

## Opportunities Abound! by Mike Neff, Associate Director



**W**hen I wrote my last article, the fall contest was just a cou-

ple of days away and now here we are, seeded 16th going into the Denver International chorus competition. *Not a bad spot!* With an 82.1 average, we upped our overall score from last fall, as well as our performance in Indy. And as **Jim Bagby** noted, that's a "good" 82. Only a few weeks after our fall retreat, and while trying a new approach to how we sing, we managed to capture "A" level scores and retain a good portion of what we learned at the retreat. That is something I hope you are all very proud of.

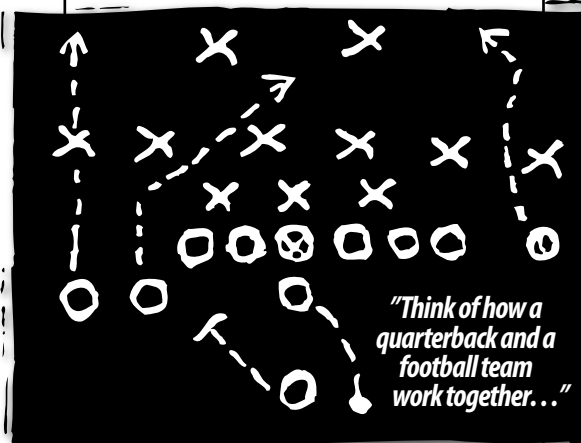
Now that Wichita is past us, I believe there are some great opportunities ahead, and they will lead to improvements in our sound and performance, if we continue to teach and retain what we have learned. In my mind, we achieved what we wanted to do in Wichita – solid scores, a strong performance and a good feeling about what we left on the contest stage. Where do we go from here?

The evaluation process brought to light several opportunities in each of the competition categories that I wanted to share with you here:

**Music** – veteran society member and quartet medalist **Don Gray** noted that the chorus performed very well, but in general, isn't following the director. Jim worked hard onstage to direct "his plan" and yet the impression the judges had was that the chorus didn't follow Jim as well as we could have. The overall plan is absolutely fine. The execution can be improved by the individual singers on the risers, who are responsible for being part of the team and follow-

ing that plan. Think of how a quarterback and a football team work together on the field - the quarterback calls the shots, tells the team what he wants, and the team does everything they can to execute "the play." Are we on "autopilot" now and then and perhaps don't commit ourselves to do what our director/quarterback asks of us?

**Singing** – **Chad Guyton**, Lead of the 2002 quartet champion *4 Voices* told us that *HOA* can be knocking on the door of the next level, if we want to. The chorus did many things right in our Wichita performance. The sound was



full, supported and pleasing to the ear. I don't recall any comments from Chad about not singing on the breath, out-of-tune chords or individual voices coming through our overall sound. What Chad did point out is that the chorus doesn't finish word sounds together consistently and as a result, there are places where the word sounds become "muddy." This is especially evident in the lead section, but also happens in the three harmony parts, when they carry across a breath spot or phrase the leads are singing. Attention to singing the right sounds and executing them together will clean up the majority of the "muddiness" the judges heard in our performance. How to do that? See Music category notes above. BE on the TEAM.

**Presentation** – like the Singing category, there weren't a lot comments about problems in our staging and visual plan. **Roger Ross**, tenor of 1992 quartet champion *Keepsake*, said there was a lot of good "stuff" happening on stage. Again, this great plan was executed well, had good interaction with each other and the audience, and a strong sense of "heart" coming across the footlights. How to make it even better? Feel the attitude, emotion and personality of the music and make it come to life. It's one thing to sing the notes and words to "now I'm the villain," it's another to become the villain, live the music and transport the audience to a place where the singer and the song become one. Roger certainly didn't accuse us of just going through the motions. What he suggested is that we can find opportunities to become part of the music through our performance and embody the attitude and spirit of all the songs we sing.

So there you have it. Just a few things to "chew on" and contemplate as begin the journey to Denver. Are these things achievable? Yes. How do I know? Because we have done them. They aren't always consistent, but we know they CAN be done. This chorus has shown, time and time again, that we are capable of singing and performing at a higher level. The question is, "How do we get there?"

I firmly believe that if every man brings the best of his skills, attitude and willingness to grow to the table, we will go to the place we have touched on before. And trust me, I put myself and every single member of the music team in that pool of men. It is up to all of us to take this journey together. I hope you want to get onboard and enjoy the ride. ♥



## Waddayawatch? - Part II

by Carter Combs, Assistant Director



and ask the audience, “Waddayawatch?”

**L**ast month in this space, I postulated that we on the risers should watch the director’s eyes to most directly and accurately translate his interpretation of the music to an audience. This month, let’s turn the question around,

I made brief mention last time that directors often “act with the back”—moving, swaying, dancing—and that the audience interprets this as the director’s involvement in the music. Of course, they also see and watch much more than just the director, and everything in their vision affects the emotional impact of what they hear.

The human eye and visual sense is quite remarkable. We can see both individuals and groups at the same time. We can concentrate on details, yet still be aware of the broad picture. Right now, as I type this, I’m watching letters and words appear on the screen, but without “looking” can also see the rest of my desk: the pencil holder, stapler, clock, “Homebrewing for Dummies” book, etc.

