

# Harmonotes

The Monthly Bulletin Of The Kansas City Chapter • SPEBSQSA

Volume 2002, Issue 10

## WHY DO WE SING? by John Winfiel

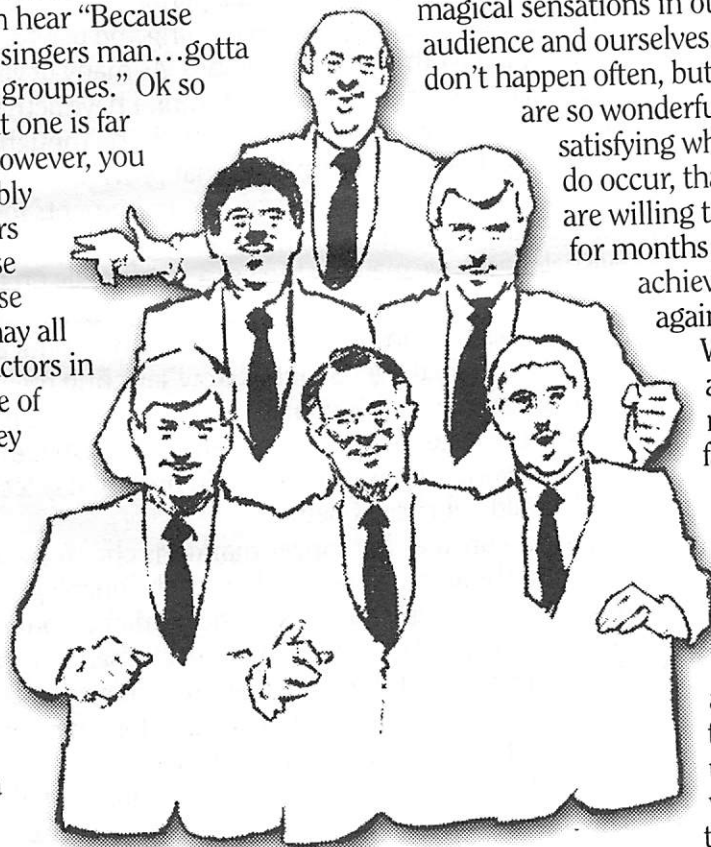
Ask most S.P.E.B.S.Q.S.A. members or Sweet Adelines why they sing barbershop and you will probably hear things like, "I love the chords!", "I enjoy the camaraderie." or maybe "I'm an overtone addict." You might even hear "Because chicks dig singers man...gotta love those groupies." Ok so maybe that one is far fetched. However, you will probably get answers along these lines. Those reasons may all be valid factors in our choice of hobby, they may have been our initial attraction to the art form, but I believe there is a much deeper reason why we do what we do.

Many people enjoy our style of music, as evidenced by the size of our audiences. Not so many are willing to invest the time, effort, and dollars we invest. I don't believe we are willing to set up and tear down risers, come to early choreography sessions and extra music rehearsals before a perfor-

mance just because we enjoy creating overtones. I submit to you that we put forth all this effort for just a few golden moments when we reach a state where the music rises above our ability and creates magical sensations in our audience and ourselves. They don't happen often, but they are so wonderfully satisfying when they do occur, that we are willing to work for months to achieve them again.

When I attended my first fall retreat with HOA, Gary Steinkamp asked those of us who were new to the

chorus why we joined. I told Gary that I joined because my cousin **Dennis Long** gave me tickets to HOA's spring show, and I was blown away by the quality of the performance. It also didn't hurt that the headliner quartet for that performance was the *Gas House Gang*. (Continued on page 5 ♦♦)



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# Harmonotes

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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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## A VIEW FROM THE TOP

by John Stucker

Some random thoughts:

HOA is in possibly the busiest time of the year as a performing chorus. What with just finishing a very satisfying competition at the Buckeye, preparations for CSD Fall Contest and combined Christmas show with the Sweet Adelines, there is little time left to do anything else.

