

Heart of America Chorus Calendar



- July 2-9** BHS INTERNATIONAL CONVENTION
Indianapolis, IN
- July 23** 6 p.m. - MUSIC IN THE PARK - Santa Fe Commons, Overland Park
- July 24** HOA Monthly Board Meeting
- July 30** BHS - HARMONY UNIVERSITY - St Joseph, MO
- Aug. 8** 7 p.m. - HOA Weekly Meeting - Guest Night
- Aug. 15** 7 p.m. - HOA Weekly Meeting - **Jim Henry** Coaching!
- Aug. 22** 7 p.m. - HOA Weekly Meeting - Junior Guest Night
- Aug. 27** HOA Recording Session #2
- Sept. 15** 7 p.m. - HOA Annual Retreat in Atchison -**Mark Hale and Joe Hunter**, Clinicians
- Sept. 16** All Day - HOA Annual Retreat in Atchison -**Mark Hale and Joe Hunter**, Clinicians
- Sept. 17** 7 a.m. - HOA Annual Retreat - Atchison -**Mark Hale and Joe Hunter**, Clinicians

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Society for the Preservation and Encouragement
of Barbershop Quartet Singing in America
Kansas City Chapter, Inc.
816 West 121 Street
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CROWNED #1 CHAPTER BULLETIN IN THE CENTRAL STATES DISTRICT FOR 2005!

July 2006 Volume 06 - Issue 7

HARMONOTES

The monthly newsletter of Kansas City's

Heart of America Chorus

The second-oldest chapter in the
Barbershop Harmony Society



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

Hot Dip in Barbershop Awaits Just Up The Road

by Jim Bagby, HOA Chorus Director

There are two experiences every barbershopper must have at least once in his lifetime. One, of course, is an international convention—and thanks to HOA's frequent competition participation, most of us have gotten that opportunity. Actually, to get the full flavor, you need to attend a convention without competing (or hosting) it, so make sure that's on your list.

The other major "have to" is Harmony College, now known as Harmony University. For years, I warned that this annual bit of heaven on earth might not always be in our backyard, at Missouri Western State University in St. Joseph. And sure enough, some knucklehead moved it last year to Ohio State University, where it (to put it kindly) floundered.

But now the event described by its late founder and first dean, Society Hall of Famer Bob Johnson, as "a weeklong hot dip in barbershop," is returning to its perennial home just 60 miles up the road from us. And I urge you to take advantage of the homecoming.

There is simply nothing like this week of nonstop singing, learning and fellowship. Ask any chapter member who has ever attended. Read the *Harmonizer* or the "LiveWire" that just came out for details. Be especially aware of the special weekend price, Thursday through Saturday, just for Central States District members: \$170. Yep, only CSD members get that tuition break, which includes classes, room and board, the Thursday night bash and entertainment, all the ice cream you can eat the entire time (it's a Harmony College tradition) plus the Saturday night show, for which the public is being charged \$20.

And whatta show! Did you see the lineup? Headliners are current quartet champs *Realtime*, plus outgoing collegiate champs *Men in Black*. The collegiate chorus

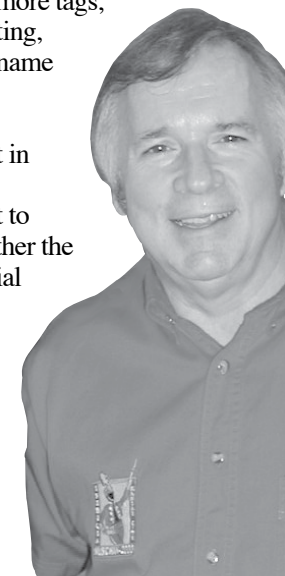
that has rehearsed all week will perform, along with a special Harmony University chorus. And you can check out our fall competition, because the St. Joseph *Voices of America Chorus* also will be featured. You get in free as part of your tuition, but your family and friends can come up to the Missouri Theater to join you for the \$20 ticket.

But the highlight of the week, I suggest, is not the shows, but the opportunity to be with the greatest barbershop leaders, teachers and friends in the Society—from around the world. Sing tags with legends, attend classes taught by **David Wright, Jim Richards, Joe Liles, Tom Gentry, Dwain Brobst, Burt Szabo, Cindy Hansen, David Leeder, Farris Collins, Joe Hunter, Mark Hale**—the list goes on and on.

You can be coached vocally, learn about arranging, directing, tuning, judging, coaching, performing (one of the classes I'm teaching), woodshedding, tags, more tags, quartetting, repertoire, stagecraft, acting, computers, visual techniques—you name it, this faculty offers it.

Hunter and Hale, incidentally, are our leaders for the 2006 HOA retreat in September.

I have a course catalog if you want to look at all the many offerings, for either the full week or the CSD weekend special rate. Ask **Dan Henry**, or **Brian Marston**, or **Keith Schweer**, or **Duane Lawson**, or **Mike Neff** or dozens of others if this is not an experience that will leave you on a high until...*your next Harmony University!* ♥



HARMONOTES

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

Heart of America Chorus

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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, 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. However, should you notice erroneous copy, please let the Editor know! Comments/submissions may be made to:

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

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

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

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



Esprit De Corps

by Tony Strub, HOA President



Ron McIntire

After six months as president of our chapter, I have learned a great deal. Perhaps the most important thing that I have learned is how much more I need to learn. I want to thank those who have tolerated my incessant questions and given me very helpful council. I welcome all communication, advice, suggestions and criticism. Yes, even criticism! I look at criticism as an opportunity to grow and, as **Harry Truman** put it, "If you can't stand the heat, get out of the kitchen." Communication helps me move in the right direction and make good decisions. It generates ideas, prevents problems and builds a sense of belonging and personal value. I WILL ALWAYS LISTEN.

In the learning process as president, I have noticed one area where I believe we need to improve as an organization. We need to work together to build a strong esprit de corps in our chapter. I was disappointed to see that we were unable to have 100 singers on the risers when we compete at Indy. We will certainly miss those who could not be with us. I am very encouraged and optimistic about the 83 who will represent HOA on the international stage. We have worked hard and I am confident that we will do very well. The esprit de corps in the group is strong.

It doesn't matter if you are a member of a successful chorus, a football team or a worker in a successful political campaign, strong esprit de corps is the same. It is a group of people who communicate, cooperate and become personally involved in the mission of the organization. I believe that we can improve in all of these areas. We will be addressing these issues when we return from Indy.