In the same way, our audience can zoom in on each of us individually, watching our face and eyes, while everything else in their visual field either enhances or distracts from our performance. If our collective bodies are in visual sync with our faces, then our performance is believable. If not, well then,...hmm,...I’m concentrating on writing this, but that “Homebrewing” book is pulling my focus. What type of beer shall I make next? *How easily we are distracted!*

Now everyone knows that body language communicates more efficiently and completely than any spoken language. So as the members of the audience listen to us, their brains are subconsciously taking in every detail of our body attitude and comparing that to what they are hearing. If we sing that we are “Running Wild” while rocking back on our heels, they will never be convinced, no matter how animated our faces.



Photo courtesy of Matt Bostick

To truly tell our story, we must perform with our entire being. Our body language must match our lyrics, emotion, attitude, and faces. Also, there must be visual agreement from person to person and across the chorus.

Because, in answer to the question, “Waddayawatch?” our audience responds, “Everything!” ♥

## I Can Make A Difference!

by Tony Strub, HOA President



forward to our next opportunity in Denver.

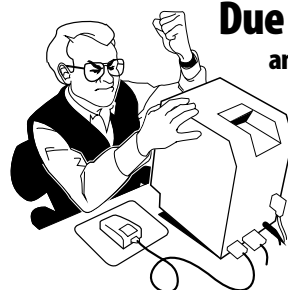
**Jim Henry** told us that our *HOA* singers are as talented as the singers in *AOH*. We have been told many times that we have great potential. Our coaches, directors, section leaders, and judges in Wichita have told us what we need to do to improve. Our music leadership will set the expectations needed for success. Now it is up to us to get it done.



Photo courtesy of Ron McIntire

Generally speaking, people will live up to or down to the expectations of the leadership. Now that it is clear what must be done to succeed as a group or as individuals and now that we have the confidence and encouragement of the leadership, the probability of our success is very high. It is a very basic human need to have someone that we respect encourage us to be all that we can be. Leadership, however, can only take us so far. We as individuals must do the important work. We must look within ourselves and find out what we can contribute to help the group succeed. We need to set a personal goal and develop the internal drive to achieve it.

Success is sweet. A compliment from the leadership, applause from an appreciative audience, or a high score from a judge can make our commitment and effort worth while and motivate us to build one success upon another. I have set my personal goal to help our chorus improve our performance. What will you do? ♥



**Due to a computer error,**  
an incorrect draw for the finals round in the 2002 convention led to a quartet that had placed 10th not being read out. To be fair, they were later included in the round, resulting in the 12th placed quartet being the mic-testers and for the first time ever, 11 quartets singing in the finals round.



## Almost Certifiable

by Ol' Bruce, Tenor and Music Judge Candidate for one last year

**Tone-Henge** had a completely error-free Central States District Contest weekend! Didn't miss a note, didn't forget a word, didn't even have any tuning errors or synch problems. We chalk it up to one simple fact: we didn't sing a note. Of course we didn't compete—we know better than that by now. We usually sing the hospitality rooms Saturday night, though —planned to get started as soon as I was through with my practice judging activities as a music judge candidate.

Those activities include doing evaluations (along with one of the certified judges on the panel) of the top 10 quartets, and then having the three certified music judges evaluate my performance over the weekend in scoring and evals. I ran back to the hotel and changed into my quartet uniform before evals started, and then waited. And waited. The Saturday night showcase ran pretty late, so evals started late—even later than the allotted half hour after the end of the showcase. Then we stayed longer than usual with the last quartet we were working with—this happens sometimes with the last quartet, since we don't have to shoo them out to make way for the next guys. Finally we started looking for the other two judges to do my evaluation, but no luck.

By this time it's well after 1 a.m., and the quartet has given up on ever seeing me again, so the old guy has gone to bed. So much for doing the hospitality rooms. Their mouths say I'm forgiven, but I see something else in their eyes. Fortunately, this is the last time it can happen—it's the last fall contest I have to practice judge. Next summer is Category School, and after that I'll either be certified or thrown out of the program. **Dan** hopes it's the latter. (Not really, but he is tired of working around my practicing, and the prospect is not appealing of having two judges in the quartet.) ♥



*Tone-Henge members standing (from left to right):  
Ol' Keith Schweer, Ol' Bruce Wenner and Ol' Jim Bagby  
Seated: Ol' Dan Henry*

# Heart of America Chorus

**THIRTEEN-TIME Central States District Champions!**

### 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)
- 12th Street Rag** - 1994 Central States District Champion  
\*Rick Kready (tenor), Mark Fortino (lead),  
John Fortino (bari), Keith Schweer (bass)
- KC Connection** - 1986 Central States District Champion  
Rod Rule (tenor), Wayne Lankenau (lead),  
Rich Huyck (bari), Larry Wilson (bass)
- Special Touch** - 1984 Central States District Champion  
\*Rick Kready (tenor), David Krause (lead),  
\*Bud Clark (bari), Matt Moore (bass)
- Harmony Spectrum** - 1982 Central States District Champion  
Gene Bowers (tenor), David Krause (lead),  
Jim Bagby (bari), Willard Yoder (bass)
- Corner Quartet** - 1981 Central States District Champion  
Don Kahl (tenor), Lance Heilmann, (lead)  
Steve Leone (bari), Stan Grossman (bass)
- The Morning Times** - 1974 Central States District Champion  
Dave Snook (tenor), Roger O'Dell (lead),  
Steve Leone (bari), Stan Grossman (bass)
- The Four Kippers** - 1966 Central States District Champion  
\*Ken Gabler (tenor), \*Byron Meyers (lead),  
John Goldsbury (bari), Gil Lefholz (bass)
- The Kippers** - 1962 Central States District Champion  
\*Ken Gabler (tenor), \*Tom Taylor (lead),  
John Goldsbury (bari), Don Page (bass)
- BMA Gamboliers** - 1957 Central States District Champion  
Barney Wasson (tenor), Eddie Schliebs (lead),  
Orval Wilson (bari), Harold Robinette (bass)
- Gamboliers** - 1952 Central States District Champion  
John Dooley (tenor), Eddie Schliebs (lead),  
Orval Wilson (bari), Jimmy Byrnes (bass)
- HyPower Serenaders** - 1948 Central States District Champion  
Don McPherson (tenor), Ben Franklin (lead),  
Bert Phelps (bari), Dale Warrick (bass)