Your Music Team and Board of Directors have been very busy defining future direction and goals. Some of the items of discussion have dealt with learning aids for the chorus members (tapes, cd's, mp3 files); improving our visual performance package using video recording and playback; web site content, and other technical issues. As many of you know, I have very few bright ideas, but I think I have actually come up with one. I woke up one night with the thought that if we had a "Technology Committee" that provides input to the board on such issues as technical requirements for digital camcorders, web site construction and maintenance, audio/visual issues, we may start to get a real handle on the way to leverage modern day technology to the betterment of each and every singer in the chorus. The more I think about this, the more excited I get about it. Now selecting the right mix of people to serve on this committee is the next challenge. I have some ideas, but am absolutely open to suggestions about anyone who is well-versed in present day technology and would help us get better.

Medical update: My cancer marker is checked about every two months and I get feedback from the oncologist on the progress. My latest test showed the marker all but undetectable. This is good news, but one must remember that in my kind of cancer that there are no cures—only actions designed to hold the cancer at bay while waiting for a new medicine or treatment that will buy me more time.

As I write this, we are deep in preparation for fall contest, paid performance in Liberty, all-day coaching session with the **Calderons**, and fall retreat with **Bill Biffle** and **Dwain Brobst** as clinicians. As stated above, this is a very busy time of year for HOA but also a very satisfying time to be working alongside of our singing brethren to the betterment of the overall product. I can't help but think back at Buckeye where the focus on the job at hand was phenomenal! It has been quite some time since the chapter/chorus has had that level of focus. It is my fervent hope that the lever of intensity and focus gets even better as we enter this fall season of competition and performances. ~



# ARM-WAVERS OUTLOOK: TIME TO SOUND RETREAT!

by Jim Bagby

I have to kind of bend forward to write this, because my chest is weighted down by a huge medal, which is worn by only 46 other people in the world.

It says something about a Buckeye championship—and as Ol' Keith pointed out last month, ain't it nice to win something again!

I hope all the medal holders are as proud as I am, and passed along their thanks to the fellers who thought up and created the Buckeye distinctive honor, **John Stucker** and **Grant Hunget**.

HOWEVER, as we said all along, the Buckeye was only a stepping stone, albeit a generally rewarding one. My excitement now comes from the almost steadily improved singing, the enthusiasm of the 70-plus signed up for Wichita, and the support of those who can't make the competition chorus but are still attending meetings.

That brings us to our next major opportunity: the annual retreat in Atchison the weekend of Oct. 6. Let's make it clear to all this is not aimed just at the competition chorus—we have a chance that weekend to raise the performance and awareness level of EVERY chapter member, veteran or newbie. I urge your participation in what is always one of the most enjoyable and rewarding HOA undertakings.

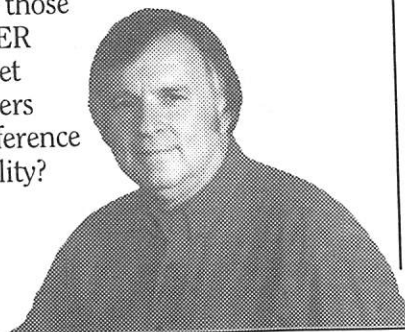
Our clinicians are not strangers to the HOA family. Sound curmudgeon **Bill Biffle** already has helped us get the most from our voices, and will be coaching chapter quartets, as well. **Dwain Brobst** is not only a fellow Presentation judge (and Board of Review member), he is one of the most sought-after performance coaches in the Society. The combination of these two veteran judges, coaches and personalities is bound to make for a memorable weekend!

And if finances are a problem for the weekend, the chapter can help. See **Dale Neuman** or **Keith Schweer**.

**PARTING SHOT:** This is undoubtedly worth an entire article in itself, but I'm also proud and delighted to say I was part of an HOA package show that included six chapter quartets. The Liberty performance was memorable both for how well the chorus sang, and for the above-and-beyond effort of those foursomes. AND CONSIDER

THIS: 20 of those 24 quartet voices are regular performers with HOA. How much difference does that make in our quality?