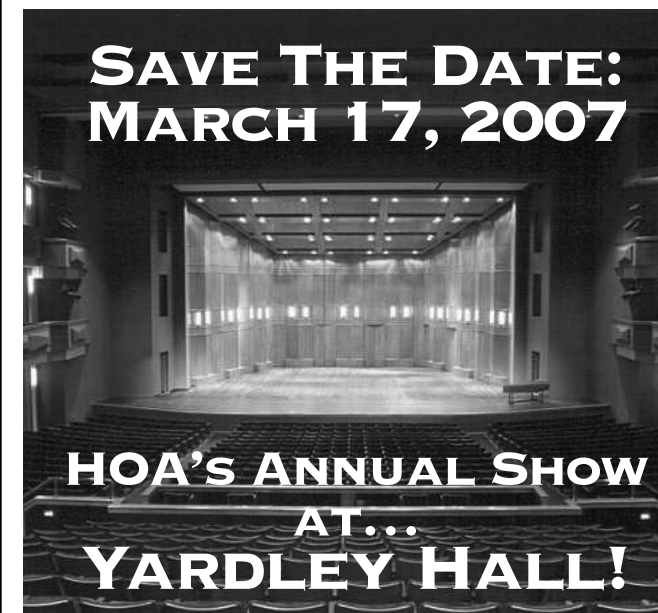
Our first and probably our most important opportunity to strengthen the esprit de corps of our chapter will be at our retreat on the weekend of Sept.. 15-17. It is very important that you attend this event if at all possible. You will be receiving more information about our retreat soon. Mark the dates on your calendar and plan to be with us to have some fun and to pursue our mission. ♥

Musical Notes

by Keith Schweer



Well, it's that time again. As I write this, we have two more rehearsals before our trip to the International Convention and Contest. After we arrive in Indy, we'll have a couple more rehearsals plus our time on Friday before the contest. Our contest set is really coming together and I'm looking forward to our time on the contest stage. We've put in a lot of hard work and had coaching from a variety of top-notch coaches. As usual, the more polished the set gets, the more picky we get trying to raise our performance to the highest level possible. We work to get every word and note exactly right as well as trying to perfect the staging package for our songs. Our preparation consists of an endless list of details that result in the final product – those six or seven minutes that we spend on that stage. By that time, we know all the technical things we need to do. But, when the curtain goes up, we don't need to be thinking about those details any more. We just need to have fun, sell the message of our songs and entertain that audience. ♥



Attention All Members Of HOA!

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

As you can see, it has already started. Certainly not everyone has the financial ability to participate, but consider that this is an opportunity to know how your charitable dollars are being used. *Be included in the list below, and proudly support HOA.*

DONORS

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

Gold Heart
(\$1,000 - \$4,999)
Thom Tisdall

Bronze Heart
(\$50 - \$399)
Arthur Gibson
Dick & Joan Korek
Hugh & Nancy McCreery
David Peck and Don Peck
Tony Strub

Donors will be listed in HOA's monthly bulletin and the March 23, 2006 Annual Show program. The Heart of America Chorus is a 501(c) (3) organization. Checks should be made out to: HOA Give to any HOA Board member or mail to: HOA, c/o Dale Neuman 816 W. 121st. St. • Kansas City, MO 64145-1011 *Donors are listed from June 30, 2005 through July 1,*

Heart of America Chorus

SPONSORS

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



DAVID F. HOKANSON FAMILY FOUNDATION



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

There's Still Room at Harmony University!

taken from the Barbershop Harmony Society *LiveWire!*

Now's the time to register for Harmony University 2006. There is still room for anyone and everyone who wants to attend. Quartet coaching is still available! Directors College enrollment is still open! Walk-ins will be welcome but it's always best to plan ahead.

Not able to give up a whole week? Come for just the weekend. Based on its success last year, Harmony University offers a special Weekend Session open to all. Come Aug. 3-6. Join the full-week students at the Mid-term bash on Thursday night, followed by a special opening session just for you. Get the education you want in classes on Friday and Saturday, and enjoy great shows on Friday and Saturday nights (see Jim Bagby's article on the front cover).

Remember, it's only \$170 for Central States District Members. Prices increase \$50 after July 15.

There are three ways to register:

- Online at www.barbershop.org/harmonyu.
- Download the registration forms from the above address and mail them to Headquarters.
- Call or email **Linda Neuenfeld** at hcdc@barbershop.org and she'll help you out. ♥

Harmony University Show Tickets Now On Sale!

Get your tickets now to one of the best shows in barbershop! Harmony University will present its show "Extreme A Cappella" on Saturday, August 5. Featured on the show will be:

- *The Next Generation Chorus*
- *The Directors College Chorus*
- *Voices of America* (St. Joseph, MO Chapter, BHS)
- *Men In Black* 2005 MBNA America International Collegiate Quartet Champions)
- *Realtime* (2005 International Quartet Champions)

Show Information:

When: Saturday, August 5, 2006, 8:00pm

Where: Missouri Theater
717 Edmond Street
St. Joseph, MO 64501

Ticket Price: \$20 (General Seating)

Contact: *Voices of America Chorus*
www.vchorus.com
Scott Johnson
816-279-9963

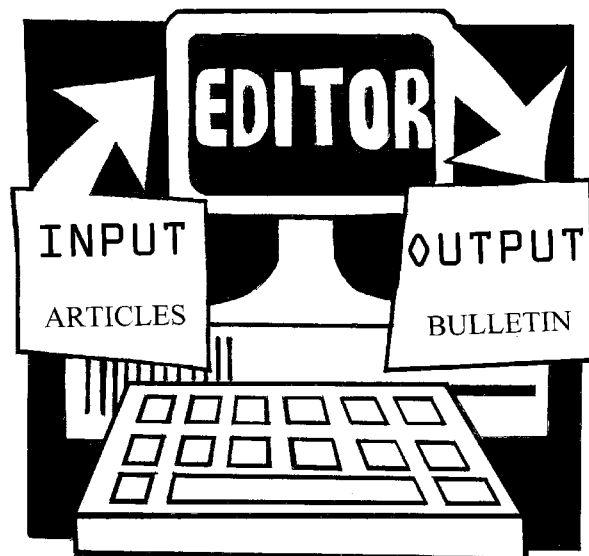
Your Help Is Needed With Harmonotes Research

by Wade Dexter, Editor Emeritus

Our Central States "Bulletin Editor of the Year," **Todd Anderson**, (doesn't that have a nice ring to it?) has suggested that there be an article in a coming issue of *Harmonotes* about the origin and development over the years of our bulletin, the best in the CSD for 2005. Having been closely associated with *Harmonotes* for several years, I've agreed to do the necessary research and prepare the article. But I need your help, especially you old-timers who've been getting your copy of the bulletin every month for a long, long time.

My collection is fairly complete, going back to when I joined the chapter in early 1983. But it's quite disconnected from that point back to Day One. Other members, especially former editor **Warren Edmonds**, have donated their collections, which have been a great help in writing the "Look at the Past in *Harmonotes*" column over the past several years. The oldest issue in my possession is dated July of 1950, so we're especially interested in whatever information is available from that date back to 1938.

