



InCider Press

Newsletter of the Manhattan, Kansas chapter
of the



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Bart Bartholomew, Editor and Publisher

May 2005

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Chorus dazzles audiences with spring show

By Bart Bartholomew, editor and show production committee member



Uncle Julius (aka Bob Swenson) singing solo during Larry Norvell's Band

In brand new, red-white-and-blue vests and with a show laced with spectacular images projected on two giant screens, the Little Apple Chorus dazzled

its audiences during its 28th annual spring show, "Manhattan 150 - A Celebration in Song." Even though the design of the

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The chapter and chorus meet every Thursday evening at 7:30 p.m. at the First Methodist Church Activity Center on the corner of Poyntz and 6th Street, Manhattan, Kansas.

InCider Press, a monthly publication, is the official publication of the Manhattan, Kansas chapter of the Central States District (CSD) of the Barbershop Harmony Society.

The Manhattan Chapter is the home of the Little Apple Chorus.

The chapter and chorus meet every Thursday evening at 7:30 p.m. at the First Methodist Church Activity Center on the corner of Poyntz and 6th Street, Manhattan, Kansas.

For more information about meetings or joining call or write to the Editor. (see below)

Chapter Officers

President..... Terry Nanninga
 Membership and.....Rodney Stanfield &
 Chapter Development VP.....Bill Hanson
 Music & Performance VP..... Steve Fisher
 Marketing and
 Public Relations VP.....Harvey Kiser
 Secretary.....Bob Swenson
 Treasurer.....Bill Bunyan
 Member at Large.....David Darling
 Member at Large.....Gary Mott
 Member at Large Ken Lyle

Appointments

SPEBSQSA A-063 Delegate.....Bill Hanson
 Musical Director..... Ken Lang
 Associate Musical Director.....Don Thomson
 Assistant Musical Director....Myron Calhoun
 Music Chairman.....Bob Ridley
 Service Chairman.....Leonard Purvis
 Show Chairman.....Rodney Stanfield &
 David Darling
 Uniforms.....Chuck Marr
 Bulletin Editor.....Bart Bartholomew
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Unless carrying a byline or some form of credit to borrowed sources, all items in this bulletin are by the editor and do not necessarily reflect the opinions of the chapter or board. All photos in the bulletin are by the editor, unless otherwise identified.

All chapter officers are expected and chapter members are encouraged to contribute their ideas on a regular basis.

President thanks chorus for a great show

By Terry Nanninga, president

Whew! Where do I start? Our spring show is over and the accolades are coming in from all who saw it. I cannot begin to thank each person individually for doing his or her part in making this show a success. From the music team that chose the songs to the show committee that did the production to the people that worked on selling ads or tickets or moving risers each week, I just don't think that it is possible to remember each individual. As always, a few people go the extra mile to make the shows that are so well received by our patrons.

To **Rodney Stanfield** and **David Darling**, as co-chairman of the show, I am sure that we all need to say an extra, "Thank you." I know they had help from others and they can tell you who they are.

When I started as your president last January, one of the first things I asked about was show leadership. Knowing that **Don Thomson** wanted to be relieved of some of the production duties, I was very concerned that things would not go as well as in the past. Some of the veteran board members assured me that we had the people to carry on with all aspects of the show. I soon found this to be true. I would like to thank all who helped in any way to put this show together: **Ken Lang** with his many years of experience was so valuable to each part of the show; **Gene Klingler** wrote the script that worked Manhattan's history into the story line that we wanted to portray; **Bart Bartholomew** and other members who provided pictures and **Bart** for creating the slide show that impressed the audience. I was impressed with the way the story line and slide show went together.

We will have a very short break following the spring show before we start getting ready for Open House on May 19. After Open House we will be working on our performance during Manhattan's celebration, church performances, a performance in Junction City on June 30, attending the International Convention in Salt Lake City, more church performances in July, etc., etc., etc.