(**Dan Henry** helps by (a) announcing and (b) not singing...) ~



## 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 Comer (bass)

##### *New and Used Parts*

Jerry Garrard (tenor), Mike Neff (lead),  
Grant Hunget (bari), Keith Schweer (bass)

##### *Polecat Creek*

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

##### *SureFire!*

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



## ELBOW LICKING VS. TONE-HENGE REHEARSALS

by Dan Henry

Go ahead. Try licking your elbow. See? Same thing for *Tone-Henge* trying to set a date to rehearse. Neither falls even half-way close to the realm of possibility. Can't be done, no-how, no way. It goes like this:



Q: How about Monday ?

A: Nope, music team meeting.

Q: Before the meeting Tuesday ?

A: Naw, recording learning tapes

Q: After the meeting Tuesday ?

A: And miss Afterglow beer?

Y'gotta be kidding.

Q: Wednesday ?

A: Somebody's coaching another quartet. I won't mention any names 'cause it might upset Jim.

Q: How 'bout Thursday ?

A: (everybody) That's the ONLY night I have at home all week !

Q: You up for Friday ?

A: Somebody's leaving town to coach another chorus. (See "A" under "Wednesday")

Q: I don't s'pose...

A: Naw.

Meantime, we're still trying to lick the elbow. Does "close" count?! ~

## UP THE CREEK by Dick Irwin

As *Polecat Creek* prepares for our first fall contest (in this arrangement), we find so many time conflicts. It would be so much simpler if we were all single and young. Oh, well!

We're very excited about the upcoming competition. We've been working hard getting our words and notes just right and adding moves that make sense. We've been very fortunate to have been able to have **David Krause** lend us some of his wonderful coaching expertise. We sincerely hope to see as many of our fellow HOA-ers at the contest as possible. We love the support you have all shown

us over the past year or so. We're also wishing the best for any other HOA quartets that will be competing in Wichita. Let's show CSD just how good we are. ~



## SOMETHING HAPPENED (AROUND) THE GENTLEMEN OF NOTE

by Monty Duerksen

This past weekend we traveled to Alton, IL to sing at a church service combining the Elm Street Presbyterian Church and St. James Baptist Church. The sermon was delivered by **Nicole (Huyck) Richardson**—one of the most dynamic 20-minute messages we have heard in a long time. And the music...*WOW!* The Choir Director presented a voice that was as impressive as hearing **Whitney Houston** sing. We really loved the congregation. They gave us a standing ovation for *Amazing Grace!* **Rich** and **Eilleen** should be very proud of Nicole for the super job she is doing as the Senior Pastor, here in her first assignment.

On the way to Alton, we stopped in at the house of **Kevin Keller** for a coaching session. The concepts he gave us combine the many things we have heard through the years and, when implemented, can move us to better singing. We hope you notice them. *Here they are:*

- Every breath should be a spectacular breath
- There is at least one passage or phrase in every song that can be sung in a manner to exhibit a barbershop clinic to the audience.
- The bass of every outstanding quartet is the lead of the quartet.
- The lead of the quartet is the star. When the bass does his job correctly, the lead is free to become the star, as the melody singer.

*Hey! We are going to work!* ~

(Continued from front page)

Those reasons were true, but as I sat there listening to others tell their reason for joining I realized that I hadn't told the entire truth. I raised my hand again and told Gary that to tell the real reason I joined the chorus I had to go back to the summer of 1979. That summer I was in the Missouri Lions Band. When we had our first music rehearsal we played a few bars of a song and the director stopped us. We all looked around at each other with awe on our faces. We knew that we had the potential for something very special here! Four days later we flew to Montreal to march in the International Lions Convention Parade. Our parade sequence began with an outstanding percussion sequence followed by *Across the Wide Missouri*. We then did a four-beat horn flash, down, stay, up, over, and we hit the judges stand with a huge wall of sound entitled *Russian Christmas Music*. Every time we played the opening bars of *Russian Christmas Music* chills went up and down my spine.

