



Meet Member Steve Seales

Music has always been a part of my life and I have been singing in choirs and at home for as long as I can remember. I also competed with a mixed Quartet (non-barbershop) as a teen. In addition to singing I play with, as opposed to play well, several instruments. Until recently, barbershop music was all but unknown to me but I have quickly grown to love its complex nature and sometimes insane challenge to learn. Like all of us, I have caught the barbershop bug and it's now an inseparable part of my life.

I grew up in the Sacramento, CA area and was a military transplant to KS. I served 15 years in the Army as a Medic, Nurse, and an electronics technician. About 6 years ago I began my second career with the Army as a civilian; first as a Server Administrator in the information technology field and now as a Communications Planner where I perform engineering tasks in the fields of Information Technology and Telecommunications for Fort Riley.

I have a beautiful and understanding wife, Amy, who has put up with me for 12 years now and - we have 3 children; Charlie age 18, Brent age 10, and Laura age 6. I am a geek thru and thru and love gadgets, my computer, music, and strangely enough my motorcycle but not necessarily in that order. ♪

Celebrate it with us!

By Tom Fish

Greetings fellow barbershoppers! I wish sometimes that more members would just show up at various meetings of our chapter! Whether it is a board meeting or Music Committee meeting, you can always learn something new and of course SING!

Wednesday evening at the home **Don** and **Joan Thomson**, we had a wonderful evening of barbershop at it' best! We spent a good deal of time singing through each of our spring show songs and with **Ken** at the helm, we got a glimpse of the interpretation we are working towards!! **Don** was also adding possible choreography thoughts!! It was a great evening, not a boring meeting by any stretch of the imagination! We really need to thank **Don**, **Ken**, and **Myron** as well as our section leaders for all of there hard work behind the scenes as well as in front of the chorus!! This is going to be another great Spring Show!! I hope you are all planning on coming out to Celebrate it with us! ♪

Whose job is it?

By **John Thomason**
Public Relations and Marketing

How many times have you heard the line "That's not my job."? Somewhere along the road of life if you haven't said it you certainly have thought it. Why do you do something? Usually it's because you want to or sometimes have to, or are trained to react in a certain way or simply self-defense. Why do you belong to the **Little Apple Chorus**?

Because you want to! As a member you like to sing, enjoy the Barbershop A Capella Harmony, and want the Chorus to be successful and continue to thrive. So, who's job is it? You want to "Keep the Whole World Singing" so it's Your job and My job and Every Chorus Member's job.

Your **Little Apple Chorus** has a VP for Membership and Recruitment and you are on his Committee. You are one of the best Recruiters he has! Your Little Apple Chorus has a VP for Marketing and PR. You are one of the best tools for promoting the Events and Performances he has.

That PR and Marketing guy is me, and I NEED HELP! You can help make this year's **Little Apple Chorus** events and performances the best ever! I'm always open to suggestions and new ideas and that's where you come in. I need your comments. I need your thoughts. I need your help. What kind of advertising grabs your attention for local events? Is it print, radio, or TV? What publications, radio stations and TV Stations capture your attention? How can you and I get more people to attend our Spring Show to enjoy our love of singing? How can you and I entice more people to purchase more "Singing Valentines"? How can you and I make more work for **Bob Swenson**, the Quartets and the Presenters? You can do it! I know you can! Talk to me on Thursday evenings or call: day 785-494-2472, eve 785-456-2707, or e-mail, flintrv@wamego.net.

Keep the Whole World Singing! ♪

A Polish immigrant went to the DMV to apply for a driver's license.

First, of course, he had to take an eye sight test The optician showed him a card with the letters C Z W I X N O S T A C Z.' '

Can you read this? 'the optician asked. 'Read it?' the Polish guy replied,

I know the guy.'

Learning CD's

By **Steve Fisher**

Loren Alexander accepted the tedious, and sometimes confusing part of this process to get the license for duplicating the learning aids, after he had recorded the Chorus singing them. In past years, we have generally purchased learning tracks from the Society, or used a recording that was already produced by another Barbershop group (FOR WHICH WE PAID THE SOCIETY/AND OR THE HARRY FOX AGENCY TO COVER THE COPYRIGHT FEES).