What we especially need are items such as who were the editors (we'd like to be able to put together a chain of all of the editors right from the start), which one held the job the longest, and other info regarding the bulletin itself, i.e., changes in name, format, publication schedule, and previous contest experience. I'll accept your phone calls or e-mails, and will be especially pleased if you can let me have your copies of the bulletin to augment my own collection for chapter historical purposes. ♥



Dapper Dans and the Family

by Brian Marston

My family and I, along with my girlfriend and two other friends, recently went on vacation to Florida. Well, they left on Friday, May 19 and I left on Monday, May 22 on a plane, as our first *HOA* recording date was on Sunday, May 20. Like most families on vacation in Florida, we visited Walt Disney World. The first thing on my mind as we entered the park was "Where are the *Dapper Dans*, the official barbershop quartet of Disney World?" *Dapper Dans* just happens to be *HOA* quartet guest on the Spring Show in 2007.

We found the colorful foursome on the trolley on Main Street. **Michael Dunlap**, the lead from my collegiate quartet *The Ringtones*, and I sang "My Wild Irish Rose" with the bass and baritone. My dad, **Bruce Marston**, who is a rookie *HOA* bass, rang a few chords as he sang "Sweet and Lovely" with *Dapper Dans*. Four of us became honorary members of the Main Street U.S.A. Barbershop Chapter

Who was the fourth honorary member you ask? Well, **Drew Kirkman**, the tenor from the 2001 International Quartet Champions *Michigan Jake*, overheard my girlfriend, **Esther Williamson**, woodshedding tenor on a couple of tunes so they made her an honorary member as well.

I figured it was good for me to sing with *Dapper Dans*, since I will not be in the Spring Show in 2007 as I will be living in St. Louis and attending the University of Missouri-St. Louis with **Dr. Jim Henry**. I might even get to sing with some barbershop chorus over there! ♥



Brian Marston and Michael Dunlap pose with Disney World's Dapper Dans, who just happen to be the headliner quartet for HOA's 2007 Annual Show!
Photo courtesy of Esther Williamson



New Member Spotlight

by Ron McIntire

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



Zachary (Zach) Atwell

Zach is new to the Society but he's not new to barbershop. He sang with the Bishop Miede High School Madrigal Singings and at Kansas State with an eleven-man ensemble specializing in 4-part a capella music with some barbershop throw in.

He's a financial advisor with Smith Barney Citygroup and does a little residential land development work as a hobby.

"Another voice is added to the throng!"



Breathe! by John Winfiel

During the intermission of a recent live broadcast of the Kansas City Symphony from Union Station, channel 19 played an interview of the new symphony conductor **Michael Stern** (Yes, his father was **Isaac Stern**). The interviewer asked Mr. Stern to describe the purpose of a conductor for those who don't really know what they do. During his answer to the question Stern said "Eighty-five percent of conducting is breathing."

Imagine that! A musician who makes no sound thinks that breathing is just as important as **Kevin Keller** says it is! ♥



Selling MORE HOA CDs Is Always A Plus!

by Doug Brott

The next and final recording session for our new CD, *HOA—Running Wild*, will be on Aug. 27, starting at 1 p.m. at the White Recital Hall on UMKC Campus. We had a great turnout for the first session and put six songs “in the can” as they say. On Aug. 27 we will finish the songs intended for the CD and record *Star Spangled Banner* for presentation to groups like the Royals, Chiefs, Wizards, etc.

We still need your participation in pre-sales of the CD. Sales are going well, but more is always better. In addition, we have had a number of men participate in the interest-free loan program to cover our up-front expenses, but we are not totally covered yet. More sales and more loans will help us meet our goal. Please see **Jim Porter** for CD Sales and **Mike O'Dell** for the loan program. ♥

Ron McIntire

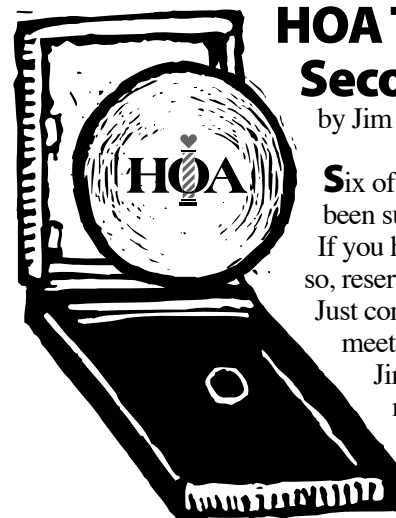


“SORRY, BUT I’M GONE TO MY WEEKLY BARBERSHOP MEETING. IF YOU WANT TO JOIN ME NEXT WEEK, LEAVE YOUR NAME AND NUMBER.”

HAPPY BIRTHDAY

to the following chapter members!

July 5 **Tom Forsythe**
 July 6 **Marv Faulwell**
 July 10 **Alex Scott**
 July 12 **Al Moritz**
 July 14 **Simon Tady**
 July 18 **Matt Moore**
 July 19 **Jake Pirner**
 July 21 **Mike Neff**
 July 22 **Calvin Yoder**
 July 23 **Howard Barrows**
 July 24 **Paul Raikula**
 July 25 **Tom Wenner**
 July 26 **David Miller**
 July 27 **Rodg Faherty**
 July 28 **Niel Johnson**
 July 29 **Jordan Weber**



HOA To Record Second CD!

by Jim Porter

Six of our songs have now been successfully recorded! If you have not already done so, reserve your copies now. Just contact **Jim Porter** at meetings, or by E-Mail at JimRobPort@sbcglobal.net, or call 913-390-0995 and indicate the number of CDs you want. If you have credit card

information on file with **Vince Perry**, we can take care of payment for you automatically. Otherwise, cash or check is fine. They make great gifts for your family and friends, they cost just \$15 each and the money goes to the chorus to help defray the cost of production. The chorus needs your help to cover these costs, so please act now!

As of June 21, 37 people have ordered 272 CDs for a total income to the chorus of \$4,075. The estimated cost of production of our new CD is \$19,000. ♥

**And the night shall be filled with music,
 And the cares that infest the day
 Shall fold their tents like the Arabs
 And as silently steal away.
 — Henry Wadsworth Longfellow,
 The Day Is Done**

The Songs We Sing

by Mike Lewis, borrowed from the April/May issue of *The Plains Notes*, the Hastings chapter bulletin, edited by Alexander Edwards.

Okay, not that I can speak with any real authority, but after practice (April 3, 2006), I just was troubled by the musicians referred to in the song, “Jazz Came Up the River From New Orleans.” I heard the names, I knew the sound. I just couldn’t put them into a proper frame. Since curiosity got the best of me, I had to seek information about a few of the obscure names (for this youngster).

“Stayed awhile in Memphis where Handy played the blues,” is a reference to **William Christopher** (“W.C.”) **Handy** and *Handy’s Memphis Blues Band* (1922). A W. C. Handy Award is given in Memphis each year for the best blues music.

