

# Harmonotes

May 2002

The Monthly Bulletin Of The Kansas City Chapter • SPEBSQSA

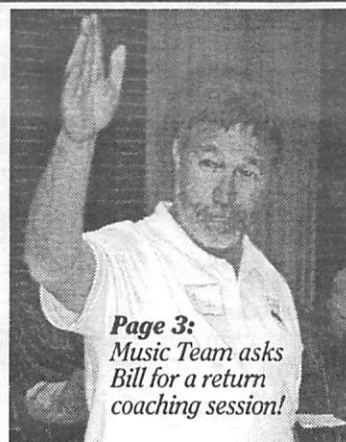
Volume 2002, Issue 5

## IT'S BACK TO BASICS WITH

# BILL BIFFLE



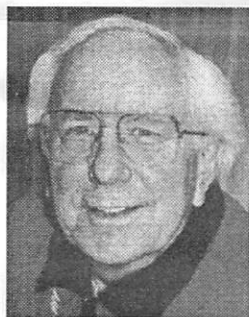
## HE RETURNS TUESDAY, JUNE 4!



**Page 3:**  
Music Team asks  
Bill for a return  
coaching session!

## "IT'S A WRAP"

by Dick Korek, Marketing, PR



Here it is, the 12th of April, five weeks past one of the most successful performances the chorus has ever done, and I'm still wondering how we did it.

Was everything perfect? *Nope.* Did we sell-out the house? *Nope.* Did we make some money? As of today the final numbers are still not in. BUT...did everyone leave those two performances walking taller, prouder than ever, and as promised in the marketing materials, "with a smile on your face and a song in your heart." *YES.*

Gentlemen, we delivered as promised. Everyone should be very proud to be a member of a barbershop chorus that strives to deliver a quality performance. If you had opportunity to meet with and talk to some of the audience following the shows the comments would make everyone proud. "Best show ever," "It was such fun," "I'll keep coming back for more," "I'm proud to be an American." Then, just a couple days ago while in Paola, Kansas, a mother of a teenager who loves to sing and had attended their third show stated, "Wow, what a show, we'll keep coming back for more and just who was that little fella? I've never seen someone so young so "into it" throughout the show...wow!"

So now we try to figure out what worked and what didn't. Did the direct mail work? We did two mailings. Did the full-page ad in the Serenade help? Did the radio advertising help sell tickets? Used **Mike Murphy**, KCMO, who gives much more than we pay for. We used radio KUDL. That's **Dan Hurst**, who is always promoting HOA activities. Did the TV-5 commercials do any good? (As far as I know this was a first time for TV) Did the newspaper ads do any good? We did two ads in the "Preview" section of the *Star* and one in the "Foods" section. (Minimum exposure to a large audience.) *(continued on page 2)→*

*(Top Photo by Ron McIntire)*

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#### NEW HOA DIRECTORY

*Get your copy!*

# Harmonotes

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

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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:*

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Web Address: [jmathieu@hoachorus.org](mailto:jmathieu@hoachorus.org)  
Chapter Telephone: (913) 221-7988

Member Of



# "IT'S A WRAP"

by Dick Korek, Marketing Vice-President

*(continued from front page)*

We took advantage of many FREE calendars and notices available in newspapers and *Warner Cable*.

Some facts that I'm aware of: We had an audience of about 1,100 for each show. We received some 670 filled-out "comment cards" and have notified the 9 winners of the drawings. All the comments were very positive and we have every right to be proud of the product we delivered.

A very simple solution to more profit from future Spring Shows. 100 members personally sell 50 tickets...that's 5,000 tickets sold. That translates to not needing expensive advertising and the net profit really looks even better! Could it be that those who sold 50 tickets plus were just so excited and proud of this hobby that they didn't want any of their family, friends and neighbors to miss the best entertainment available today? Gentlemen, we're good! You know it, and that pride shows whenever and wherever you talk about this "hobby." ~

# BUSY TIME FOR HOA

by Jim Bagby, Chorus Director

In our search for show participants, Buckeye Invitational singers and folks to get in on the dandy coaching now going on, we keep hearing from inactive members that, yeah, I intend to get back, or I've been thinking about being regular with the chorus again.

I have one word for you: NOW. It's time. As we build for the fall CSD competition in weekend, there's lots going on, musically, in chapter activities, in greeting new and prospective members going through orientation—and in the ongoing fellowship that's part of our chapter motto.