Another experience at a fall retreat illustrates the point well. **Dwain**

**Brobst** had just put us through a very intense coaching session, teaching us the technique of using our "energy cube" in our performances. When he had spent quite some time teaching us this very emotional, even spiritual method, Gary asked us to sing something. We sang *I Believe* with more depth of emotion than ever before. When the last note faded into the ether, Dwain asked **Matt Bostick** what he felt during the song. We turned to Matt and saw tears streaming down his face as he tried to express what he felt. The moment had affected us all, but Matt was overcome with the beauty of the moment. No one gave any thought to technique while we were singing. Yet had there been a judging panel there, (assuming they overlooked the religious message in the song.), I'm sure we would have been awarded A-level scores.

Those of us who have been to international conventions have witnessed moments when a performance was so breathtaking that upon the conclusion of a song, the audience sat in stunned silence for a moment before leaping to its feet with thunderous applause. Moments like that make our judging panels necessary only for picking second place and those who follow. Every one in the building knows who the winner is when that happens. Why, the audience would riot if the judges saw it differently! Of course I suspect in moments that special the judges look down at a virtually blank score sheet. Even they can be so spellbound they forgot to take notes. Being the wise fellows they are, of course they give an appropriate score.

In 1855 **Walt Whitman** wrote in *Leaves of Grass*:

**"I submit to you that we put forth all this effort for just a few golden moments when we reach a state where the music rises above our ability and creates magical sensations in our audience and ourselves."**

*All architecture is what you do to it when you look upon it; Did you think it was in the white or gray stone? or the lines of the arches and cornices? All music is what awakens from you when you are reminded by the instruments. It is not the violins and the cornets...it is not the oboe nor the beating drums—nor the notes of the baritone singer singing his sweet romanza...nor those of the men's chorus, nor those of the woman's chorus. It is nearer and farther than they.*

So if, as Walt claims, what is important about music is the thoughts and emotions it creates in the listener, then we must strive to make those impressions special. In doing so, those moments will be special for us too.

When we sang *If You Had All the World and It's Gold*, many times I looked into the audience at the conclusion of this song about mothers and their worth to us and saw tears rolling down the faces of mothers in the audience. Even wives of members who had heard the song many times before would be weeping openly.

When we can do that to an audience we have reached beyond technique and are in the realm of artistry. Goose bumps are a given when we do that. That, folks, is why I sing barbershop! I would guess that is why we all put so much blood, sweat and tears into our hobby. Aren't we lucky!

If you agree with Walt Whitman's assessment of what is important about music—and I do—then the best performances I have ever given, or ever will give, are in church. Even if I work hard enough to someday win a quartet gold medal, that experience couldn't

possibly equal some I have had when singing in worship. There have been a few times when sitting in a service that my heart has begun to pound and a song comes into my mind and I know that God wants me to sing that song. When I find the grace to get up and do what He wishes, the blessing I get is incredible. Even with the blood pounding in my ears I forget about singing technique and just sing his praises. When I do that, I easily hit notes that are normally out of my quality range. It truly is a religious experience. The experience can be so incredibly emotional that I am completely drained when I am finished. I walk on shaking legs back to my seat, where I collapse in relief. After a service when this has happened people invariably come up to me tell

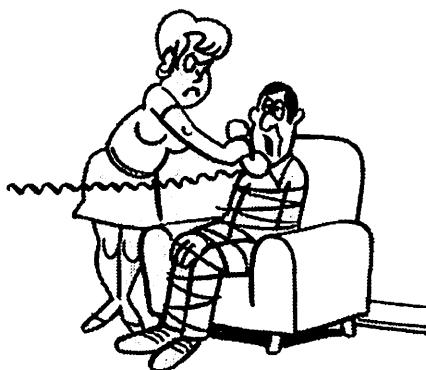
So the next time someone asks you why you sing barbershop, do them a favor and go beyond the quick and easy answers and tell them the real reason. When you do that, you may find that many of them will want to join you on the risers so they too can reach the heights of artistry, and know the thrills that we experience. ~

# JUST FOUR FUN

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



"He's a Presentation Judge."



