixth last year in Omaha, and I was seeing visions of district medal in my mind. I sent Ben Davidson an e-mail describing myself and my barbershop experience honestly, and asked him if he thought I could be his tenor. I was surprised and delighted when he responded back and invited me to come to Topeka and audition with him and the other two guys in his quartet!

We agreed to meet. I set out for Topeka with a CD from the *Ambassadors of Harmony* and one from the *Gas House Gang*, and warmed myself up by singing tenor as much as I could through both of them in the time required to make the trip. When I arrived at baritone **Guy Anderson's** house in southwest Topeka, I could hear the trio singing as I entered the front door. I came in, stood before them, and they stopped and greeted me. I told them I had been warming up singing with the *Gas House Gang* and they allowed that I had already sung with the best quartet I would sing with that evening. We then got right to it, singing "The Old Songs." Right away, I realized that I was in over my head! Ben Davidson has a voice like **Mark Fortino**, and bass **Don Suffron** and **Guy Anderson** blended quite nicely with him. I gave it my best, and some of the notes were good and some not, and as we rang the tag, I saw Ben smile. I figured at this point that I still had a chance!

Ben then put me to the real test. After we sang through a polecat number, he asked me to sing a duet, first with him, then with Don, the bass, finally with Guy, the bari. Imagine the baris and tenors singing with the other two parts "singing silently." It's not easy, and Guy was having as much difficulty as I was doing it!

All too soon, it seemed, my half-hour was up. Ben stated in his messages to me before the audition that it would take some time to make a decision. So, for a few days at least, I had the chance to dream about singing with them and feeling the glory of winning a quartet medal or of being the headliner quartet for some chapter show somewhere.

Alas, the e-mail from Ben came Saturday, and I can only continue to dream. But at least I had the opportunity to try. The experience taught me that those great singers in those wonderful quartets we appreciate so much are pretty special people, with a talent and training most of us will never know.

In the end, I still count myself blessed. I am still part of one of the greatest choruses in the Society. There are a lot of Joe Barbershopper types out there that would dream about being where I am, just as I dreamed about singing in a quartet with Ben, Guy and Don. ♥

## FOCAL POINT *Up Close And Personal!*

**Wade Dexter**... was born in Elderon, WI, and attended high school in Oshkosh, where he played the trombone and sang in the a cappella choir. He married **Joyce Elmer**, his high school sweetheart, in 1942 and was inducted into the Army in January of 1943. After serving in Europe during WW II, he accepted a commission in the Regular Army and was retired as a lieutenant colonel in 1969.



Wade and Joyce have two sons, both of whom are former barbershoppers. Steve flies a helicopter for a medevac unit near August, GA, and Paul works for Banta Publications in Liberty, MO.

Wade joined the Society in 1965 through the St. Joseph chapter and later held every chapter office except treasurer as a member of the long defunct Lawrence chapter. In 1983, he transferred his membership to the Kansas City chapter and takes great pride in his 22 years of membership in the *Heart of America Chorus*. He currently devotes all of his time and attention to the care of Joyce, who has a terminal illness.

Wade has no hobbies other than his regular column "A look at the Past in *Harmonotes*" in the *Harmonotes* and "Bulletin Browsing" in the *Serenade*. When asked to describe his most vivid barbershop memory, he assured us that having *Harmonotes* picked as the best bulletin in the Society when he was the editor back in 1988 couldn't be topped by any other barbershopping experience. He still insists that it couldn't have been done without the wholehearted support of the general chapter membership. ♥

**DEADLINE FOR THE  
AUGUST HARMONOTES:  
WEDNESDAY,  
JULY 20**

## 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 big TOTH to **Dan Henry, Bob Howard, Marty Oldehoeft, Al Moritz, Jim Davis** and **Ron McIntire** for the work they did on the changeable signs for the contest uptune. There were a great many technical obstacles to overcome before construction could even begin.

When you reflect on your contest performance in Salt Lake City, remember to TIP YOUR HAT to **Don Young** and **Mike Schumacher** for the extra time and effort they contributed in working with the chorus to fine tune the contest set through early choreography sessions, extra practice and individual consultation. Gentlemen, you made the difference.

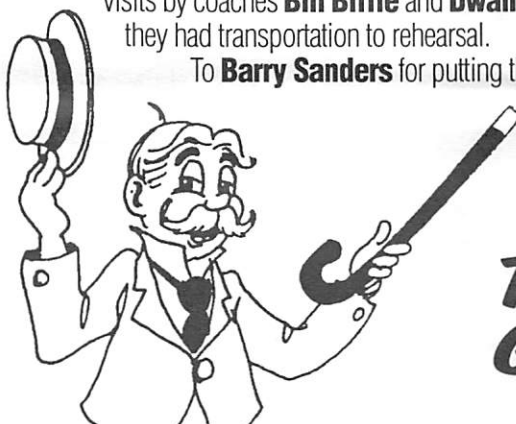
To **Shawn Jeffries** for his work interpreting the contest songs to develop just the right mood and emotion.

When you put on your T-Shirt, reserve your hotel room in Salt Lake City or order your registration tickets, TIP YOUR HAT to Vince Perry.

To **Jan Mathieu** for collecting money for the Saturday night dinner in Salt Lake City.

A TOTH to those unsung members of the Music Team who organized visits by coaches **Bill Biffle** and **Dwain Brobst** and made sure they had transportation to rehearsal.

To **Barry Sanders** for putting the flyer together to invite guests to the HOA Sendoff on July 28. ♥



**WAY  
TO GO,  
GANG!**

## Future Mid-Winter And International Convention Sites And Dates:

### 2006 Mid-Winter

Sacramento, CA  
Jan. 15-Jan. 22

### 2006 International

Indianapolis, IN  
July 2-9

### 2007 Mid-Winter

Albuquerque, NM  
Jan. 21-Jan. 28

### 2007 International

Denver, CO  
July 1-8

### 2008 International

Nashville, TN  
June 29-July 6

### 2009 International

Anaheim, CA  
June 28-July 5

### 2010 International

Philadelphia, PA  
June 27-July 4

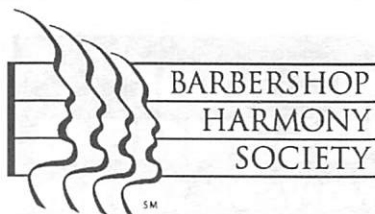
### 2011 International

Kansas City, MO  
July 3-10

### 2014 International

Nashville, TN  
June 29-July 6





Society for the Preservation and Encouragement  
of Barbershop Quartet Singing in America  
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Photo courtesy of Matt Bostick



## CALENDAR

- July 3-10** - International Convention in Salt Lake City, Utah
- July 26** - HOA Guest Night
- July 31** - Area Chapters Picnic/Concert in Shawnee Mission's Theatre in The Park
- July 31-Aug. 6** - Harmony College, Columbus, OH
- Sept. 6** - HOA Guest Night
- Sept. 16-18** - 2006 HOA Retreat

Heart of  
**America**  
chorus