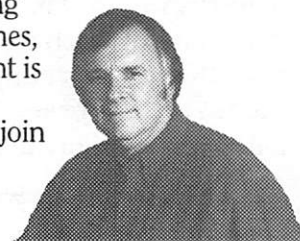
From the music team standpoint, I think one of the most encouraging signs is we now have four (4) active teaching quartets. The section leaders/*New and Used Parts* (**Jerry Gerrard, Mike Neff, Grant Hunget, Keith Schweer**) have done the bulk of our recording and teaching work so far.

Our CSD senior aces, *Gentlemen of Note* (**Rod Rule, Jon Gathright, Rich Huyck and Monty Duerksen**) have volunteered their talents. *Polecat Creek* has indicated interest if they get a tenor who's a regular in the chorus (and not in another quartet).

Now volunteers and appointees make up two more so-far unnamed teaching groups. They are (1) **Carter Combs, Darrell McCune, Shawn Jeffries and Kent McClean**, and (2) **Tom Elefson, Matt Moore, John Renfro, Jr. and Dennis Kinghorn**. And other HOA members have volunteered, too, so we could have another fine foursome in our future!

Each quartet has or will have at least one specific song to learn, teach to the chorus and make the learning tape/CD/MP3 file. Look again at the names, and note how much veteran quartet talent is involved.

Yep, it's a good sign. C'mon down and join the fun! ~



# ARM-WAVER'S OUTLOOK

by Jim Bagby, Chorus Director

I have a confession to make, and it won't surprise most of you who've been around me for long: I have over sung most of my life. (That rustling sound you hear is Joann nodding energetically).

Part of the fun of the a cappella style, especially for us hobby singers, is letting it fly. And most of my life I have. At my first few Harmony Colleges, starting about 1979, I thought it was logical to rip chords all night long, lose a few notes in the middle of the range each day, and by the end of the week be able to emit high squeaks or growly loss bass notes.

Then when the *RR4* started getting invited to make Harmony College appearances, **Bob Mucha** of Cincinnati and one of the find vocal instructors of any era, would ask me daily "are you taking care of your pipes? Remember not to over sing." Well! But he was, or course, right.

ALL THIS LEADS to the process of discovery (or rediscovery) some HOA members have been undergoing lately: loud and hard, for all the fun it is, does not compare with quality. Oh, sure, we've really know that all along, going back to the coaching of our own **Alan Ives** and **Oz Newgard**. CSD's veteran sound guru, **Dale Corner**, was one of those who admonished that as a judge he tended to penalize choruses and quartets who splattered blood on his scoresheet.

When the *RR4* was on an upward competition cycle, our primary guidance in the last coupla years came from the brilliant **Harriett Gall**, who still keeps track of us and HOA from her Independence retirement home. (She's even had the fortitude to coach *Tone-Henge* a couple of times, but that's another story). What she kept saying to *RR4* was generally simple: **Calvin** sing pretty, **Willard** don't duck your chin trying for low notes, **Don**, you're concentrating again and **Jim**: don't sing so loud.

Now come **Kirk Young** and **Bill Biffle** to remind me/us all over again how simple singing can be. You read Kirk's notes in this column last time. Bill, who not coincidentally is a disciple of the aforementioned Mr. Mucha, left us with some fundamental truths that are paying off in some of the best sounds the chorus had made in years (an evaluation that comes not just from the music team, but from folks on the risers, visitors and returnees). Ain't it fun!

IN A NUTSHELL, Bill says there are only three things you, the individual singer, must concentrate on:

1. sing open...
2. sing with a freely produced sound and...
3. sing with resonance.

Hmmm, nothing about loud in there at all. Now, as an arm-waver and Presentation coach/judge, I'd probably wanna add "with animation and emotion." But what your audience is gonna remember first—every audience—is the sound we produce as a chorus. Which leads to Bill's three axioms for the chorus:

1. sing alike...
2. sing in tune and...
3. sing together.

Louisville's great leader, **Jim Miller**, told us almost the same thing maybe 20 years ago: barbershopping is simple—just sing the same thing at the same time, in tune and in balance, with emotion. The technical things all take second place to the fundamentals. We'll take more about some specifics of these basics, but for now, I'm a late-blooming believer. How about you? ~