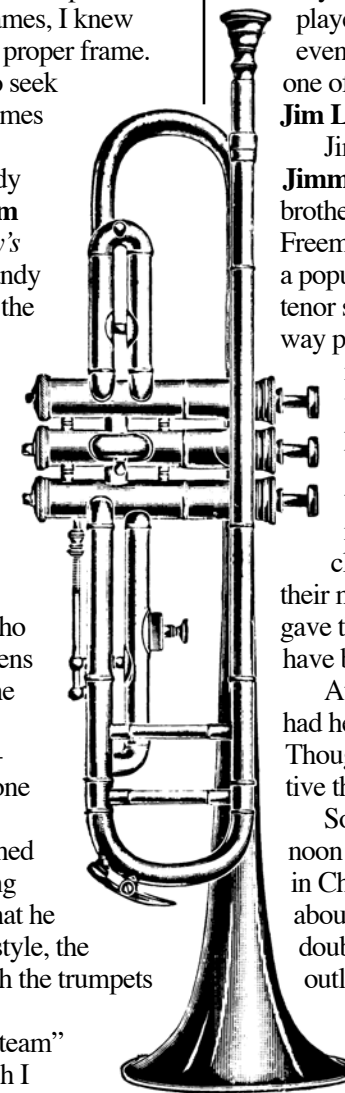
“The boat pulled into Davenport and Bix was there to meet ‘em” is a reference to **Bix Beiderbecke**. His performance on the trumpet was a gift. He never learned to read music and was influenced by the Original Dixieland Jazz Band. Bix died at the age of 28.

“Johnny Dodds could really make the clarinet moan” refers to Johnny Dodds, who played in many of the jazz bands of the teens and twenties. Dodds continued playing the clarinet throughout the thirties.

“Kid Ory was the best on the slide trombone” is a reference to the greatest trombone player in the years of jazz, **Kid Ory**. He originally played the banjo but then switched to the trombone. Perhaps his banjo playing helped shape the “tailgate” style of play that he later developed on the trombone. In that style, the trombone plays a rhythmic line underneath the trumpets and cornets.

“Oliver and Louie were a great trumpet team” are references to **Louie Armstrong** (which I knew) and **Joe “King” Oliver** of *Oliver’s Creole Jazz Band* (Chicago, 1922). Some of the references I was able to find suggest that Joe Oliver is considered to be one of the great jazz trumpet innovators of the period.

“The Austin High Gang” is the title of an article by **Charles Edward Smith** in an anthology, *Jazzmen*, by **Frederic Ramsey, Jr.**, and Charles Edward Smith (Harcourt, Brace and Company, New York, 1939). In 1922, five kids from Austin High School out of Chicago’s west end got up a little band. The buff brick high school they attended was so much like others, it was hard to describe. The boys themselves were the sort who might have gone on to college but for their interest in music.



All played violin except **Bud Freeman**, the greenhorn of the bunch. Their interest in music, brought to a head when they first played together, was so keen that (they) played and practiced in school, in their homes, and even in the vacant apartment of a house owned by one of their fathers. “The poor people downstairs,” **Jim Lannigan** commented, “finally had to move out.”

Jim Lannigan played the piano in the little band, **Jimmy McPartland** played cornet, and his older brother, Dick, played the banjo and guitar. Bud Freeman played a C-melody saxophone, at that time a popular instrument for home study, but changed to tenor sax a few years later after the band got under way professionally. **Frank Testermacher** was also a member of the original group. At this time, he was learning to play the alto saxophone but still played the violin.

Drawn together by a common ambition, they went as a group to theaters, parties and restaurants. Coming from comfortable middle-class homes, they could, in the beginning, pursue their musical ambitions as a hobby, a circumstance that gave them much more freedom of choice than would have been the case with a different background.

At that time, the **Al Jolson** orchestra, which they had heard in a local theater, was their inspiration. Though it did not take long, it did give them the incentive they needed, and they improved rapidly.

Soon they were good enough to play at the afternoon high school dances that were becoming popular in Chicago. These dances, usually from three to about five thirty, had the endorsement of the PTA, no doubt on the theory that they were a healthy social outlet for youthful energies.

Over at Hull House was a band made up of neighborhood kids, most of them from the tenements. There, membership was a double inducement. Some, like **Benny Goodman**,

joined to get a chance to play on a real instrument.

Others were chiefly interested in the fact that the band got a free trip to summer camp.

“Listenin’ to the records of the Rhythm Kings” is a reference to the New Orleans Rhythm Kings, one of the most influential jazz bands of the early mid-twenties. The band was a combination of New Orleans and Chicago musicians most famous for their residency in Chicago where they helped shape Chicago-style jazz and influenced many younger musicians.

So, there is the history of jazz. I just had to know. ♥

Wikipedia's Take On Barbershop

by Todd Anderson, *Harmonotes* Editor



When I discover something of interest, I like to share it. After doing so, however, sometimes I find I'm the only guy in the world who *didn't* know. This may be one of those times.

I came upon a computer site today called Wikipedia. (At this point I'm now hoping you'll ask, "What is Wikipedia?")

Wikipedia is a free encyclopedia that you can access by typing en.wikipedia.org in your internet browser. The site is written collaboratively by its readers. The site is a *wiki*, meaning that anyone, including you, can edit almost any article by clicking on the *edit this page link* that appears at the top of a page. Before we read what Wikipedia has to say about barbershop, here's a brief introduction to this site.

Wikipedia has 1,212,939 articles on all sorts of subjects ranging from politics, science, history, music, religion, pop culture, and sports to everything and anything in between.

If there's something Wikipedia doesn't cover, or you're having difficulty finding what you're looking for, and you need to ask somebody, go to *Wikipedia:Questions* for a list of their departments where volunteers answer all kinds of questions - any question you could possibly think of really. Or, if you notice a topic missing from Wikipedia you could add it to our list of requested articles. Find other ways to explore Wikipedia or... write an article yourself.

About 11 years ago, when I became enthralled with barbershop, I borrowed my wife's music dictionary to read its definition. I figured this great hobby had probably a page of its own. I was shocked to find only a small paragraph referring to our hobby as a "banal" form of expression. I took offense to that. *Still do!*

When I stumbled upon this online encyclopedia, I decided to perform a search and see what popped up. I was amazed at just how much information was available!

More time was spent crafting this thorough, educated view of barbershop than the anemic paragraph you'll spy in the music dictionary. I thought perhaps *Harmonotes* readers—or any barbershop fan—would find it all interesting as well. The entire coverage dedicated to barbershop is not shown here. You should visit the site to enjoy the rest. This is just a taste. They start with a very dignified, deep description of this art form.

Here we go...

Barbershop harmony, as codified during the barbershop revival era (1940s-present), is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note in a predominantly homophonic texture. Each of the four parts has its own role: the lead sings the melody, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. The melody is not sung by the tenor or bass, except for an infrequent note or two to avoid awkward voice leading, in tags or codas, or when some appropriate embellishing effect can be created. Occasional brief passages may be sung by fewer than four voice parts.