### OTHER CHAPTER QUARTETS

- 12th Street Rag** - 2006 International Semi-Finalists  
\*Micah Jeppesen (tenor), Mark Fortino (lead),  
John Fortino (bari), \*Barry Moore (bass)
- Command Performance**  
Carter Combs (tenor), Jon Gathright (lead),  
Rich Huyck (bari), Monty Duerksen (bass)
- Crosstown Four**  
Dale Neuman (tenor), Gordon Coleman (lead),  
Ron Abel (bari), Val Putzier (bass)
- Escape**  
Keith Owen (tenor), \*Harold Clark (lead),  
Mike Owen (bari), \*Bill Bay (bass)
- New and Used Parts**  
Carter Combs (tenor), Mike Neff (lead),  
Grant Hunget (bari), Keith Schweer (bass)
- Quadio**  
Rob Mathieu (tenor), Michael Troyer (lead),  
Grant Hunget (bari), Matt Moore (bass)
- Tone-Henge**  
Bruce Wenner (tenor), Dan Henry (lead),  
Jim Bagby (bari), Keith Schweer (bass)

\*Member of other chapters







# The Mentality and Mantra of Championship Consistency

by Jim Clancy, Musical Director for the Vocal Majority, taken from the Barbershop Harmony Society's Directly Involved newsletter and reprinted by permission

## ***The Vocal Majority are once again BHS Chorus Champions. Find out how they prepare for their run at the title.***

The goal for any chorus aspiring to become better should be to earn the right to compete at the Barbershop Harmony Society's highest level, the International Chorus Contest. For *The Vocal Majority*, the months leading up to this event are the most exciting of all, as our competitive nature motivates us to become the best we can be.

Our preparation begins with the selection of good music. While having a compatible package is preferred, we think the most important thing is to have the two strongest vehicles possible, usually a ballad and an uptune. If we have already performed the package at our preliminary contest and it has been deemed worthy of International competition, so much the better. However, in most cases we find ourselves choosing new songs for the big event.

After the songs have been chosen and arranged, we record a learning CD. We try to produce one of such quality that the men really enjoy listening to it, just as they would a top caliber quartet. They will hear and emulate not only the words and notes, but the interpretation, complete with all the dynamics, word sounds, etc. that we would like to hear from the chorus. The mixing is done so that each voice-part can be isolated from the other parts with any balance the listener prefers.

Each man is issued a copy of the CD and the music. A set is also sent to our choreographer so that she can begin to create the visual plan, and to our coach,

who is also a very important member of the performance team. Some of the men are off the music within a week, while others may require two to three weeks to learn it. As a side note, I should mention that we seldom begin both songs at the same time. In a perfect world the men would have received their CDs and music during the Christmas holidays so that they are ready to sing them at the first rehearsal of the New Year. There have been times when we began our ballad as late as the middle of April, but I certainly don't recommend it!



***"...men are asked to work on their own thinking through the entire set and practicing their moves."***

After 6 to 8 weeks of work on the music, we are ready to begin the choreography. By this time our choreographer has taught the plan to our two 'presentation men' in the chorus, and the three of them present it to the chorus.

The last few months before competition are crucial, with most of the rehearsal time spent on the two contest songs. These are the months that our mantra, "hard work is fun when improvement is

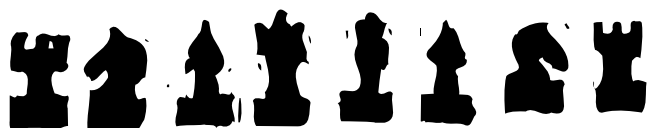
evident," is best understood. These are the times we work the hardest, and yet nothing could be more fun than feeling continual improvement and experiencing the awesome rush brought on by moments of absolute perfection. During this time, section rehearsals become increasingly important, and each section leader is given the opportunity to add his expertise to the product, working to perfect each of the unit sounds. For the last six weeks, the men are asked to come an hour early each week to work exclusively on the choreography. A short,

extra rehearsal is added to the schedule, as well as at least one all-day, Saturday, session with the entire performance team, including our choreographer and our coach. There are many talented coaches available within the Society who are willing and able to help your chorus become better.

As contest time draws closer, more and more time is spent running the contest set from curtain open to curtain close, so that the men can get a good feel for the overall performance. During the time lapse between the final rehearsal at home

and the first rehearsal at the contest site, the men are asked to work on their own thinking through the entire set and practicing their moves.