# Heart of America Chorus

## ELEVEN-TIME Central States District Champion!

### CHAPTER QUARTET CHAMPIONS

#### Rural Route 4 - 1986 International Champion

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

#### Gentlemen of Note - 2001 International Seniors Medallists

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

#### HyPower Serenaders - 1948 Central States District Champion

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

#### Gambolliers - 1952 Central States District Champion

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

#### BMA Gambolliers - 1957 Central States District Champion

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

#### The Kippers - 1962 Central States District Champion

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

#### The Four Kippers - 1966 Central States District Champion

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

#### The Morning Times - 1974 Central States District Champion

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

#### Corner Quartet - 1981 Central States District Champion

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

#### Harmony Spectrum - 1982 Central States District Champion

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

#### Special Touch - 1984 Central States District Champion

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

#### KC Connection - 1986 Central States District Champion

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

#### 12th Street Rag - 1994 Central States District Champion

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

### OTHER CHAPTER QUARTETS

#### 12th Street Rag - 2000 International Semi-Finalists

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

#### Arpeggio

Marlin Weidler (tenor), Rick Dunaway (lead),  
Ralph Tallmon (bari), Mike Griffin (bass)

#### Crosstown Four

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

#### Heartland

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

#### New And Used Parts

Carter Combs (tenor), Mike Neff (lead),  
Grant Hunget (bari), Don Young (bass)

#### Polecat Creek

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

#### The Musical Firm of Schwarzkopf, Anderson, Carney & Bray

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

#### Tone-Henge

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

#### Uranium

Dale Neuman (tenor), Charley Drake (lead),  
Tom Steele (bari), John Stucker (bass)

\*Member of other chapters



## GENTLEMEN OF NOTE

by Monty Duerksen



**G.O.N.** auditioned and were selected to be the School Board/Barbershop Quartet in the *Music Man* pro-

duction at Shawnee Mission Theater in the Park in June. Rehearsals begin May 5th. Show dates are scheduled on June 14, 15, 16, 20, 21, 22, & 23. This is a wonderful and exciting opportunity for us...a "taste of show biz".

June 4th, we join *4's Company* at the Olathe Show.

On May 18th, we will take our wives to Branson, enjoy *The Oakridge Boys* on Saturday night, then perform for a Mortgage Lenders Convention on Sunday night.

Preparing for future performances, we spend a large part of our rehearsals applying Bill Biffle's coaching ideas. We hope you notice.~

### HAVE YOU MADE ARRANGEMENTS TO GET YOUR SILVER VEST TAILORED?



See note in *In-Tune*, or **Marty Oldehoeft** if you need some guidance. We gotta get 'em fitting right before our fall contest! Aside from the look of a champion we want to achieve, they need to fit well in case we had, oh, say, a second vest on top had to be suddenly removed.

## UP THE CREEK by Dick Irwin

Columbia...we went to Columbia. No, not for drugs. But, we did get pretty high. Pretty high on adrenaline, that is. We went to the Central States spring prelims with no idea how things would turn out. This was a chance for us to perform for an audience and judges, to find out how we are doing as a quartet. I think we shocked ourselves more than we did anybody else. We made the cut for the second night! Our first contest together and we get to go with the big boys.

Needles to say, our nerves got the best of us on Saturday evening. We didn't perform as we had on Friday. But, we finished in 9th place of CSD quartets. Our performance on Friday had actually put us into 7th place after the first round. What a kick it was to make the cut.

Of course we want to thank profusely our coach, **Gordon Lankenau**, for all the help he gave us in the last weeks before the competition. We also want to say a gigantic thanks to all of the HOA members who came to Columbia, to support not only *Polecat Creek*, but also the rest of the district and non-district quartets. Your presence was felt by four quaking gentlemen who weren't sure they should be where they were. Thank you, very much from all of us.~



# THE TONE-HENGE PERFORMANCE GUIDE

by Bruce Wenner



Tone-Henge is working on a book now. The latest working title is "The Tone-Henge Performance Guide". We'd like to pass on the benefits of our experience to all you other quartets. We had an experience last Saturday that gave us a whole new chapter.

It all begins with getting the right booking agent. Someone who knows better than you how to set up a singout. After all, they're the pros, right? Someone who is willing to ignore the silly little demands that you're accustomed to make regarding performing conditions.

The physical layout is important. Go for a room that is six times as wide as it is long, and put yourselves on the 50-yard line, separated from the audience by a dance floor that would handle the March on Washington. Putting the food table on the other end of the 50-yard line helps to ensure your not having anybody in your line of sight to distract you. And maximal distance between you and the audience will do wonders to minimize stage fright—you can't fear what you can't hear.

Don't ignore the logistics. To maximize the number of people eating their dinner, go on stage right after the last of them have come through the buffet line. If they're all busy with their food, they won't even hear your flat thirds or over-singing tenor, and the clatter of the busboys puts a little extra rhythm into the performance.