Barbershop music features songs with understandable lyrics and easily singable melodies, whose tones clearly define a tonal center and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that resolve primarily around the circle of fifths, while making frequent use of other resolutions. What sets barbershop apart from other musical styles is the predominant use of the dominant-type seventh chords, which are however not true dominant seventh chords, but justly tuned onal tetrads; where for example the voices are at frequencies in the proportion 4:5:6:7. Barbershop music also features a balanced, symmetrical form and a standard meter. The basic song and its harmonization are embellished by the arranger to provide appropriate support of the song's theme and to close the song effectively.

Barbershop singers adjust pitches to achieve perfectly tuned chords in just intonation while remaining true to the established tonal center. Artistic singing in the barbershop style exhibits a fullness or expansion of sound, precise intonation, a high degree of vocal skill, and a high level of unity and consistency within the ensemble. Ideally, these elements are natural, unmanufactured, and free from apparent effort.

The presentation of barbershop music uses appropriate musical and visual methods to convey the theme of the song and provide the audience with an emotionally satisfying and entertaining experience. The musical and visual delivery is from the heart, believable, and sensitive to the song and its arrangement throughout. The most stylistic presentation artistically melds together the musical and visual aspects to create and sustain the illusions suggested by the music.

(Editor: That last paragraph is worthy of a second reading.)



Slower barbershop songs often eschew a continuous beat, and notes are often held (or speeded up) ad libitum.

The voice parts in men's barbershop singing do not correspond closely to the correspondingly-named voice parts in classical music. Barbershop singing is performed both by men's and women's groups; the elements of the barbershop style and the names of the voice parts are the same for both.

Ringling chords

The defining characteristic of the barbershop style is the ringling chord. This is a name for one specific and well-defined acoustical effect, also referred to as expanded sound, the angel's voice, the fifth voice, or the overtone. (The barbershopper's "overtone" is not the same as the acoustic physicist's overtone).

The physics and psychophysics of the effect are fairly well understood; it occurs when the upper harmonics in the individual voice notes, and the sum and difference frequencies resulting from nonlinear combinations within the ear, reinforce each other at a particular frequency, strengthening it so that it stands out separately above the blended sound. The effect is audible only on certain kinds of chords and only when voices are rich in harmonics and very precisely tuned. It is not heard in chords sounded on keyboard instruments, due to the slight tuning imperfection of the even-tempered scale.

Gage Averill (2003) writes that "Barbershoppers have become partisans of this acoustic phenomenon" and that "the more experienced singers of the barbershop revival (at least after the 1940s) have self-consciously tuned their dominant seventh and tonic chords in just intonation to maximize the overlap of common overtones."

What is prized is not so much the "overtone" itself, but a unique sound whose achievement is most easily recognized by the presence of the "overtone." The precise synchronization of the waveforms of the four voices simultaneously creates the perception of a "fifth voice" while at the same time melding the four voices into a unified sound. The ringling chord is qualitatively different in sound from an ordinary musical chord e.g. as sounded on a keyboard instrument.

Most elements of the "revivalist" style are related to the desire to produce these ringling chords. Performance is a cappella to prevent the distracting introduction of even-tempered intonation, and because listening to anything but the other three voices interferes with a performer's ability to tune with the precision required. Barbershop arrangements stress chords and chord progressions that favor "ringing," at the expense of suspended and diminished chords and other harmonic vocabulary of the ragtime and jazz ages:

The dominant seventh-type chord... is so important to barbershop harmony that it is called the "barbershop seventh..." [SPEBSQSA (now BHS)] arrangers believe that a song should contain anywhere from 35 to 60 percent dominant seventh chords to sound "barbershop."

Historically barbershoppers used the word "minor chord" in a way that is confusing to those with musical training. Averill suggests that it was "a shorthand for chord types other than major triads," and says that the use of the word for "dominant seventh-type chords and diminished chords" was common in the late nineteenth century. A 1900 song called "Play That Barber-Shop Chord" (often cited as an early example of "barbershop" in reference to music) contains the lines:

Cause Mister, when you start that minor part
I feel your fingers slipping and a grasping at my heart,
Oh Lord, play that Barber shop chord!

Averill notes the hints of rapture, "quasi-religion" and erotic passion in the language used by barbershoppers to describe the emotional effect. He quotes **Jim Ewin** as reporting "a tingling of the spine, the raising of the hairs on the back of the neck, the spontaneous arrival of 'goose flesh' on the forearm... [the 'fifth note' has] almost mysterious propensities... It's the consummation devoutly wished by those of us who love Barbershop harmony. If you ask us to explain ... why we love it so, we are hard put to answer; that's there our faith takes over." Averill notes too the use of the language of addiction, "there's this great big chord that gets people hooked." An early manual was entitled "A Handbook for Adeline Addicts." He notes too that "barbershoppers almost never speak of 'singing' a chord, but almost always draw on a discourse of physical work and exertion; thus, they 'hit,' 'chop,' 'ring,' 'crack,' and 'swipe...'...vocal harmony...is interpreted as an embodied musicking. Barbershoppers never lose sight (or sound) of its physicality."

(Editors note: David Wright notes in his barbershop history class at Harmony College that until "play that barbershop chord" appeared, our style was never referred to as barbershop...it was called "close harmony" or "lamppost harmony," among others.)

Historical origins

As a result of scholarship by **Lynn Abbott** and **Dr. Jim Henry** it is now generally accepted that barbershop singing originated in African-American communities in the U.S. around the turn of the century, where barbershops were, and remain today, social gathering places. The four-part harmony of the form has its roots in the black church, where close harmony has a long tradition.

The first uses of the term were associated with African-Americans. Henry notes that "*The Mills Brothers* learned to harmonize in their father's barber shop in Piqua, Ohio. Several other well-known black gospel quartets were founded in neighborhood barber shops, among them the *New Orleans Humming Four*, the *Southern Stars* and the *Golden Gate Jubilee Quartette*." [1]. Although the *Mills Brothers* are primarily known as jazz and pop artists and usually performed with instrumental accompaniment, the affinity of their harmonic style with that of the barbershop quartet is clearly in evidence in their music and most notably, perhaps, in their best-known gospel recording, "Jesus Met the Woman at the Well", performed a cappella. Their father founded a barbershop quartet, the *Four Kings of Harmony*, and the *Mills Brothers* produced at least three records in which they sang a cappella and performed traditional barbershop material. ♥

Abbott, Lynn. Play That Barber Shop Chord: A Case for the African American Origin of Barbershop Harmony. *American Music* 10 (1992) 289-325.

Henry, James Earl. The Origins of Barbershop Harmony: A Study of Barbershop's Links to Other African American Musics as Evidenced through Recordings and Arrangements of Early Black and White Quartets. Ph.D diss., Washington University, 2000

A LOOK AT THE PAST IN HARMONOTES

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

TEN YEARS AGO: JULY, 1996:

Coordinator **Todd Anderson** announced detailed plans for the setup and operation of a booth during the Santa-Cali-Gon celebration on the Labor Day weekend. The booth would be located near the corner of Main and Lexington in downtown Independence. He stressed the need for every HOA member to help man the booth for a total of 50 hours throughout the three-day weekend. Each six-member shift would hand out brochures, talk with the public, shake hands and recruit potential members, all PR work. About every 15 minutes, a quartet would sing a song to attract folks to the booth area. Hope you had nice weather, guys.