We need to invite anyone who asks about our chapter to join us at any Thursday evening chapter meeting. We will be receiving guidance from Central States District and the international headquarters as they kick off a huge membership campaign this fall. As we read about the details of the campaign, we will be asking for feedback from our chapter members on how they want to handle some of these issues. Be sure and read about these changes as they are published in the *Harmonizer* and be prepared to do your part to help your chapter have a successful membership campaign.



Thanks to the following members for submitting articles for this edition.

Terry Nanninga, Harvey Kiser, Steve Fisher, Don Thomson, Ken Lang, Ken Lyle and Bob Swenson.

The show as viewed by attendees and from within the chorus

By Steve Fisher, vice president for music and performance

"This show was the best ever. It was professional quality for the entire production," said **Lowell Jack**, Manhattan history buff, and long time show attendee. Of course, he might have been a bit biased, because of the show's theme, but how appropriate that our show committee decided to focus on Manhattan's 150th birthday with "A Celebration in Song" for our 2005 spring show.

Lowell was especially impressed with the use of the PowerPoint. He noted that the song selections and accompanying slides were so timely and the timing of the music with the slides was super. His wife added that she really appreciated the chorus ending up out with the audience, so she could extend her personal thank you.

Donn Leach, who was performing in his first show, shared his reactions -- probably many that we more tenured members also had, but might have forgotten by now. "My biggest challenge was memorizing the music. It was daunting to realize that some members already knew some of this music, and I only had this window of time to get it all learned," **Donn** said. He was quick to add that it all was a new and exciting experience for him. He admitted to never wearing make-up before and noted it was his first time to really perform on a stage. The usual butterflies were there, but he found release by the positive reaction from the audience, and appreciated the assistance offered by other members as the "new kid on the block." Another positive for him was the way the show drew the entire chorus closer together as we worked towards the bigger goal of producing a first-rate performance.

Another regular show attendee mentioned that she really appreciated the option of both the afternoon and evening show schedule. This was their first time to attend the matinee. "It was a relaxing afternoon, we just sat back and enjoyed it all," she said. When asked how this show compared to others, she noted the theme and use of the slides really carried the show, and she didn't miss the staging from before.

Andrew Kvasnica, a former chorus member and barbershop expert (because he lives more than 100 miles away), gave us a nice compliment when he reported that we sounded better than ever, musically. Andrew's mother, **Dottie Kvasnica**, said, "It was a won-

derful show and you looked great too!" **Dottie** was also impressed by all the coordination that kept the historical story line going through the music, narration, and slides. When asked if she had a favorite, she picked the "Kansas Medley" selections.

A gentle older lady who squeezed my hand in thanks as we stood in the aisle after the show told me how much she loved the patriotic songs. Several people also mentioned how much they enjoyed the guest quartets, again holding up to our usual high standard.

I was anxious to hear **Director Ken Lang's** thoughts also. When asked how this show was different he said, "This show had less distractions for members, which allowed us to sing more focused." He was pleased with our sound for the most part, recalling that during the last half of the evening show, he could tell when we began to tire. I guess this is one of the trade-offs of having the two performances. It does require both a physical and mental workout, so that is something we need to keep in mind for future preparations.

This show was also different because it involved more of the chapter members from the very beginning. We discovered that we have a lot of talent among our membership, and are capable of doing things we haven't done before. **Ken's** change in work status also allowed him to be more involved, and he noted with appreciation how much that **Don Thomson** has carried the show in the past. "With more members involved, there was more ownership in this show, and it worked out well," **Ken** said. He also recognized our shows having a reputation for featuring guest quartets that go on to be international champions, and predicted that these two are well on their way to the winner's stand.

There never will be a 'perfect' show, but our goal should always be to continue to work for excellence in performance; and, as **President Terry** said at his installation, "It's all about the singing and having fun." To that end, I add my congratulations to each of you for the part(s) you played in making this 2005 show another great success.