This one's tougher to arrange. Get the grandmother of all thunderstorms to do its voodoo on you between the car and the building. Lacking a sufficient supply of hair gel, the drowned-puppy look will add a lot to your act.

Good mikes are a must. You know, the kind that make every footstep reverberate like a kettledrum. And make sure they have enough shrieks and whistles in them—really does a lot to mask your shabby vocal production (see above under "Logistics"). Of course, this aspect might have more importance to a quartet like us than to our readers.

Last but not least. The importance of an introduction from an enthusiastic emcee is vastly overrated. Just have the sound man stroll out to the mike and mumble "Well, here they are", and then come backstage and tell you "OK, you're on". The audience will begin to notice you anyway halfway through your third number, and the low-key approach takes the pressure off. Besides, we really get tired of people laughing at us.

OK - that's Chapter Four, and the story of last Saturday night. For the rest of the book, hang on until we find us a publisher. Chapter Five will describe how we succeed with the judges (it is very brief). ~

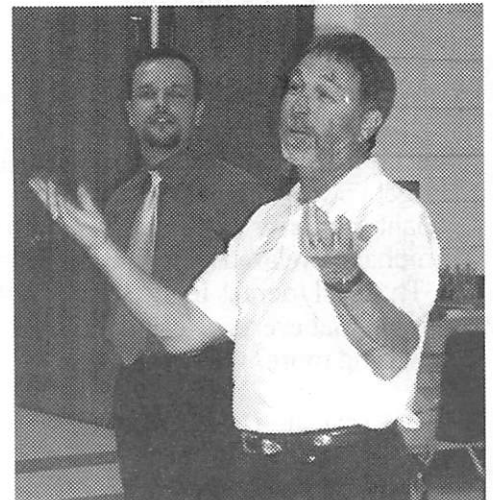


## MUSICAL NOTES

by Keith Schweer

In recent weeks, 2 different coaches have visited HOA.

This was in keeping with our primary goal for this year of improving our overall singing level. The Music Team feels that, of the 2 coaches that were here, **Bill Biffle** is the preferred choice at this time. This is due, primarily, to his basic approach, emphasizing the fundamentals of good singing. We feel like working on these skills is what the chorus needs right now and that these concepts can be transferred to every song we sing. I have asked Bill to return to Kansas City on June 4 and he has accepted. In the meantime, we will continually reinforce the concepts that Bill presented, both in the full chorus situation and in section rehearsals. We hope that, when Bill returns, he will be able to pick up where he left off last time. If we can start a cycle of learn-retain-improve, it would have a direct, positive effect on our singing abilities. ~



*The many gestures and faces of Bill Biffle as he makes his point.*

(Photo by Ron McIntire)

## JOIN THE "SONG OF THE MONTH" CLUB!

by Carter Combs

Join the Club for up to 12 songs per year, with absolutely nothing to buy at any time in the future! Join now, and you'll receive voice lessons at *no cost!* That's right, these lessons, when available elsewhere, would cost hundreds of dollars! **But we're giving them to you for free!**

Okay, okay, just what is this all about? Quite simply, as part of our goal to get back to International, your Music Team is developing a way to give individual vocal training to every member of our chorus. This will be folded into our current taping program. So how does it work?



- Every month, the Music Team will designate one piece of music as our "Song of the Month".
- Each rehearsal during that month, the directors will provide an opportunity for you to tape that song.
- Turn your tape over to one of your section leaders, and he will return it with a Coaching Sheet, usually the following week.

We'll modify the Coaching Sheet occasionally, to fit the growing needs of our constantly improving chorus. Some months we may focus on target vowels, others months will be used to qualify contest songs, and every month we'll emphasize relaxed, resonant, in-tune singing.

That's all there is to it. Simple, right? So simple that everyone can do it! Who could ask for anything more? ~

CHORDially, Carter

## HARMONY COLLEGE SCHOLARSHIP APPLICATIONS



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

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

## EARL MOON SCHOLARSHIPS AVAILABLE FOR HARMONY COLLEGE

by Jim Bagby

The **Orval Wilson** Harmony College scholarship administered by the Heartbeats is open only to members who've never attended HC.

Here's another option:

Attention chapter presidents and secretaries: The Whittier Chapter of the Far Western District is now accepting application letters for deserving Barbershoppers, selected by their respective Board of Directors, to attend Harmony College in the name of **Earl Moon**. A limited number of paid tuitions will be available through the Earl Moon Memorial Endowment Fund.