"I won't be able to make quartet practice tonight."

Cartoons by John Morris

**DEADLINE FOR THE  
NOVEMBER ISSUE OF  
*Harmonotes***

*Articles and photos are due by*  
**FRIDAY, OCTOBER 18**  
*For more information,  
call Todd at 816-373-8633*

## A LOOK AT THE PAST IN *HARMONOTES*

By Wade Dexter, Editor Emeritus

### ***Ten Years Ago - October, 1992***

Your bulletin editor, honoring his promise that space in *Harmonotes* would be made available for individual points of view regarding our hobby in general and the operation of our chapter in particular, turned the "COMMENTARY" column for the October 1992 *Harmonotes* over to Member Paul Beard, who offered a plea for special consideration in qualifying for participation with the chorus in our annual show and contest performances each year for guys who are dedicated, highly motivated members but are not among our best singers. His point was that we are in danger of losing these stalwart members out of discouragement. Isn't that exactly why we lost Paul? (*Editor Emeritus' Note: My thoughts have always been that a lot of these unhappy situations could be avoided by more careful auditioning prior to the acceptance of prospective new members.*)

The *Rural Route 4* came up tenor-less as Wesley Yoder left for Spokane, Washington, to enter Gonzaga College. Was that the demise of the 1986 International quartet champions?

New members included Byron "Bemo" Myers, Jr., Mike Neff, and Vince Perry IV—all three of whom took dual membership with the St. Joseph chapter. Young Vince is the son of Member Vince Perry, III. Also joining up were veteran Barbershopper Stan Grossman, and brand new society member Jack Craft, sponsored by Monty Duerksen.

### ***Twenty Years Ago - October, 1982***

Clarence Bond has an article describing his reaction to the one-week session at Harmony College at St. Joseph the first week in August. He tells how shocked he was to find he would be sharing a bathroom with five other guys! Reminded him of his Amy days, I guess. He describes the general session each day when the 579 students sang under the direction of Bob Johnson, then Society Director of music Education and services. Two traditions that haven't changed in at least 20 years are the oceans of ice cream consumed each day in the cafeteria and the "Aloha-Mai-Tai-For-Logopedics" bash that the guys from Hawaii always throw about midweek of the session. To quote Clarence: "Never had one of those drinks with the big chunk of pineapple before! Wow-w-w!"

There's an item about a new HOA quartet called *Harmony Spectrum* that rehearsed together for the first time back in early July. Members were Gene Bowers (tenor), David Krause (lead), Jim Bagby (baritone), and Willard Yoder (bass). Considering the talent and years of quartet experience among the four members, it was no surprise when they walked away with the 1982 CSD quarter trophy the very first time they competed at that level.

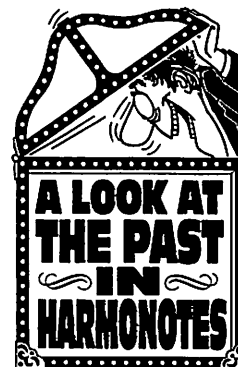
### ***Thirty-Five Years Ago - October, 1967***

HOA was tuning up for the trip to compete for the district chorus championship at Des Moines on October 14, hoping to capture their first CSD trophy. The event would be held in the long-ago-demolished KRNT Theater. Unfortunately, the guys had to wait 11 more years until 1978 for their first win.