By recording our Chorus, we now have the advantage that we will more closely have **Ken's** interpretation and changes for you to practice as you sing along with the tape or CD.

Having worked for K-State Research and Extension on campus for 26 years, I was familiar with KKSU (formerly KSAC where past member **Dev Nelson** worked), and knew of their capability to produce and mass duplicate CD's and cassettes, as they are used by many Extension faculty now in teaching packages.

They have been producing and duplicating our learning aids for the past 3 years now. **Larry Jackson**, KKSU radio manager, is the person who makes all this happen. I gave him a sheet of instructions with the two master CD's that **Loren** had made when he recorded the Chorus at rehearsals. **Larry** takes that and puts them in the order we requested, sets up the copy for the label to be printed on the front of the CD, presses a button, and walla--out comes 64 copies in a matter of a few minutes.

It is a similar, but little longer process to make and duplicate the cassette tapes. We made 64 of the learning CD's and six members requested tapes. The CD's were available for pick-up at Chapter last week, January 10, and the tapes will be ready this week, January 17. The Board asks that you get one and throw in \$2 to help defray the costs.

Most members have found that singing along to these learning aids is very helpful to learn the words and music of our show songs.♪



GETTING COPYRIGHT CLEANCE

By **Loren Alexander**

It's easier and easier to get copyright clearance, and more and more important to do so! A few weeks ago **Ken Lang** asked me to record a couple of our songs for the Spring Show 2008, so I brought my mini-disc digital recorder to give it a try. We recorded two songs, then I made a compact disc at KSU, sent it to **Ken**, and he found the quality good enough for our purposes.

Then someone, probably a Board member, asked me to get copies made for all of you -- I had no clue. We now had seven songs recorded. After several calls I finally found out that **Steve Fisher** made the very helpful CDs we used to practice for one of our recent shows, and he agreed to help me.

Finally, I did the rational thing and followed **Harvey Kiser's** advice to contact the folks at BHS, and to get on the Internet and check in with the **Harry Fox Agency**. Whew! The BHS specialist answered several questions, and **Harry Fox Agency** has a large site with a lot of information and an easy procedure for gaining copyright clearance.

Here's what I know, which may help others who wish to get copyright clearance.

1) Each one of us can make our own recordings of rehearsals anytime for our own use with any device. We may not make copies for anyone else without clearance (or else it gets very expensive if the owner takes you to court).

2) The **Harry Fox Agency** recently lowered the minimum number of copies we need to cover for clearance to only 25 (from 2,500 earlier and then later 250). The cost comes to 9.1 cents per copy plus a processing fee of around \$15.00 for each song (check their site for details).

3) The Barbershop Harmony Society person to contact for help, **Cathy Watson**, answers the phone readily and answers our questions immediately or after consultation with others (except during December holidays vacation time, when I called, and the office was closed). See the back pages of *The Harmonizer* for contact information.

I signed up and paid for the copyright costs for six of the seven songs on the CD you got in January (**Joe Liles** waived the fee for his song, Teach The Children!). After sending a copy of the receipt to **Bill Bunyan**, our Treasurer, he paid me back right away. Now I find it easy to do this, and find it less expensive than I thought.

Steve will explain the procedure he followed for making multiple CDs. We have some cost for that, too. In the next BH101 session February 21 I'll have more detail about copyright procedure, and I'll entertain questions and experiences you've had with this. ♪



Barbershop History

Submitted by **Wayne Bailie**
By **Brian Lynch** in the *Harmonet*

A recent inquiry by a member regarding the early history of barbershop Choruses in SPEBSQSA prompted me to send a few pages of background information. I thought the *Harmonet* would find these 1200 words an illuminating addition to this ongoing thread. The Heritage of Harmony history book is available from the Harmony Marketplace catalog, 800-876-SING

The year had been 1939, and the place was a hotel in St. Louis. **Owen Cash** was making his first visit to a group organized by **Dr. Norman Rathert** as the third chapter in the Society. **Rathert** wasted no time in bringing up the subject of barbershop chorus singing: "If you get a group of men together and . . . teach them to sing their parts . . . look how many quartets you are bringing into being, real fast." Cash was interested, and when the Society held its first midwinter meeting in St. Louis in 1940, **Rathert** directed his chorus, the first in Society history, for all to enjoy.