For information about how to apply, visit their web site at <http://www.choralaires.org> <<http://www.choralaires.org/>> and click on the "Scholarship" button in the left sidebar. Applications may be sent via e-mail or you can download the application form and submit it by U.S. mail.

All application must be received no later than June 1, 2002.

To receive an application packet by mail, contact the chapter secretary:

**Pat Boyle**

527 Papyrus Drive  
La Habra, CA 90631  
(562) 908-3420  
[patboyle@choralaires.org](mailto:patboyle@choralaires.org) ~



# KC: A DISTINCTIVE PLACE FOR SPEBSQSA

by David Krause



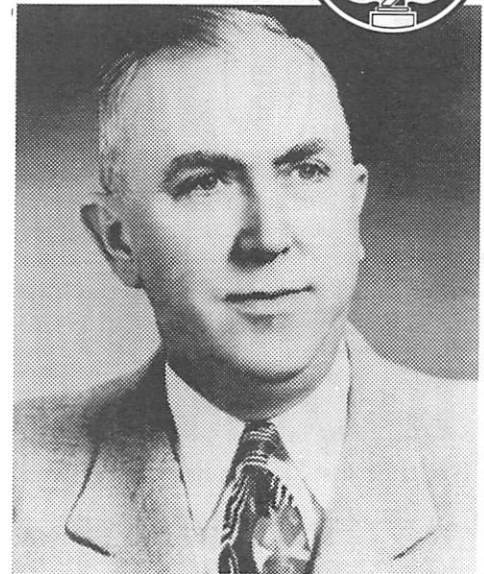
As members of the Kansas City chapter, we should all be aware of the special events in our past which make our chapter unique. They begin at the very birth of the idea for our society.

Actually, **O.C. Cash** and **Rupert Hall**, did not really intend to start a nationwide organization at all. That winter of 1938 when weather stranded them in KC at the Muehlebach Hotel they were acquaintances, but not close friends. Although both were from Tulsa they were not travelling together. Cash asked Hall if he could sing and Hall supposedly replied that he was the best tenor in the U.S. They then went to the lounge to try each other out and sang "You Tell Me Your Dream." After liking what they heard they found two more and spent the evening singing in Hall's room in four parts. During the night's discussion they promised to look each other up after returning to Tulsa, since this type of harmonizing was a dying practice. As they say, the rest is history.

Their meetings in Tulsa, soon after, and the publicity from them started a movement to preserve barbershop harmony. Kansas City is important again quickly in the movement as our chapter is the second to be formed. Supposedly, on June 18th of 1938, a train brought a contingent from Tulsa to help inaugurate our chapter. The meeting was so successful that several from Tulsa missed the train home just to sing "one more for the road."

Kansas City is also important in the early history of our society due to the efforts of **Joe Stern**. He was involved from the beginning of our chapter and quickly became a national officer. In fact, he served as an international officer longer than most, through the year 1946-47. During that time his efforts started what would become our *Harmonizer* and helped put the society on a solid financial basis. He was our chorus director for many years and also directed the Sweet Adelines in KC for even longer. He was an arranger and a judge. In fact it was his idea to have trained judges from the society to judge according to a set of rules that he initially proposed.

Obviously, there are many other reasons why KC is such a distinctive chapter. The district officers, quartet and chorus championships, International officers, coaches, etc. are too numerous to mention in this space. Always remember to share a little of our heritage with other barbershoppers, when you get the chance, by taking them to the "old lobby" of the Muehlebach to sing a few chords at the site of the plaque. Start with "You Tell Me Your Dream", just like O.C. and Rupe.



*From top to bottom:*

**Owen C. Cash**, an attorney from Tulsa, founded our Society in 1938. He was not an authority on four-part harmony, but was a public relations genius who loved singing and good fellowship.

**Rupert I. Hall**, an investment broker from Tulsa, whose conversation with Cash eventually led to the composition of a letter that was sent to Tulsa friends, inviting them to the first meeting at the Tulsa Club of a proposed Barbershop quartet organization.

*Photos were taken from "Heritage of Harmony", Edited by Val Hicks. Copyright 1988, S.P.E.B.S.Q.S.A., Inc.*

# JUST FOUR FUN

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

## PUNNY STUFF TO CONSIDER

(You can almost hear Dan Henry tellin' these!)