The *Merry Mugs* were preparing to depart October 22 on a USO-sponsored tour of the Far East, with stops at Hawaii, Guam, the Philippines, Okinawa, and then Japan. (*I was on military duty in South Korea at the time, and I seem to recall they made a stop in that area, too, although I didn't get a chance to see and hear them.*)

Chapter officers were Harold Solomon (president), Don Wickers (Membership VP), Barney Wasson (Program VP), Pete Peterson (secretary), and Joe Costigan (treasurer). Don Thorne was the *Harmonotes* editor. Dennis Taylor was chairman of the committee to select nominees for 1968.

Blame this one on Keith Schweer, talking about seeing so many guys in shorts at the annual chapter picnic: "I know now why you guys can sing so good. Just take a look at all those bird legs!"



# From the Heartbeats

by Carol Ramirez, Heartbeats President

Thanks to **Estyl Bowser** for opening her home to the *Heartbeats* for a potluck dinner September 17 and for presenting the program on her investment club. We came away well fed and a little wiser about the power of saving to invest.

We will be providing refreshments for the chorus Tuesday, Oct. 15 and will be calling wives and significant others for finger foods to round out the table.

Apparel for the district contest in Wichita will be navy slacks or skirt, a white top, and the *Heartbeat* patriotic collar. **Carol Ramirez** has about a dozen of the collars already made, so if you would like one to wear in Wichita, call her at 816-373-9311. Bring your HOA fan and we will cheer the chorus to a great finish.

Thanks to **Jan Mathieu** for arranging the Saturday evening dinner for the chorus, family and friends in Wichita. That took a lot of phone calls, faxes and e-mails.

Our next regular meeting has been changed to Nov. 19 at which time we will have a silent auction featuring photographs framed and donated by **Dale Neuman**. We would like ladies who come to that meeting also to bring a nice item to donate for the auction. Perhaps a craft item or even baked goods will be fine.

Thanks to **Dessie Gathright, Sandy Rule, and Joan Korek**, nominating committee, for putting together our slate of officers for 2003. The nominees are:

President..... **Carol Ramirez**  
Vice President..... **Jan Putzier**  
Secretary..... **Sandy Rule**  
Treasurer..... **Marilou Coleman**  
Board Member..... **Joan Korek**  
Board Member..... **Donnie Peck**

The candidates will be voted on at the Nov. 19 meeting at the church. Hope to see you there! ~

## BOTY? OZZIE? HUH?

by Jim Bagby

In the midst of this flurry chapter activity, it may be difficult to think too far ahead—but it's approaching time to decide some well-deserved honors. Who will be Barbershopper of the Year? Will there be an Ozzie Award this year for musical service (doesn't happen every year). Who gets the John Cross attendance and service plaque?

If you have a nomination, see Past President **Bruce Wenner**, who chairs the 2002 HOA Awards Committee. Or you can pass along your suggestion to any member of the executive committee.

The awards will be presented at the January installation banquet. **Dick Irwin** is now working on that gala evening—and has asked for your site suggestions. ~

# WHACHA THINK?

*Test your barbershop trivia skills!*

### Questions:

1. What KC member can claim the earliest experience on the international competition stage?
2. What KC member has competed the most times at international?
3. Name a K.C. chapter quartet that won CSD within last two decades that had one member in their 20s, one in their 30s, one in their 40s and one in their 50s!

1. Rich Huyck, 1957 chorus contest  
2. Jim Bagby, 23 (chorus and quartet)  
3. *Harmony Spectrum*, 1982 (David Krause was in his 20s, Willard Yoder was in his 30s, Jim Bagby was in his 40s and Gene Bowers was in his 50s).

### Answers:

# HAPPY BIRTHDAY

*to the following members!*

John Landry	October 1
Cam LaBarr	October 3
Richard Rusche	October 3
Fuzzy Harford	October 6
Tom Owens	October 16
Wesley Rutherford	October 17

## HOLIDAY HARMONY SPECTACULAR

by Linda Schumacher, co-Holiday Show Chair

Preparations are now in full swing for the best Holiday Show yet! YOU won't want to miss being a part of this powerful performance.