By the time we arrive at the contest site we should be ready to perform. The final rehearsals there are basically spent polishing. We usually have two or three fairly intense rehearsals, then on the day of the contest, we take it slowly and easily with a gradual crescendo leading up to the time we enter the pipeline. At this



point psychology enters into play. Each man must enter the stage knowing that no one who performs on that stage that day could be better prepared than he is. As directors, we each have our own methods of motivating. In my opinion, the single most important thing to do at this point is instill confidence in every man. I have heard it said that amateurs practice until they get it right, while professionals practice until they can't get it wrong. I like for my men to think of themselves as professionals, with the contest plan so implanted that they couldn't possibly fail to perform at the highest level. I never mention "peaking on stage." This to me implies that the quality of the stage performance is left to chance. By this time, we should be so well prepared that we could perform our best set 10 times in a row if necessary. When you hear someone say "we left it in the dressing room", you are hearing someone whose director is missing the point.

The actual time on stage should be the most rewarding time of all and the most fun. It is our opportunity to thoroughly entertain the best and most

knowledgeable audience we could ever have, people who understand and appreciate barbershop harmony as much as we do. Their applause is our reward for the thousands of man hours we have spent preparing for these few minutes on stage. It just doesn't get any better than this! These moments are to be cherished for the rest of our lives.

There is one more thing that I should mention. In reality we are constantly preparing for competition. We should try to make every rehearsal a masterpiece. Every week we should reinforce the basics of good singing, which in my opinion begin and end with singing in tune, or more specifically, not singing flat. We should always practice expressive faces, even during a warm up or a craft session so that they get to be second nature. We should take the same approach to every song in our repertoire as we do to our contest numbers. Why should we sing only two songs really well? If we practice these things weekly, when contest time comes around we simply apply these same techniques to our new music.

I think it is important to remember that just appearing on the International Contest Stage is a privilege. Every man in the chorus competition is already a champion. This should be the ultimate learning experience that can only make us better regardless of where we finish. I have been the Director of the Vocal Majority since 1974, and I can tell you that we learned more from our second place finish in 1978 than from all our gold medals combined.

I believe it's important for each chorus to set ambitious but realistic goals. For some, simply finishing in the top 10 or even the top 20 might represent a considerable accomplishment. Earning a fifth place medal for one might be just as meaningful as winning the gold is for another. The important thing is to learn from the experience and then strive to improve. Winning doesn't happen overnight, but with a burning desire to be the best, a commitment to excellence from every man and continual improvement, amazing things will happen.

Good luck, guys. See you at the next International. ♥





# Summary of October 9, 2006 Board Meeting

by Kevin Tritsch, Secretary/Edited by Todd Anderson



**In attendance:** President – **Tony Strub**, Immediate Past President – **Marty Oldehoeft**, Executive VP – **Doug Brott**, Music/Performance VP **Keith Schweer**, Membership VP – **Stew Grosser**, Operations VP – **Chuck Ames**, Treasurer – **Ron Fortino**, Secretary – **Kevin Tritsch**

**Board Members at Large:** **Harry Stewart**, **Rich Huyck**, **Kent McClean**, **Kent Miller**, **Harvey Shapiro**

**Not in attendance:** **Jerry Garrard**, **Dick Korek**

## Treasurer's Report: Ron Fortino

The \$4,000 deposit check for Yardley Hall was returned by **Jerry Garrard**. A new check for \$2,000 was then written for the deposit. Contract hasn't been received from Yardley Hall.

Operating Fund as of 9/30/06 - \$5,188.49

## Music and Performance Report:

### Keith Schweer

- **Holiday Show:** We'll begin work on holiday music after District. Joint rehearsals scheduled with KCSA for Tuesday Oct. 24, Sunday Nov. 5 and Monday Nov. 13.

- **Chorus CD:** Control track recording sessions are scheduled for October.

Waiting on survey to determine where chapter is heading.

Tony has contacted **Betsy Stewart**, to get the survey out by the end of October, with the hope of getting the results by the end of November.

## Membership Report: Stew Grosser

Orientation will begin on October 10. Guests asked to join the orientation.

Guest night Oct. 17 will incorporate a Football theme.

Polecat Music and CD's have been ordered (7 sets).

## Program Report: Jerry Garrard

Nothing to report at this time.

## Operations Report: Chuck Ames

Nothing to report at this time.

## Marketing and PR Report:

### Dick Korek

**Holiday Show:** Flyers being addressed by **Rich Huyck**.

Pocket Cards are available for both organizations.

**David Hokanson** is considering supporting the Holiday Show by covering costs of all printing materials.

**Dick Korek** will be contacting donors for the "Survey Cards" to be used at the Holiday Show.

A Call for New Sponsors: October issue of the *Harmonotes* will include info for all members to help marketing/pr to find new sponsors. This will be followed by info being made available as an attachment on *HOA* member email list.

**March Show** – Old and new sponsors are being approached.

**Future Meeting/Conventions:** Info is being sent to 12 (2007 & 2008) convention planners regarding *HOA*. All were called by telephone.

**Dick Korek** and **Tony Strub** will meet with all KC Convention & Visitor Association planners on Nov. 20. They will have 15 minutes alone with the entire group.