Three districts—Ontario, Northeastern and our own Central States—were planning a joint celebration of their respective 50th anniversaries at the international convention later in the summer in Salt Lake City. Our own chapter would be represented by the *12th Street Rag*, who would sing on the program. Our **Lud Einess**, in his capacity as CSD executive vice president, was handling all the arrangements, and whom do you suppose had been selected to MC the whole affair? None other than our very own **Al Higgins**.

President **Don Young** had appointed Immediate Past President **Dale Neuman** as something like an ombudsman. At least, that's the way Dale described it, "someone who will receive questions, complaints, and suggestions from the members about all aspects of the chapter's activities." He continued with, "My duties are then to locate and provide answers, consider and propose remedies to the chapter board for their action, if such appear(s) warranted, and forward suggestions to those whose responsibilities include the matters for which the suggestion may be relevant." Wonder if that program is still viable.

And finally, *Heartbeats* President **Betty Einess** reports the acquisition of six new members: **Lisa Einess, Joan Korek, Charlla Boise, Betty Katt, Jennifer Katt** and **Adrienne Katt**, bringing the total *Heartbeat* membership to 31 active members.



Ron McIntire

TWENTY YEARS AGO: JULY, 1986

Program Vice President **Rod Rule** describes what a great time everybody had—despite the temperatures in the "steamy hot amphitheater"—at Silver Dollar City in Branson during Harmony Week, June 6-8. He reports that "there were 43 performances by 11 quartets and the HOA chorus throughout Saturday. The crowd was estimated to be at 2,000 over the expected attendance for that day." According to Rod, the Silver Dollar City management was very pleased with the way things turned out, and he suggests (with a vague hint that the chorus might be able to perform in an air conditioned auditorium) that everybody plan for a return trip next year.

President **Bob Rutherford** said he wasn't kidding when he predicted in his article that our three quartet representatives at the international contest finals in Salt Lake City would finish in the following order: *The Rural Route 4*, *Special Touch*, and the *K.C.Connection*. Well, he was 33 1/3 percent right, wasn't he?

I was abruptly reminded that I was reading from a 20-year-old edition of *Harmonotes* when I noted that guests at our meetings between May 20 and June 17 included "**Joey and Ricky**" Mathieu. Another guest during that period was **John Landry**, who was then a member of the Overland Park chapter at the time.

FORTY YEARS AGO: JULY, 1966

In this segment of last month's column, I mentioned a **Keith Schweer** who had joined the chapter and would be singing in the lead section. I wondered whether that was OUR **Keith Schweer** and how come he ended up in the LEAD section. **Ron Abel** was quick to remind me that we had TWO Keith Schweers at one time. The current **Keith Schweer**, who sings bass (and does an incredible job of it) tells me that he didn't join the chapter until 1977. The other **Keith Schweer** (Ron said that was what they called him) was a dual member of the NOJOCO (now the Overland Park) chapter. He passed away several years ago. Thanks, Ron and Keith, for helping me straighten that out.

Not all of the Kansas City chapter members who were in Chicago for the international convention were there as observers (none of them was there as a singer, either). **Bob Gall** was elected as Society vice president by the board of directors, **Dan Bowser** took at turn at emceeding one of the competition sections, and **Pete Peterson** was one of the secretaries of the judging panel. (I was there as a singer with the *Pony Expressmen*, the CSD chorus representative from St. Joe, who finished in 10th place. We sang "Swanee" and "All Alone.") ♥



WOW! What Exciting Times Are Happening!

by Eileen Campsey, *Heartbeats* President

Everyone is gearing up for the upcoming International Competition in Indianapolis. Each of you ladies has made this a special time for all of the chorus members. Thanks to all the ladies who came out to help get the "sendoff" surprise ready for June 27. All of you were fantastic, and nimble fingered as well! By the time you see the *Harmonotes* the sendoff will be complete and Indianapolis will be a reality.



Above: Mike Owen is presented with a full scholarship to Harmony College by Elaine Campsey! Photo courtesy of Bill Campsey

International Competition will be followed closely by Harmony College. *Heartbeat* Scholarship Committee chairperson, **Carol Ramirez**, presented the 2006 Orval Wilson Memorial Scholarship to Harmony University to **Mike Owen**. His dedication to barber shopping is apparent, and the knowledge he gains will be a great asset for HOA.

Our next major undertaking will be feeding the masses one more time at the final CD recording session now scheduled for Aug. 27. **Mary Fortino** or **Jeffi Combs** may be contacting you for chips, desserts, veggies, or fruit to go with our sandwiches from Quizno's for that event. September will feature a ladies outing during the annual retreat on the 16th. Our fall potluck dinner will be followed by the holiday gathering and selection of new officers. There are still the bell ringing/caroling lunches to prepare as well as the holiday show.

The Leavenworth carpool wives, as they are affectionately known, will host a reception for the HOA *Heartbeats* attending International. More information will follow. The chorus dinner will be held on Saturday evening, July 8. You won't want to miss that event. If any of you ladies would like to help with table decorations, please feel free to drop me a line.

Whew! That seems to cover it all for now. What an exciting whirlwind! See you all in Indy! ♥

Barbershopper Of The Month



April: Jim Porter

Above: HOA President **Tony Strub** presents **Jim Porter** with the BOTM award for July, which reads: In grateful appreciation for stepping up to the challenge of planning, organizing, advertising and doing all things necessary to handle pre-distribution sales of the 2006 *Heart Of America Chorus CD*. ♥
Photo courtesy of **Ron McIntire**

A TIP OF THE HAT!

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

A big TOTH to **Vince "What'd we do without him?" Perry** for keeping everyone informed about travel, hotels and all things pertinent to competition in Indy.
A Tip of the Old Topper to the members of the music team for bringing in **Bill Biffle** and for seeing he got to the meeting and lest we miss the opportunity, we tip our hat to **Bill Biffle** for his excellent coaching;
to **Mike Schumacher, Don Young** and **Sheri Hart** for the Tuesday night polishing and extra choreography practice and to **Jerry Meier** for helping with the front row choreography;
to all who brought their video cameras to tape the choreography and especially to **Don Fuson** who made copies of his video tape to share with the chorus.
A Tip of the Beanie to **Estyl Bowser** for putting up with **Dan Henry** for 60 years. Really! ♥

Tone-Henge Uproots Founders

by Ol' Bruce



The spring show season closed for *Tone-Henge* with our first quartet visit to Oklahoma. *The Tulsa Founders' Chorus* invited us to headline their chapter show, and we were delighted

to accept. So, the Society's second chapter supplies the guest quartet for the first chapter, and we get to perform in the middle of family country for the **Bagbys** and **Bowsers**. Jim's mother, sister, and brother-in-law all made it to the show and afterglow, and we even got to have dinner with them beforehand in our hotel; Dan's brother had hoped to come as well, but he ran into a conflict.