1. A bicycle can't stand on its own because it's two-tired.
2. What's the definition of a will?  
(It's a dead giveaway).
3. A backwards poet writes inverse.
4. In democracy it's your vote that counts.  
In feudalism it's your count that votes.
5. She had a boyfriend with a wooden leg,  
but broke it off.
6. Show me a piano falling down a mineshaft  
and I'll show you A-flat miner.
7. The man who fell into an upholstery machine  
is fully recovered.
8. A grenade thrown into a kitchen in France  
would result in Linoleum Blownapart.
9. Local Area Network in Australia:  
the LAN down under.
10. He often broke into song because he couldn't  
find the key.
11. Every calendar's days are numbered.
12. A lot of money is tainted.  
It taint yours and it taint mine.
13. A boiled egg in the morning is hard to beat.
14. He had a photographic memory that was never  
developed.
15. The short fortune-teller who escaped from  
prison was a small medium at large.
16. Those who get too big for their britches will be  
exposed in the end.
17. Once you've seen one shopping center you've  
seen a mall.
18. Those who jump off a Paris bridge are in Seine.
19. When an actress saw her first strands of gray  
hair she thought she'd dye.
20. Bakers trade bread recipes on a knead to know  
basis.
21. Santa's helpers are subordinate clauses.
22. Acupuncture is a jab well done.
23. Marathon runners with bad footwear suffer the  
agony of defeat.

## IT'S A SMALL WORLD AFTER ALL

by Dan Henry

In the absence of another great article by **Wade Dexter**, our diligent *Harmonotes* editor has requested this "glimpse of the past" from one fortunate enough to have harmonized for eons. His timing couldn't be better, because **Dennis Taylor** and I were doing a lot of glimpsing during the afterglow following the April 16th meeting.

In the mid-60's, **Taylor, Frank Leone, Bob Gall** and I, the *Merry Mugs*, along with the *Dukes of Harmony* from Lexington, KY and the *Circle W Four* from Pittsburgh, PA, were invited by the Navy Exchange to entertain our troops at Guantanamo Bay, Cuba. **Hugh Ingraham** from Society HQ accompanied us as we put on nightly shows on each of the U.S. bases that make up "Gitmo". We were there a week, and the stay was made even more delightful by our civilian hosts, **Bob and Hildegarde Mahony**.

Needless to say, we formed lasting bonds with members of the other quartets and with our hosts. Now to the "small world" part.

**Estyl** and I took in our first mid-winter convention last January in Riverside, CA. One evening in the crowded HQ hotel lounge I asked a couple if we could share their table, and they graciously allowed as how that'd be just fine. They looked familiar. Lo and behold, it's **Bob and Hildy**, our Gitmo hosts! We had lost touch with them for nearly 40 years! And that ain't all...

During the Guantanamo stay, the '*Mugs*' formed lasting friendships with the '*Dukes*'. Two of their members have sung together in other quartets through all these decades. So who places second in the Seniors' Contest in Riverside? *The Barons*, with **Bill Woodward** and **Bud Haggard**, former '*Dukes*', singing bass and lead respectively. What a happy reunion!

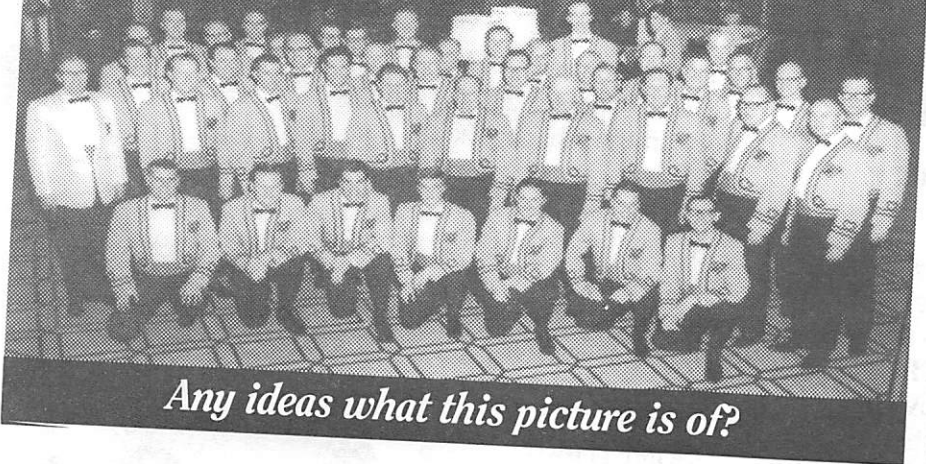
When you're a barbershopper, this small world shrinks even more. ~





## WHACHA THINK?

Test your barbershop trivia skills!