While many chapters of the 1940s engaged only in quartet singing, interest in barbershop choruses at the chapter level grew steadily during that decade. The *Harmonizer* carried pictures of pioneer choruses in Bloomington, Illinois (March 1943); Wilmington, Delaware (May 1943); Evansville, Indiana February 1945); Schenectady, New York (February 1946); and London, Ontario August 1946). Reports by chapters and districts dealing with chorus activity were regularly printed.

On September 1, 1948, the Society issued its first training material for chapter choruses -- a 12-page section for the Chapter Reference Manual, published by the International chapter Methods Committee and sent to all chapters. It defined a barbershop chorus as any group of men who rehearse for public performance under a capable director, singing four-part harmony, and in which membership is closed to "all but regular chorus members." It detailed possible solutions to problems of organization, financing and repertoire, suggested auditions and apprenticeship periods for prospective members, and warned that salaries might be required for some chorus directors.

Song Folio

It was not surprising, therefore, that early in the 1950s the international committee on chapter choruses undertook to solve a long-felt need -- the publication of a folio of songs suitable for chorus singing. It drew into this program the chairman of the international Song Arrangements Committee, Frank H. Thorne, who provided eight arrangements of the 33 in the folio and also supervised the production of the entire book. The arrangements provided in this book according to the announcement to the Society, were chosen and designed to an-

swer the earlier criticism that many arrangements for quartets were too difficult for choruses to attempt! A wide variety of songs was used -- religious, "Rock of Ages"; patriotic, "Star-Spangled Banner"; traditional, "Carry Me Back to Old Virginny." It was a first step but it showed that the Society was consciously going into anew age of chorus singing.

International Level

The next step by the International Chorus Committee was a chorus contestant the international level. Said The *Harmonizer*, "this contest was in no way intended to detract from the primary purpose of holding an international quartet contest, but merely to serve as an added attraction for convention-goers, and to provide further recognition to the commendable contributions chapter choruses have made to the advancement of barbershop singing." Entrants were limited to two per district, required to have at least 20 members, and might or might not include the current chorus champion of the district, according to the decision of the district president. (Some districts had not yet started to hold chorus contest.) Since it was clear they would not all arrive via the contest route, the winner was to be called only the "The 1953 International Convention Championship Chorus." This was not an "international" chorus contest. That came a year later.

The contest in Detroit brought 16 choruses as entrants, with six districts sending two, and four sending just one chorus. Four of the more distant districts (Far Western, Southwestern, Northeastern and Dixie) were not represented. Over two thousand conventioners attended, and the contest was held, not in the headquarters hotel ballroom as planned, but in the Masonic Temple, the site of the quartet contest. The winner was the Great Lakes Chorus, Grand Rapids, Michigan, with the Q Suburban Chorus, La Grange, Illinois, second, and East York, Ontario, third. The singing was met with great enthusiasm.

First International Chorus Contest

In the fall of 1953, therefore, all districts held contests to select up to two representatives each to the first international chorus contest, which was to be held in Washington, D.C., in June 1954. There is no doubt that the First International Chorus Contest was a grand success. All districts except Far Western, Land O' Lakes, Southwestern and Ontario sent the two choruses they were permitted, and these four sent one chorus each. The first international chorus champion, chosen at this convention, was the Singing Capital Chorus, from the District of Columbia Chapter; the remaining top choruses were: second -- Michigan City, Indiana; third -- Middletown, Ohio; fourth -- Q Suburban of La Grange, Illinois; and fifth -- East York, Ontario.

The new trophy made and donated by **Benny Landino** and his chapter in Grosse Pointe, Michigan, was presented to the winner. (Continued on page 8)

ŠAT Miami, 1955, a new custom was established at the convention when the 1954 international champion, the Singing Capital Chorus of the District of Columbia Chapter, appeared to entertain and to relinquish their championship trophy. They entertained at several business meetings and performed at the chorus contest while the scores were being tabulated and checked. During the appearance following the international chorus contest they demonstrated, for the first time in Society history, the use of stage movement to enhance their songs. They performed song specialties such as "Big Bass Viol," Sam, the Accordion Man," and "Dust Off That Old Pianna."