## New Business:

### 2006 Picnic Budget

**Don Peck** and **Carl Turlin** need \$75 each to cover lake rental fee. Carl needs \$100 for expenses. (Food and supplies) Expenses should come from the Program Budget.

**Chuck Ames** moved to pay \$250 to cover Picnic expenses.

**Rich Huyck** seconded the motion. Motion carried.

## Handbook/Officers Job Descriptions:

Tony has asked Board members to write a description of their job duties and send it to him. Tony will send out reminders to turn in your report.

## Installation Banquet:

**Bruce Wenner** will be the Awards Chairman.

## COTS – Nov. 11, Jan. 13

New Board members need to attend. **Keith Schweer** recommended the repeating Board members should also attend.

## Old Business:

**Survey:** Tony will contact **Betsy Stewart** for details.

Keith asked for an earlier turnaround time than December.

A stamped envelope will be included with each survey.

Ron recommended handing out the survey at a chapter meeting to stress emergency in getting the survey completed immediately.

## Holiday Show: Kent McClean

Sales are going very well.

Main flyer will be mailed within a week.

There hasn't been any resistance to the price increase.

Sweet Adelines will join the chorus in two weeks to practice a joint rehearsal.

**Rich Huyck** moved to adjourn.

**Doug Brott** seconded the motion.

Motion carried. ♥

**The HOA Board of Directors meets at 6 p.m. on the second Monday of the month, at the Johnson County Car License office, located at 6000 Lamar Avenue. Chapter members are welcome!**







## Preliminary Results Place HOA 16th in Next July's Lineup

by Jim Porter

**A** comparison of scores to last year's competition in Indy and last year's district competitions is shown below. In each case, the three percentage scores are, in order, this fall's district, then Indy, followed by 2005 district.

CHORUS	2006 District Score	2006 Int'l Score	2005 District Score
1. Westminster, Calif.	93.75%	94.03%	87.67%
2. St. Charles, Mo.	93.33%	92.67% (2004)	90.72% (2003)
3. Toronto, Ont.	90.75%	91.10%	90.42%
4. Greendale, Wis.	87.72%	89.33%	84.11%
5. Northbrook, Ill.	86.92%	89.37%	87.00%
6. Denver, Colo.	86.92%	88.30%	86.25%
7. Bay Area, Calif.	86.42%	(missed cut)	76.44%
8. Hilltop, Minn.	86.00%	86.97%	86.06%
9. Alliance, Ohio	84.92%	88.07%	86.83%
10. Alexandria, Va.	83.75%	86.77%	86.00%
11. Manhattan, NY	83.58%	82.23%	82.89%
12. Heart of Texas	83.10%	82.77%	83.50%
13. Buckeyes, Ohio	82.33%	84.10%	84.17%
13. Phoenix, Ariz.	82.33%	(not in)	84.28%
15. Atlanta, Ga.	82.17%	85.03%	82.33%
<b>16. Heart of America:</b>	<b>82.08%</b>	<b>81.07%</b>	<b>81.50%</b>
17. Dundalk, Md.	81.75%	(missed cut)	77.61%
18. Millionaires, Texas	81.40%	81.53% (2005)	82.22% (2004)
19. Senate-Aires, Ore.	81.25%	(missed cut)	76.89%
20. Houston, Texas	81.10%	80.83% (2005)	83.00% (2004)
21. Mega City, Ont.	81.00%	81.80%	82.08%
21. West Towns, Ill.	81.00%	79.53%	80.92%
23. Southern Gateway, Ohio	80.75%	84.50%	86.00%
24. Minneapolis, Minn.	80.08%	(missed cut)	77.56%
25. Granite Statesmen NH	80.0%	78.10%	79.33%
25. Easton, Penn.	80.0%,	(missed cut)	78.83%
27. Tampa, Fla.	78.67%,	(missed cut)	79.50%
28. Macomb Co, Miss.	77.67%,	76.17%	74.42%
29. Batavia, NY	76.83%,	73.67%	75.00%
30. Valparaiso, Ind.	73.67%,	(not in)	60.28% (2003)

## Looking At The Numbers



Should one or two overseas chapters choose to participate, Easton, then Minneapolis, would be bumped out. The others below them are locked in as a district champions.

Upshot: HOA with 83%—certainly attainable—would be 13th.  
HOA with 85%—challenging, but not impossible—would be 9th.

This year's surprise choruses? Bay Area, Calif. for sure; also Dundalk, Md. and Portland, Ore. (*Senate-Aires*).

**Jim Bagby** notes that Bay Area has surged since **Greg Lyne** arrived to direct this new chapter, formed as a merger of Bay Area Metro (BAM) and San Jose. (*Ed. Note: Dundalk is a two-time international chorus champ now directed by quartet medalist Rick Taylor and the Senate-Aires are regular Evergreen reps to international*).

Choruses with lower scores? Northbrook, Alliance, Alexandria, Buckeyes and Southern Gateway.

Choruses at their best in Indy: Greendale and Atlanta (*Ed. Note: The Atlanta Vocal Project competed for the first time in Indy, under former Big Chicken Director Clay Hine*).