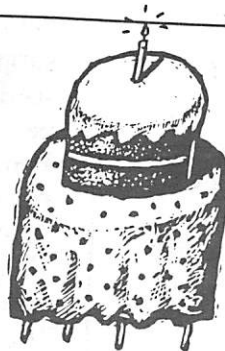


Any ideas what this picture is of?

Editor's Note: Dale Neuman graciously provided some super photos he found. This is just one of 'em. "The one of the chorus only says 'Harmony Week Celebration-Hotel Muehlebach' So I presume it is in April back in the mid-1960s. Ron Abel is in the photo (he started singing with HOA in 1962). Our newest-actually re-newed-member Joe Costigan is the tall guy in the back row." - Dale Neuman

# HAPPY BIRTHDAY

to the following members!



Chuck Ames	May 1
John Starcke	May 2
Wade Dexter	May 5
Anthony Fortino	May 6
Carter Combs	May 7
Kevin Beauford	May 13
Dale Neuman	May 20
George Park, Jr.	May 22
Joe Mathieu	May 24

## From the Heartbeats

by Carol Ramirez, President

The Heartbeats will meet Tuesday, May 14 at 7 p.m. at St. Peter's United Church of Christ, 110th and Holmes. Following our business meeting, **Francie Wenner** will be talking with us about a popular topic this time of year—gardening. Be sure to join us and bring along your gardening questions.

The Heartbeats Board will have a dinner meeting Tuesday, April 30 at 7 p.m. at the *Guacamole Grill*, 11134 Holmes. See you there! ~

## A REMINDER!

When you learn about an illness or death that has occurred within the HOA family, please let **Jerry Snyder** know. Jerry will forward that information along to *Harmonotes* readers so they may respond accordingly. Look to the *Sunshine Report*, in future issues for such up to date info.

If we don't know about it, we can't print it! ~

## DEADLINE FOR THE JUNE ISSUE OF Harmonotes

Articles and photos are due by

**TUESDAY, MAY 21**

For more information, call Todd at 816-373-8633

# A TIP OF THE HAT

## A tip of the hat goes to:

**KEITH SCHWEER** and the MUSIC TEAM for their work in a new approach to improving the chorus sound and singing craft and for the addition of **REED ALBERG** (Music Librarian), **DENNIS KINGHORN** (Assistant Base Section Leader), and **JOHN LANDRY** and **SHAWN JEFFRIES** (Choreography Team), to the Music Committee.

**MONTY DUERKSEN** and **KEN NEUJAHN** for their participation in the orientation classes for new and prospective chapter members.



**JOHN STUCKER** and maintaining the focus on chapter duties and his upbeat attitude in light of his current medical problems.

**JIM BAGBY** and the *Rural Route 4* for their appearance on the Saturday Night Show at the Central States Spring Convention in Columbia, MO, April 12-14. In addition to the performance, Jim also juggled several organizational and managing balls as he filled his duties as District VP for Contest and Judging.

**RON MCINTIRE** for completion of the 2002 Kansas City Chapter Directory! Ron is responsible for this super publication. He took over this annual task a few years ago from **Rich Huyck**. For those of you who may not know, Ron also does the CSD directories. *A busy man, to be sure!*

**ALL CHAPTER MEMBERS** who have brought guests and prospective members. ~

# CHAPTER DIRECTORY

by Ron McIntire

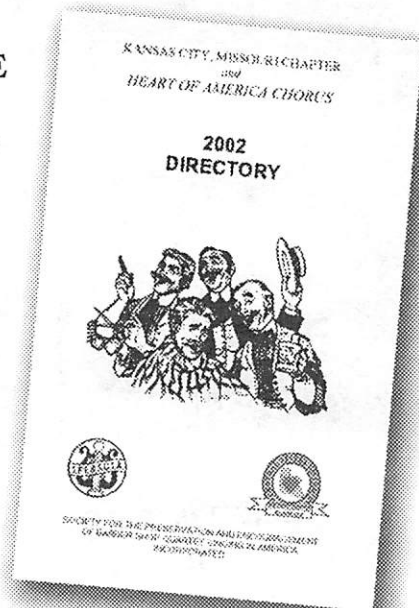
Pickup your new "BLUE COVER" chapter directory on the table by the door as you come into the rehearsal hall. If you can't find one, see **Mike Schumacher** or **Ron McIntire**. Copies will be mailed to inactive chapter members.

**SOMETHING NEW.** Look for a new addition toward the back of the directory I call **FRIENDS AND FORMER MEMBERS.** The list

is expected to include not only former members but friends and even businesses who have supported the chapter by their participation and help.