One show and afterglow on the agenda, and they went well. Very live sound system—made us sound better than we are. Good thing, too—we set back barber-shopping another 68 years in Tulsa. The afterglow was at Mimi's Cafe—the chapter took over the whole restaurant, and we performed in a narrow space between two tables and the wall—no sound system this time—and the unconventional venue caused us to pull the balloon act ("I'm Forever Blowing Bubbles") from our afterglow program. No matter—they enjoyed "Chocolate Whiskey," the one in which we get to roast four of their members, including Founders' Chorus Director **Kurt Angel**—many of you know Kurt as the lead of the Noise Boys, with whom we've done a couple shows.

The only down side was that we had to pop out of bed early Sunday to motor back (more like flying low) home in time to make the *HOA* CD recording session at 1:00. We were some pretty tired puppies by the time that session was done—time to go home and get reacquainted with our wives. ♥

Ragtime: Another American Musical Tradition

by Jim Porter

Any quartet or chorus could come and sing a package on stage. All that would be necessary is for them to indicate their interest, be scheduled for a time and place by the event organizers, then come prepared to strut their stuff. The audience would be whoever cares to come. There would be no judging, just the camaraderie that comes when many people from all over sharing a common interest to perform and entertain come together. The audience would be a mix of other performers and other people who just come and listen to the music.

This is the world of ragtime—at least as I observed in Sedalia the first week of June, which is their annual **Scott Joplin** Ragtime Festival. It was a great time of fellowship getting to know others with a love of American music, just a different form of it than we participate in and enjoy.

The basic difference between ragtime and barbershop is the instrument used. We use our God-given vocal mechanisms—they use a piano for the most part, though some acts relied on guitar and percussion. Other than this obvious difference, the atmosphere at a ragtime festival is quite similar to that of a barbershop convention. It is interesting to note how similar the two art forms are:

1. Both have their roots in the 19th century with many of the original practitioners of the art form being black people.
2. In both cases, most people interested in and performing the art form today are white people.
3. In both cases, many of the pieces that are performed are 100 years old or more.
4. In both cases, the adherents are very concerned about preserving the art form for posterity.
5. In both cases, many in the audience are older people who grew up with and grew to love the music.
6. In both cases, there are enthusiastic, talented younger people who are the best performers.
7. In both cases, many of the best performers are also arrangers and creators of the music.
8. In both cases, it is considered that nearly any piece of music can be converted to the art form.

The king of ragtime—the one pioneer they all look up to—is Scott Joplin, for whom the festival is named. Sedalia is where Scott Joplin got his start more than 90 years ago. Next year, ride over to Sedalia and enjoy some ragtime performed free by some of the best there are today in that American tradition. ♥



Board of Directors June 2006 Meeting Highlights

by Kevin Tritsch, Secretary/Ron McIntire

TREASURER'S REPORT: Ron Fortino

Operating fund as of 5/31/06 was \$18,145.84
Richmond performance was budgeted at \$2,800 net income was \$2000 - \$1,800 short.

HOA will receive the contract from Yardley Hall when they receive the check for \$4,000.

The chapter received \$3000 from the Central States District to assist in chorus travel expenses to International Convention.

MUSIC AND PERFORMANCE: Keith Schweer

The music team is concerned about riser discipline. **Bill Biffle** observed that focus on coaching instruction was poor when he was here. **Doug Brott, Kent McClean** and **Rich Huyck** will work with the Music Team to improve riser discipline at the retreat.

Coaching Schedule:

- June 13 – **Sherri Hart**
- Aug. 15 – **Jim Henry** – confirmed
- Retreat – **Mark Hale** and **Joe Hunter**

Indy Preparations: Thursday rehearsals 6/15 and 6/22
New Music for the Spring Show is on order.

MEMBERSHIP: Report from Stew Grosser

Ten new members have joined the chapter since Jan. 1. New member orientation is in the works to begin sometime after International. Will be open to new members from the last few years and will include Barbershop history, Pole Cat songs, Reading music and Quartet Singing. Will need assistance from the Music Team.

Future guest nights:

- Aug. 8 – Will include cookout.
- Aug. 22 – Youth or Jr. Guest Night. Boys and Girls, family and friends of *HOA* members and 18 years or younger. Refreshments to follow.
- October 17 – Sports theme

PROGRAM: Report from Jerry Garrard

Harvey Shapiro will be the "Quartet Promotion Chairman". I plan to work very close with him to get this program. The Directors and Section Leaders will help organize quartets. Harvey and Jerry will manage the timing of introducing it into the *HOA* Program.

Harvey and Tony will act as liaison for Program VP in his absence.

Tony Strub, Ron Fortino, Doug Brott and **Jerry Garrard**

will work closely with JCCC/Yardley Hall in planning for the Spring Show in anticipation of being moved to "Permanent Residence" status for our Annual Shows.

Al Higgins and Jerry Garrard are working with Overland Park Hotels and the Convention and Visitors Bureau regarding reasonable hotel rates and afterglow spots, Installation Banquets and Hotel venues.

Spring Show ticket sales will be handled by Yardley Ticket Counter. *HOA* will manage Group Sales and Marketing Efforts

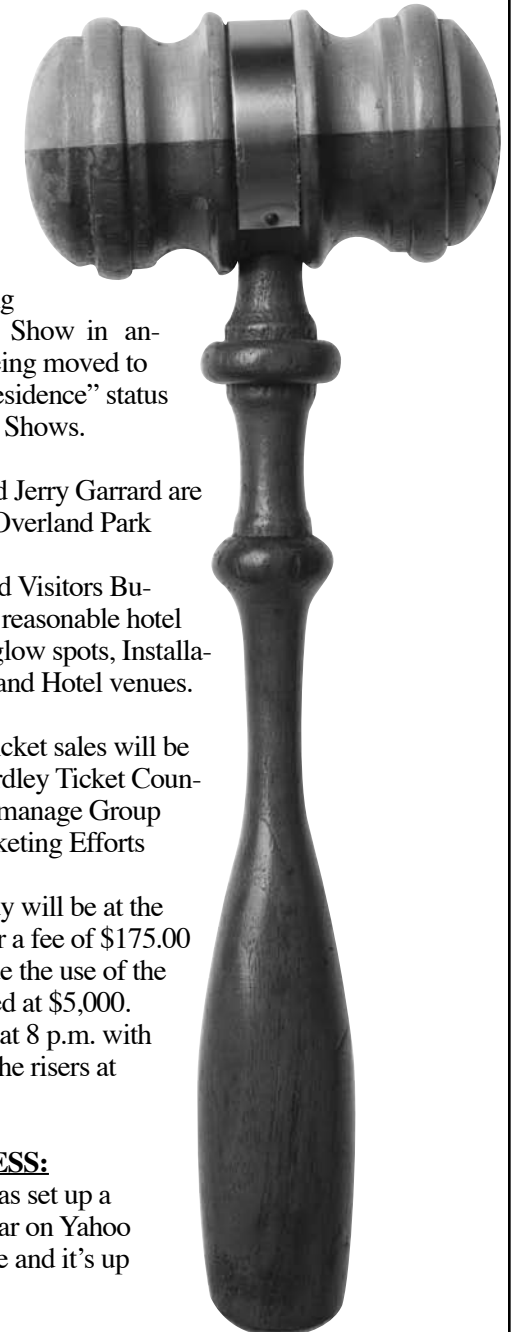
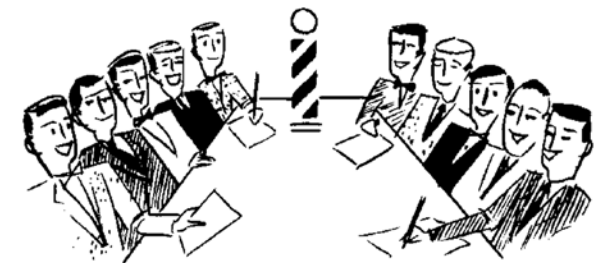
SendOff to Indy will be at the DoubleTree for a fee of \$175.00 and will include the use of the ballroom valued at \$5,000. SendOff starts at 8 p.m. with the chorus on the risers at 7 p.m.