Competitors at Indy not in the lineup for Denver (All of these chapters scored less than 80% in Indy): Metropolitans, Fla.; LaJolla, Calif.; Bellevue, Wash.; Pacific Sound, Calif.; St. Joseph, Mo.; Lake County, Ill.; Saltaires, Utah, and Banks of Wabash, Ind.. ♥



## The Songs We Sing

Source: Wikipedia  
Compiled by Wade Dexter

### Irving Berlin

In 1917, during World War I, **Irving Berlin** was drafted into the U. S. Army and staged a musical revue, *Yip Yip Yaphank*, while at Camp Upton, New York. Billed as a "military mess cooked up by boys of Camp Union," the show cast 350 members of the armed forces. The revue was a patriotic tribute to the U.S. Army, and Berlin composed a song entitled "God Bless America" for the show, but decided against using it. When it was released years later, "God Bless America" proved so popular that during the 1930s, it was even considered for the National Anthem, but was rejected by the press because it came from a Jewish composer.

The Yaphank revue was later included in the 1943 movie, *This Is the Army*, featuring the Berlin songs, including the famous title piece, as well as a full-length rendition of "God Bless America" by **Kate Smith**. It remains to this day one of his most successful songs and one of the most widely-known in the United States.

A particularly famous rendition occurred after the terrorist attack of Sept. 11, 2001, when members of the United States Congress stood together on the steps of the Capitol building and sang Berlin's tune. ♥

# FOCAL POINT: *Up Close and Personal!*

by Ron McIntire

"I was born in Elkader, Iowa," **Val Putzier** recalls, "and graduated from Garnavillo, Iowa High School in 1951, not far from the Wisconsin border. In high school I sang in the glee club and played in the band. There were only 19 students in my graduating class, so I learned to play several instruments. I sang in a barbershop quartet for two or three years until one of the older guys graduated and we had to break up."

**Valdeen Putzier** is a quiet guy with a good sense of humor. You might not know he is around if it weren't for his deeper-than-usual bass voice. He's a 35-year barbershopper and has participated in a lot of singing with both the Olathe and *HOA* choruses. "I joined the Olathe [Kansas] chapter in 1971 or '72," he says, "and I've sung in numerous quartets over the years. The most recent is the *Cross Town 4* with **Ron Abel**, **Gordy Coleman** and **Dale Neuman**, and I sang with the Harmony Handful for about a year in the 1990s." Nowadays, Val sings in his church choir and, like many long-time members of the Kansas City chapter, his favorite memories include the thrill of the first time *HOA* won the district championship in 1978.

Val joined the U.S. Navy after high school and was stationed in Japan during the Korean conflict working as an Air Traffic Controller. "Never

served on board a ship," he says. "I spent all my time on land." He left the Navy in 1958, and in 1959 he moved to the Kansas City area. "I settled in Kansas City, Kansas," he recalls, "then moved to Lenexa and finally to Paola, where I am now." Paola, Kan., is a farming community of 5,000 about 40 miles southwest of St. Peter's UCC. It takes a little less than an hour to get to our meeting.



Val Putzier

Using Navy training, he hired on at the Federal Aviation Agency (FAA) and worked most of his time in the Olathe facility. Counting the seven years he spent in the Navy, he has 40 years of government service to his credit. He retired from the FAA in 1984 but worked part time until 1991.

He likes to fish and work with wood, and he and Jan travel more now -- which is why he's not around as much. In the winter, they take the RV to Alamo, Texas, for three months. "We travel around the country from time to time, too," he says. "We've been to every state in the Union but Nevada, Washington and the states in the southeast."

Val and his wife, Jan, "were married in 1959," he says, "and this October we've been married 47 years. We have four children: one boy, three girls, and 11 grandchildren. The youngest is 18 months; the oldest is 23." ♥

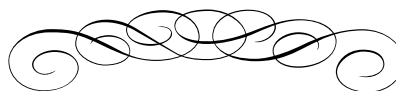


Photo courtesy of Don Fuson





# All in the HOA Family

The Raytown (Mo.) Quality Schools Alumni Hall of Fame in October announced it's second class, of eight members. Included is **Dr. Kim Lefholz**, daughter of the late **Gil** and **Donna Lefholz**, longtime Kansas City Chapter leaders. Gil was Society president in 1986-87. Kim, who practices in Fort Worth, Texas, is a 1976 graduate of Raytown South High School. A doctor of obstetrics and gynecology, she has published several articles in her field and was cited for being actively involved in the medical education community. Her research into "A Less Invasive Alternative to Traditional Hysterectomy" was featured in a recent issue of *MD News* magazine. Also included in the Hall of Fame group was Ray South coach **Bud Lathrop**, who retired as the eighth-winningest basketball coach in the nation.

Congratulations to **Daniel Yoder**, son of *Rural Route 4* bass **Willard** and his wife, **Velma**, on his ordination into the ministry. The celebration service was Sunday, Oct. 22, at First Mennonite Church in Middlebury, Ind. The service involved the participation of family and friends including the postlude of "Praise O Praise Jehovah," the recording of **Willard, Calvin, Wes, and Walter Yoder** from the *RR4 CD My Life, My Love, My Song*. Daniel and wife, **Talashia**, live in northern Indiana, where he serves as associate pastor at the Middlebury church, working with youth and young adults. Daniel, 25, was home schooled, then graduated from Hesston College and Tabor College, both in Kansas. His parents live in rural Garden City, about 35 miles southeast of Kansas City. ♥



From left to right: Willard and Daniel Yoder  
Photo courtesy of Megan Yoder

## Editorial: Change is Guaranteed

by Todd Anderson, *Harmonotes* Editor



I've said "goodbye" a lot during this past year.