As always, each chorus will perform separately and the choruses will perform together—we'll be using some familiar arrangements and several new one's. So, plan to put your learning hat on soon! The children's chorus will delight us again with their innocence and enthusiasm. Quartets from both choruses will be interspersed with the chorus performances. AND, as if that isn't enough, men's International Semi-finalists, *12th Street Rag* and Region 7 champions, *ZING!* will be featured also.

All this will be connected with a script that promises to travel from hilarious to heartwarming.

Tickets are available now. Don't forget, seating is reserved so if your patrons want the best seats in the house, they should place their order soon. Tickets can be ordered by either contacting **Linda Ackerman** at rehearsal or calling her at (913)851-7464. If you know of a group of 20 or more who would like to attend but you don't want to handle the initial contact or arrangements yourself, contact **Lud Einess** or **Juanita Thompson** (816) 537-4328. We are offering one free ticket with purchase of 20 or more tickets.

Combined rehearsals have been scheduled as follows:

Monday - October 28, 2002 - 7:00pm - HOA will join KCSA at Mission Mall (upper level near men's Dillard's - sign outside says "community room.")

Tuesday - November 12, 2002 - 7:00am - KCSA will join HOA at St Peter's

Sunday - November 24, 2002 - 1:00pm at Mission Mall

We'll tidy up the technical aspects of the show at our dress rehearsal on December 6th (time to be announced) and have a blast on December 7th!

Sign up sheets are on a poster in your rehearsal hall. Please sign up as soon as possible so we can plan riser space accordingly. I hope EACH OF YOU will be able to take part. I guarantee that it is as inspirational for the participants and it is the audience. This show will wrap the wonder of the holiday season in the barbershop style! ~

## SHOWTIME IS CLOSER THAN YOU THINK!

by Linda Ackerman, Holiday Show Ticket Chairman

*Hey, Guys,*

Do you have any idea how many shopping days you have till Christmas? By the time you read this, about 91 days but you have only 73 days to sell tickets to our Holiday Harmony Spectacular Show on December 7th.

As of September 15th (the day of this writing), I've already sold 109 tickets leaving 943 seats for the matinee and 990 for the evening. We just had a great group prepare the big mailing on September 14th so the public will be getting those no later than the last week in September—that's when the phone will really start ringing. It's first come, first served for the best seats and all seats are reserved. Remember, the \$10.00 seats—all balcony, are good, but no elevator, so the patron must be able to walk up stairs. The floor seats are \$15.00 for all the back half of the theater and both sides of the front half. There is room for 13 wheelchairs. They will be placed in the center aisle that runs across the middle of the theater and will cost \$15.00. \$20.00 seats are the front half, center seats.

Now if you want the choice seats for your family, friends, business associates, etc. you'd better be calling **Linda Ackerman** soon! The number is (913) 851-SING (7464).

We want a sell out this year. If everyone sold 11 tickets, we would sell out. Can you help us make this the best show ever? It's a lot more fun to sing to a packed theater than a half empty one so start early.

We take Visa and Mastercard so call in your orders today. Be sure to tell your church groups, lodges, fraternities, etc. that could get a group together, the more the merrier—HO, HO, HO! ~



# SEVEN GOOD REASONS TO SHOW UP

by Jim Porter

With the District competition drawing near, it would seem that our regular chapter meetings are only for those who are committed to the contest. What is in it for the rest of us who have paid our dues to be a part of the *Heart of America* chapter?

As one who only recently discovered that he could not participate in the contest, let me count the reasons!

1. What brought you into this hobby in the first place? I, for one, always loved to sing, and was so very excited the first time I visited a barbershop chapter (in Milwaukee) and heard that wonderful sound! There is nothing quite like not only HEARING that sound, but BEING A PART OF IT, and feeling your own voice blend in. (Of course, that requires you sing on key and know the song, but that isn't really all that difficult if you work at it a bit.)