I have been concerned for a long time that once-active members who have dropped out of the chapter or who have transferred their membership might be forgotten. These people are our history; our legacy; the stuff that helped build our chapter. It just isn't acceptable to me to simply let them leave without a trace. So, in the new section you will find names like **Ken Thompson**, who left because of health reasons, and **Jim Beutel**, **John Pennington**, **Andrew Kvasnica** and **Larry Wilson** who moved out of town. Jim was active in judging and Treasurer of the Kansas City Chapter, John Penning was Chapter President and Larry Wilson sang with **David Krause** and the *Special Touch* quartet for a while. And there are others.

There are 25 names in the list now but you can expect it to grow. It's a good way to keep in touch at Christmas time or to simply drop an email to say "Hi". And, it's a list we all can draw on to invite that member back to the chapter. If you have a name and address of someone you think should be there, let me know and we'll include it next time. ~



# ADDITIONAL WOODSHEDDING TIPS

(Part 4 of 5 in a series)—provided to PROBE by Toban Dvoretzky, President of AHSOW

Since there is never a need to woodshed "in a hurry," it's valuable for all four singers to sing the melody in unison until they are familiar with it. As there should absolutely never be any pressure to "finish a song and move to the next one," it is also highly advisable to spend plenty of relaxed time harmonizing just the first phrase or two of the selected melody. Go over and over each phrase until all participants are satisfied and comfortable. Enjoy the absence of time-limits.

Woodshedding is best done at moderate or soft volumes. For one thing, this allows the singers to hear themselves and what's going on.

Every woodshedder should be able to sing melodies when called upon. When we remember that melodies are pitched where they're comfortable to sing, more woodshedders with natural bass range can have the chance to sing melodies. This permits more fellows to swap voice-parts with each other.

For beginning woodshedders especially, the best melodies to undertake are those originally written in B-flat, A-flat, or C. Beginning woodshedders are advised to initially avoid melodies written in E-flat.

The serious woodshedder (or anyone who merely wants more chances to sing with a wider range of harmonizers) will seek and learn as many melodies and lyrics as possible. With several notable exceptions, the best melodies for woodshedding were written between approx. 1895 and 1925, with the optimal ones written largely between 1905 and 1919. In the U.S. at least, one can find compatible old songs at garage sales, antique-shops or auctions (don't pay more than about \$3 per song, even for a gem!), in the piano benches of grandparents or similarly seasoned citizens, and especially in the heads of long-time SPEBSQSA members! The latter should be exceptionally pleased to oblige. Too often, we overlook the incredible knowledge and experience of our longest-tenured Society mates, and that many such guys have a largely untapped musical wealth that can be ours if we only ask. ~

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

## ANCIENT HARMONIOUS SOCIETY OF WOODSHEDDERS, INC.

Toban Dvoretzky, Pres. TBone@selec.net (H)  
14531 Ella Blvd., #3806  
AHSOW web page: <http://www.ahsow.org>  
Houston, TX 77014-2558, U.S.A.



# FROM THE RISERS

by Monty Duerksen

In 1978, **Mike Hegge**, (Hutchinson, Kansas Chapter), and I, (Emporia, Kansas Chapter), initiated the *Young Men In Harmony* program. Our first clinician was **Greg Lyne** (B.D.D. before doctorate degree). If my memory serves me correctly, we had 25 quartets there that year. Although my role was to be the "In-House Coordinator", my key assistant was **Al Higgins**—providing ideas, obtaining certificates, obtaining plaques, making video's. We made the *Young Men In Harmony* program a success in Emporia for a number of years.

That does not compare to the "Harmony Explosion" that Al has established here in the Kansas City area. Every year we see an increase in young men and women who thoroughly enjoy singing Barbershop Harmony.

Music Educators who receive Middle School "Barbershoppers", see an improvement in their ensemble tuning abilities, which carries through to Senior High school students and then to college. The best example of this is the success of the college quartet contest.

This makes people aware of our hobby. This is outreach! This is the future of our Society!

Look for a display of "Harmony Explosion" at future CSD Conventions. Al is assembling the data as we speak. *Good Work, Man!* ~







# Heart of America



## May-June-July Calendar

- May 17-18 Music Team Retreat  
June 4 Bill Biffle coaching session  
June 7-8 CSD "Harmony Happening" mini-HEP,  
St. Joseph  
June 30-July 6 SPEBSQSA contest and convention,  
Portland, OR

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