My mom passed away in January at the age of 89.

A good friend of mine died over the summer from com-

plications arising from his struggle with bone cancer for many years. He was 56. He left a wife and four girls.

Recently another really close friend got a new job that now has him in Kerrville, TX. So I may get to see him a couple of times a year, if I'm lucky.

What's that old saying? "The one thing that you can count on is change!" How true. But as I grow older, I find there are some changes I can deal with better than others.

**Let's take changes in our environment.** I've returned home to find that my wife moved the furniture to achieve Feng-Shui (pronounced *Fung-SCHWAY*). *What in the wide world of sports is that, you say?* Well, Feng Shui is the ancient Chinese model that says that if you arrange your living and working environment according to the laws of the Nature, then prosperity, harmony, and joy await you. All I know is I find myself pulling a "Dick Van Dyke"—cascading over unexpected obstacles—when I rise in the night to use the restroom. There's not much prosperity, harmony, or joy in that kind of change.

**Then there's the changes in our everyday schedule.** Soccer practice being cancelled, having to run to the store because I'm out of detergent, clients needing an immediate revision, etc. I may grumble a bit as I deal with those occurrences, but I basically roll with the punches.

**No, the changes that I find the toughest are when I have to be separated from someone I care deeply about.**

*HOA* has lost some wonderful folks over the past years, due to relocation or death. In each case we are left standing with only those grand memories of the person we chose to care about. If we're not careful, the rest of us left standing could be tempted to keep each other at arms-length. That way change won't be able to hurt us anymore. However, when I'm given the choice—to reach out and get to know someone, or avoid them completely—I find I'm far richer when I invested myself in those around me.

Make a point to get to know the guys around you a little better. Be thankful you have the chance to do so now. After all, none of us knows what *changes* lie ahead. ♥



## Xtra Mile Award!



Ron McIntire

Above: HOA President **Tony Strub** (at right) presents **Mike Owen** (on left) and **Al Fehlauer** (center) with the August 2006 Xtra Mile Awards, which read:

### Al Fehlauer & Mike Owen

In recognition for creating, organizing and presenting the Saturday night entertainment at the 2006 HOA Chorus retreat in Atchison, KS, Sept. 15-17, 2006. ♥

## 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 recent contribution in time and effort to the betterment of the Kansas City, Missouri Chapter.*

**A** Tip 'O The Hat to **Carl and Marci Turlin** for organizing and doing the cookin' at the annual HOA Picnic at Lake Quivira, hosted by **Don and Donie Peck**.

A big Tip of the Hat congratulations to Sweet Adeline quartet, **ZING!**, crowned fifth-place medalists at the Sweet Adeline International convention in Las Vegas.

A Tip of the Hat thanks to **Betsy Stewart** (wife of member **Harry Stewart**) for developing the membership survey.

A Tip of the Topper to all who competed at the district chorus contest in Wichita, KS, Oct 6-8 and congratulations on your second-place win. A special thanks to the guys who hustled and muscled the risers in and out of the trailer, and to **Vince Perry** and **Kevin Tritsch** for loading the sound equipment after the afterglow.

A big TOTH to Librarian **Phil Veltkamp** for getting all the Holiday Show music organized and out for everyone to have every meeting.

Finally, we tip our brims to **Rich Huyck** and **Don Fuson**, who provide the equipment and technical expertise that allow us to show DVD's at our chapter meetings. ♥

*"A study in the Washington Post says that women have better verbal skills than men. I just want to say to the authors of that study: "Duh."*

— **Conan O'Brien**

*"If a woman has to choose between catching a fly ball and saving an infant's life, she will choose to save the infant's life without even considering if there is a man on base."*

— **Dave Barry**



*...to the following chapter members!*

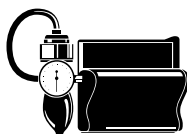
November 3	<b>Ken Neujahr</b>
November 7	<b>Al Higgins</b>
November 10	<b>Kent Miller</b>
November 20	<b>Dick Korek</b>
November 21	<b>Dick Winter</b>
November 22	<b>Tom Millot, Sr</b>
November 23	<b>Brooke Meyers</b>
November 23	<b>Jerry Snyder</b>
November 24	<b>Mike O'Dell</b>
November 28	<b>Todd Anderson</b>
November 28	<b>Vince Perry III</b>
November 29	<b>Paul Winans</b>
November 30	<b>Jim Page</b>