OLD BUSINESS:

Rich Huyck has set up a Master Calendar on Yahoo Groups website and it's up to date.

NEXT MEETING:

July Board meeting is moved to July 24 and August Board meeting is cancelled. ♥



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)
- 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)
- 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)
- Mother's Guys**
Rob Mathieu (tenor), and Mike Mathieu (lead)
Rick Mathieu (bari), Joe Mathieu (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)
- Sounds Like Treble**
Niel Johnson (tenor), Rob Varney (lead),
Al Fehlauer (bari) and *Bill Bay (bass)
- Tone-Henge**
Bruce Wenner (tenor), Dan Henry (lead),
Jim Bagby (bari), Keith Schweer (bass)

*Member of other chapters



Using the HOA Calendar to Plan Effectively

by Rich Huyck, HOA Calendar Keeper



As your recently appointed HOA Calendar Czar, I am endeavoring to keep the master HOA CHORUS (Yahoo group) calendar up to date with dates and events that are of interest to the members of the HOA Chorus. The idea is to keep the calendar populated with known dates as far into the future as is practical. With that in mind, I am requesting that any member who has information (date, time, location) regarding barbershop events local, district, national to send me an email or give me a note at any chapter function.

The whole purpose of maintaining and regularly publishing an HOA calendar is to provide information for each HOAer to use for planning their own participation in any/all of the events that are known.

It should be noted that any member of HOA who has an email address registered with the HOACHORUS@Yahoo groups.com can directly access the calendar IF the member also has a Yahoo User ID and password associated with that email address. I will be publishing a document that outlines the process of establishing a Yahoo User ID in the near future.

Any suggestions are certainly welcome! ♥

Harmony Foundation Report

by Jim Porter



Note that we will have our raffle each time we meet in our regular location. Half of the proceeds is designated to Harmony Foundation. You can, of course, give money directly to Harmony Foundation any time we are together, just let me know.

As of Wednesday, June 21st, and 31 drawings:

In the past month, our chapter has raised \$454 for the Harmony Foundation. The total raised for this year (since Nov. 19, 2005) is \$2832. Last year, the total raised was \$1661. In our best year (2003), the total raised was \$1611. AND the jackpot is over \$1,000 again, growing for our next big winner! It could be you! ♥

**Alas for those that never sing,
But die with all their music in them!**
— Oliver Wendell Holmes

**Music expresses that which cannot be said and on
which it is impossible to be silent. — Victor Hugo**

FOCAL POINT: Up Close and Personal!

by Ron McIntire



Lud Einess

I asked Lud one day, several years ago, what the letters UFFDA7 on his auto license plate stood for, thinking it was an acronym for an organization he belonged to. "It's a Norwegian word," he said. "It's an exclamation meaning 'oops!,' 'ouch!' or 'what did I just step in?'" I wanted 'UFFDA' after I moved to Moline,

Illinois, but there were four others ahead of me so I had to settle for UFFDA4. When I moved to Kansas City, the best I could do was UFFDA7. I bought a new car a year ago and a new license and was able to move up to UFFDA1. Wonder what that means?" To be accurate, the phrase is spelled "Uff da!" It came to the U.S. with Scandinavian immigrants years ago and has hung around ever since.

Ludwig Einess, "Lud" for short, was born in Chicago, Illinois, about four blocks from Wrigley Field. He grew up on the north side of Chicago, not too far from where he was born, and graduated from Lakeview High School. He enrolled in Wright Junior College but left after taking a few hours to join the US Coast Guard. In the Coast Guard he served aboard an 83-foot cutter and later a 40-foot boat doing Search and Rescue. "In retrospect," he said, "it was the best duty I ever had. I should have stayed in."

In 1971 his company transferred him to Moline where he eventually started his own company, Einess

and Associates, working as a manufacturer's representative selling components and fasteners to OEM manufacturers.

Musically, Lud has no formal training but he played the sousaphone for two years in the marching band in high school and solo sousaphone in the orchestra. He has always loved music from the 1940's and '50's: **Frankie Laine, Frank Sinatra** and others, often leaning the words to many of the songs—and still does.

He joined the barbershop society in Davenport, Iowa, in 1971 where he sang lead in the *Chordbusters Chorus* and in a quartet called the *Four Seasons*. "We chose the name because there was such an age difference. The tenor was 22, the bass was 50 and the bari and I were somewhere in between." He served as chapter president once, show chairman several times and even produced a show once, having to rewrite the script because it was too long. His wife, **Betty**, was very active in the chapter too and choreographed some of the numbers.

In Kansas City, he never held a chapter office but was show chairman twice, a district area counselor, district convention chairman and assisted in a number of district conventions. He worked his way through the district chairs until 1997 when he became district president and in 2000 served as chairman of the International Contest in Kansas City. He later served as society board member for two years until he resigned to help his son-in-law start a new business.

Retirement hasn't slowed him down much. He wears a number of hats at his job with his son-in-law; he's a VP for the Scandinavian Association of Kansas City and a member of the Sons of Norway—Kansas City. When I asked him how he fit it all together, he thought for minute, grinned and said "Uff da!" ♥

Hot On The Trail of Past Competition Scoresheets

by Jim Porter

If any of you can lay hands on scoresheets from past International or Central States competitions, from the 80s or early 90s, please respond to me personally. I'm trying to assemble information that will go on the BHS Website in its History pages. You can see what is there now via this link:

<http://www.harmonize.ws/HarmonetReporter/scores/SCORMAIN.HTM>

You can add to this historical record. I would need to borrow your scoresheets long enough to make images of them that can be translated to files that can be added to the record. ♥

**DEADLINE FOR THE AUGUST ISSUE
OF HARMONOTES: JULY 24**