No Chorus Contest?

But at Miami, in 1955, only ten of the fourteen districts entered choruses in the contest. Central States, Michigan, Far Western and Evergreen Districts were not represented. At the meetings and in informal gatherings, as reported by The Harmonizer, the "whys and wherefores" of this situation were discussed. The high cost of sending an entry and the feasibility of holding a district elimination contest were given most frequently as reasons for the problems. Some said that in the larger districts, only chapters near the contest city entered choruses in the elimination contest, making it questionable that the best choruses were selected to represent the district at the next following international contest. During the midwinter meeting of the House of Delegates, the question came up again. A motion was made to abolish the international chorus contest, but failed. The motion required unanimity because it had not been circulated 30 days in advance. It was decided to have the same body consider the same motion at the 1956 convention in Minneapolis.

At the executive committee meeting in May 1956, the matter was again considered, and it was decided to recommend to the House of Delegates that the chorus contest be continued in its then current form.

At the House of Delegates meeting in Minneapolis, there was spirited discussion from all sides. Some who attended now believe that Frank Thorne, who had much influence because of his record in the top levels of the Society (international president, gold medal winner with the Elastic Four, well-known contest judge), turned the tide in favor of continued chorus competition with an eloquent address to the body. The motion to discontinue the international chorus contest failed. It is clear now that if it had passed, the destiny of the society might have been drastically changed. (The Harmonizer reported that when this decision was announced at a contests session, "great shouts of joy" went up.) Chorus singing was certainly on the way.

BARBERSHOP CHORUS DEVELOPMENT

Excerpted (pp. 46-48) from HERITAGE OF HARMONY, Dr. Val Hicks, editor, copyright (c) 1988 SPEBSQSA, Inc

Chuck needs your help

By Chuck Marr

Our chapter recognizes an individual in the community at our annual spring show with the Award of Harmony. In this case 'harmony' is defined as not only musical harmony but also those that have created an agreeable feeling, action, or ideas through their community involvement. We also need to consider not only individuals in our Manhattan community but in those various communities where our members reside.

I have agreed to serve as chair of this year's selection committee and I need your help to identify worthy individuals. With our theme of 'service' perhaps service club participants may be a useful consideration. I would like to identify the recipient early enough for them to be sure and be able to attend one of our performances (and invite their friends, associates, children, etc to be there as well - purchasing tickets). Therefore, you might also consider those that may have between 20 and 30 children!

I could also use a few volunteers that might assist in screening and selection of worthy recipients.

Thanks for your help and I'll look forward to hearing from you. I need not only a name (and address) but also a brief paragraph on why you think the recipient should be considered for this prestigious award.

Thanks for your help! ♪



Komments from Karen

I trust that you have all recovered from the big ice storm. We still have a lot of brush, (former trees) to pick up. I know we aren't alone in this.

The ladies meet last week and our roll call was to tell about the ice storm and the damage that each of us had. We have been asked to do several jobs. We will meet a week early next month, February 7 to make the candy packets for singing valentines.. Please make note of this. The regular meeting time, we will have a party anyway as that is the wrap of singing valentines.

Don Thomson asked for some help with the costumes for the show and he had his volunteers.

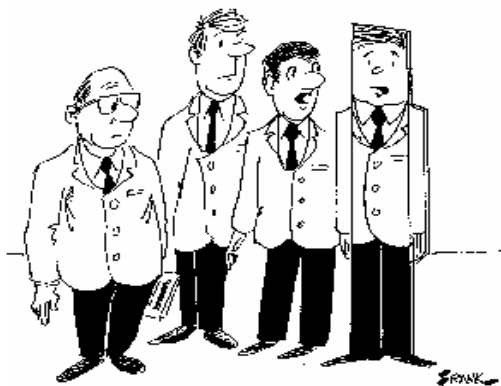
Our best news is the safe arrival of our 11th grandchild. **Natalie Joy Hamby** was born on Jan 9. Every one is doing fine. She is welcomed by **Elijah** and twin sisters. **Addie** and **Maddie**

We also took Alex (our exchange student) to the airport to fly back to Germany. He made it safely back and is hard at work in school. It is quiet at our house.