2. If hearing that great sound is an attraction, then consider that if the group is a GOOD group, then it is even MORE attractive! I've visited Alexandria and sung with the *Ambassadors of Harmony*, and take it from one who has been there, that is as close to heaven as you can get in this life insofar as singing pleasure is concerned. Now, I am here with *Heart of America Chorus*, and fellows, I kid you not, they are singing pretty darned well together these days, especially as they hone their skills for the contest. You WILL enjoy the experience, just as I do each Tuesday night. That alone is reason enough to come out on a Tuesday night, in my book.

3. You might be thinking, "I can take some time away, I'll be back later, perhaps for the Christmas show or the spring show." Consider this. It is human nature to be creatures of habit. Once you get in the habit of doing something else Tuesday evenings, you'll find it difficult to break that habit and return to the chorus. Then, when it comes time to renew the dues, you begin to wonder what you're getting for that hundred-plus bucks. Then...you find yourself on the outside looking in. You've given up the pleasures that brought you here in the first place!

4. OK, you're better than that, after the contest you DO return. Oops, you're behind the group, big time. They are doing things you don't know, and now have to learn quickly to be able to rejoin the group. Is that easy? Usually NOT. Some may be up to the challenge, but you might figure it is too much work, and you stop coming. Then you are not only in the same position as the one who never returned, you are frustrated besides!

5. Don't forget the FELLOWSHIP. Many long-lasting friendships are formed whenever a group meets regularly together as ours does. I still count friends among the members of choruses I've sung with before, even though a decade or more has passed since I sang with them. Meeting old friends is one of the special benefits of going to conventions and other activities involving the chorus.

I look forward every Tuesday to meeting the several fellows in HOA that I count among my friends, and the evening is a bit less for me if they aren't there.

6. Do you know people outside the chapter you'd like to see come into the chapter, people who have expressed interest in barbershop singing, perhaps among those who you invited to one of our shows? Bring them out for a Tuesday evening. One in my church recently came to me, and I brought him to a practice, and he had a wonderful time. You can't introduce your friends to this hobby if you aren't yourself a participant.

7. Perhaps you are one who desires to be a part of a quartet. Where do you find 3 other guys to sing with? Where else but at St. Peters United Church of Christ on a Tuesday evening?

Considering all of the above, I committed Tuesday evenings to the *Heart of America* chapter when I joined, and shall continue to do so. I wish my friends all the best in Wichita, and thank them for allowing me to add my voice to their beautiful sound as they prepare for the competition. ~

## A TIP OF THE HAT

A tip of the hat goes to:



Dick Korek with help from Al Higgins and Chuck Ames for working with the Methodist Church in Liberty to set up the Liberty performance.

Vince Perry for setting up web pages for ordering new chorus shirts, for setting up hotel and making District chorus arrangements in Wichita.

The many fellows who helped put up and take down the risers at the Community Center in Liberty for the Liberty show.

Dale Neuman for ramrodding the effort to revise and update the Kansas City Chapter bylaws.

Jim Bagby and the music team for bringing in the Calderons for an excellent and very demanding choreography workout session September 20th at the Mission Mall. ~



# Heart of America



## October-November Calendar

October 3	Joann Bagby garage sale
October 4-6	HOA Retreat, Atchison, KS., with <b>Bill Biffle</b> and <b>Dwain Brobst</b>
October 10	Extra HOA rehearsal
October 18-20	CSD Convention, Wichita, KS.
October 28	7:00p.m. - HOA will join KCSA at Mission Mall (upper level near men's Dillards - sign outside says "community room.")
October 29	GUEST NIGHT
Oct. 31 thru Nov. 3	Society Leadership Forum, Racine, WI.
November 9-10	7:00 a.m. - KCSA will join HOA at St Peter's
November 12	CSD COTS, Omaha
November 24	1:00 p.m. - Combined rehearsal at Mission Mall



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