**DEADLINE FOR THE DECEMBER  
ISSUE OF HARMONOTES:**

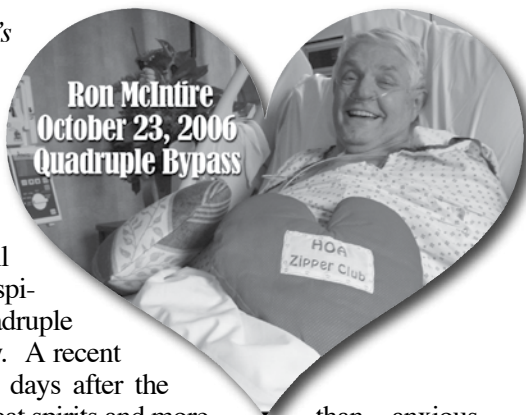
**NOVEMBER 30**

## Ron McIntire Joins the HOA Zipper Club!

by HOA Zipper Club Member Vince Perry

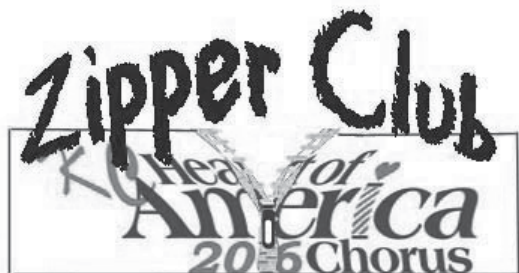


**Ron McIntire**, HOA's 2000 Barbershopper of the Year and our active *Harmonotes* photographer, joined the *HOA Zipper Club* on Monday, Oct. 23, 2006. His dues were paid in full at Saint Joseph's Hospital as he underwent quadruple coronary bypass surgery. A recent visit to see Ron, a few days after the surgery, found him in great spirits and more than anxious to show off his new zipper. Ron's wife and *Heartbeat*, **Brenda**, reported that she was breathing a lot easier after Ron was moved out of the ICU and into a regular room. It seems that Ron's body liked the anesthesia so much that he ended up in the ICU three times longer than most other Club members, causing lots of concern and speculation.



Membership into the *HOA Zipper Club* is automatic, requiring only that each member has undergone some form of open-heart surgery. How and when the club got started no one knows for sure, but a good bet is that it was started by director **Jim Bagby**. Jim joined the club about 11 years ago and has been known to liberally use the terms "zipper" and "zipper club" ever since. To date, the *HOA Zipper Club* has ten active members: **Don Peck, Al Higgins, Tony Strub, Bagby, Dick Irwin, Rich Huyck, Vince Perry, Brian Seydlitz, Ron Fortino** and **Ron McIntire**. In case you were thinking VLQ (very large quartet), the voice part breakdown is: 3 leads, 3 baris, and 4 basses. Of course, Bagby could sing tenor, just in case the Club gets a gig!

**Fortino**, the immediate past *Zipper Club* rookie, visited McIntire in the hospital, bestowing upon him the traveling, red, *HOA Zipper Club*, heart-shaped pillow that can be seen in the picture above.



Open heart surgery, though more routine than ever these days, is still a very serious operation. Hopefully you will never join the *HOA Zipper Club*, but rest as-

sured that if you do, you will be welcomed with open arms. The *HOA Zipper Club* has no regular meetings or bylaws but stands ready to be a cardiac support system for its next member.

Welcome, **Ron McIntire**, to the *HOA Zipper Club*! You da man! ♥

Photo of Ron McIntire and Zipper Club illustration by Vince Perry

## HARMONOTES

...is published by the board of directors of the Kansas City, MO., Chapter of the Barbershop Harmony Society, a non-profit organization. Photographs that are not attributed are the work of our photographers at large. 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	<b>Tony Strub</b>
Immediate Past President	<b>Marty Oldehoeft</b>
Executive V.P.	<b>Doug Brott</b>
Chorus Director	<b>Jim Bagby</b>
Associate Director	<b>Mike Neff</b>
Assistant Directors	<b>Carter Combs</b>
Music/Performance V.P.	<b>Keith Schweer</b>
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Treasurer	<b>Ron Fortino</b>
District Delegate	<b>Tony Strub</b>

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**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	<b>Wade Dexter</b>
Editor	<b>Todd Anderson</b>
Proofreader/Advisor	<b>Jim Bagby</b>
Photographers at large	<b>Matt Bostick, Don Fuson, Ron McIntire</b>
Distribution Manager	<b>Dick Irwin</b>
Staff Reporters	<b>ALL Our Chapter Members!</b>

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, content and spelling).

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

The utmost care was used in preparation of this newsletter.

Should you notice erroneous copy, please let the Editor know!

Comments/submissions may be made to:

**Todd Anderson**

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(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 6 p.m. on the second Monday of the month, at the Johnson County Car License office, located at 6000 Lamar Avenue. Chapter members are welcome!

HOA Website: [www.hoachorus.com](http://www.hoachorus.com)  
Web Address: [webstaff@hoachorus.com](mailto:webstaff@hoachorus.com)  
Chorus Manager & Webmaster - **Vince Perry**  
Chapter Telephone: (816) 221-7888







# Heart of America

## Chorus Calendar



- Nov. 5** 1 p.m. - HOA/KCSA Joint Rehearsal for Holiday Show (Location TBA)
- Nov. 10-13** All day - COTS - CSD Sioux Fall, SD
- Nov. 13** HOA Board of Directors meeting at the Johnson County Car License office, located at 6000 Lamar Avenue. Chapter members are welcome!
- Nov. 30** 7 p.m. - HOA/KCSA Joint Rehearsal for Holiday Show
- Dec. 1** 6:30 p.m. - Holiday Show Tech Rehearsal (Location TBA)
- Dec. 2** All Day - Holiday Harmony Spectacular
- Jan. 13** 6 p.m. - HOA Installation/Awards Dinner
- Feb. 13** HOA Singing Valentines

*The Kansas City chapter of the Barbershop Harmony Society is a singing fraternity whose mission is to learn, teach and perform the highest-quality, entertaining, a cappella music that embraces the barbershop style through the Heart of America Chorus and its chapter quartets, to bring about a spiritual and emotional response from the performer and the audience.*

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