The Tenor's Creed

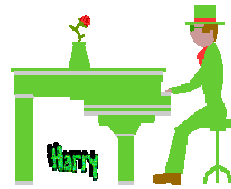
By Earl McGhee

1. I will remember that I am a Tenor and the tenors are unique among men. I will conduct myself accordingly.
2. During chorus rehearsal, I will allow myself to be shushed by the director, but at the performance, I will drive my high notes to the far corners of the room.
3. I will show a certain respect for the Bass, for few men could sing with their knuckles dragging on the ground. I will not get mushy about it.
4. I will always remember that the Baritone really thinks that those strange notes are hauntingly beautiful. I will respect his intentions, but I will not get mushy about it.
5. I will not forget that all Leads really wish they could sing Tenor, but I will not let my pity for them become obvious.
6. I will be very selective about the Lead, Bari and Bass that I will consent to sing with in a quartet. I know that I will always be in great demand, for they are many and we are few.
7. I will practice until no one can tell when I go from natural voice to falsetto, for I know it drives the others crazy.
8. When pickup quartetting, I will insist upon trying to sing the Bass part, for I know it causes the real Basses great pain.
9. Whenever, in the show, my quartet manages to create an overtone, I will let a sly smile play across my face that says "Yes, I really did hit that note."
10. I will hold my head high, remembering that I am a Tenor and that humility is for those who cannot afford arrogance.



"Cliff... you sing a tad flat!"

An Adventure with Harry Harmony



Harry Harmony went to a fortune teller. Gazing into her crystal ball, the old lady asked, "What is your dream, young man? What do you want to do with your life?"

"I want to become a great writer." said Harry.

"How do you define great?" she asked.

"I want to write things that the whole world will read, things that people will react to on a truly emotional level, things that will make them scream, cry, wail, howl in pain, desperation and anger."

The fortune teller reassured him, "It will be so."

He now works for Microsoft, writing error messages.



Kudos to Bart and Karen

By Pete Cooper

As I was browsing though the November issue of the *Serenade*, I noted that **Hal Marples** article on a chapter web site, and thought how lucky we are to have **Bart Bartholomew** for our web master. He not only established the site, but has more or less continuously updated and expanded it. One of the best features is the wealth of photos. Thanks to **Bart** for all of his good work on our behalf.

Also in the *Serenade* I found reference to the CSD Bulletin Contest in two places, and realized what a nice job **Karen Nanninga** has been doing as editor and publisher of our InCider Press. The newsletter is important for chapter communications. **Karen** has been effective in getting quite a few members to write articles each month. We express a sincere thank you to **Karen** for a great job. ♪

Correction Fred Wachsmuth is Steve Seales Man of note instead of **Bob Ridley** as printed last time. And the article "Musical information" was by **Steve Thompson**, not **Steve Seales**. It is hard to get names right when it is just first names. I apologize for my error. It is correct on the web page but was wrong in the hard copy. Editor

Manhattan, Kansas
 Axtell, Kansas 66403
 1379 26th Road
 Karen Nanninga



**Chapter meetings begin at 7:30 p.m.
 Quartet/polecat practice begins at 7:00 p.m.**

Calendar of Events:

| | |
|--------------------|---------------------------|
| January 17 | Chapter Meeting |
| January 24 | Chapter Meeting |
| January 31 | Chapter Meeting |
| February 7 | Chapter Meeting |
| February 11 | Board Meeting |
| February 14 | Singing Valentines |
| February 16 | Retreat |
| February 21 | Chapter Meeting |
| February 28 | Chapter Meeting |

**Deadline for submitting articles for the next
 InCider is February 11**

Upcoming Events

*Jan.20-27 – International Mid-Winter Convention
 of Barbershop Harmony Society, San Antonio, TX*

Pictured in the nameplate of this edition is
A Singing Valentine quartet

Thanks to the following for contributing articles
**Don Thomson, Loren Alexander, Steve
 Fisher, Harvey Kiser, Alex Roth, Wayne
 Bailie, Pat Caffey, Tom Fish, Steve Seales,
 John Thomason– and Jim Lindquist**