Chorus dazzles audiences with spring show

(Continued from page 1)

show was a drastic departure from our usual format, reports from both audiences, once again said, "It was the best show ever." The purpose of this article is not to debate whether or not the show was the best ever; this article is to explain the show to those who were not privileged to attend.

The selection of the sesquicentennial theme was an almost automatic choice. It only made sense that the chorus would do its part to help our city, Manhattan, celebrate its 150th anniversary. The history buffs on the Sesquicentennial Committee immediately knew that our city owed its location to the grounding of a sternwheeler named Hartford in the Kaw River. The committee decided that construction of a steamboat would be more than we wanted to ask our trusted set builder, **Pat Caffey**, to do. We opted to replace **Pat's** usual elaborate sets with visual images projected on a large screen placed on either side of the chorus. **Pat** agreed to make the screens and planning for the show was on its way.



"Hard Aground: The Packet HARTFORD on the Kaw River in 1855" as painted by Michael Boss

We broke our interpretation of Manhattan's history into four major segments: homesteaders, the city's relationship with the military and neighboring Fort Riley; education and the city's relationship with Kansas State University, and entertainment. We selected songs for each of those segments and decided to exit the first half of the show with a song that tied together our feelings about living in the city of Manhattan.

The songs for the first part of the show were: "The Showboat Came To Town " (re-written as

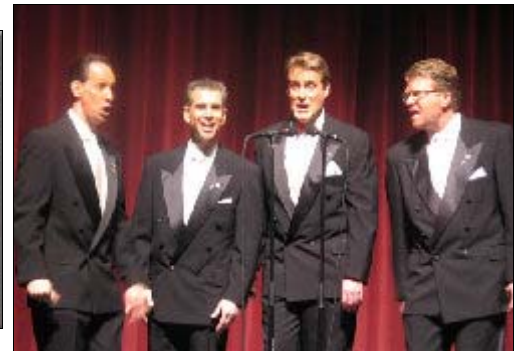
"The Hartford Ran Aground"), "Dear Hearts And Gentle People", "Kansas Medley", "Sunflower Song", "Home On The Range", "Battle Hymn Of The Republic", "It's A Long Way To Tipperary", "Over There", "Halls Of Ivy", "There Is A Tavern In The Town", "Wildcat Victory", "Bring Back Those Days Of The Song And Dance Man", "McNamara's Band" (re-written as "Larry Norvell's Band") and, in closing, "The House I Live In." Cameo appearances by our featured Sweet Adeline's quartet, **Zing**, to sing "I'm Gonna Love That Guy" and three members of the Kansas State University's spirit dance group, **The Classy Cats**, added special meaning and excitement to our interpretation of Manhattan's history.

The middle part of the show featured our two guest quartets: **Zing** and **Twelfth Street Rag**. I don't have a listing of their songs, let it suffice to say that they treated our audiences to barbershop harmony of an absolutely superb level.

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From left: **La-Donna Cheatham**, baritone; **Michelle Hunget**, tenor; **Susan Ives**, lead and **Melynnie Williams**, bass



From left: **John Fortino**, baritone; **Mark Fortino**, lead; **Barry Moore**, bass and **Micah Jeppesen**, tenor



The Little Apple Chorus, under the direction of Associate Director Don Thomson, singing “Swing Down Chariot” during the more formal, second half of the show

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We closed the show with six songs: “I Feel A Song Coming On”, “Brother Can You Spare A Dime?”, “Swing Down Chariot”, “Listen To That Dixie Band”, “God Bless The USA” and “God Bless America.” While taking their final bow, our two featured guest quartets surprised the audiences with their combined rendition of “Let There Be Peace On Earth.”

As mentioned earlier, the visual imagery and continuity normally provided by sets and role playing were provided entirely by visual images projected on the two large (eight feet wide by six feet high) screens. The images included brilliantly colored logos, black and white photos of historic events and facilities relating to our songs, and many colored photographs, all of which were presented using the presentation software, **Power-Point**.

For most songs a single image was projected. For three songs, however, a different, carefully selected image that matched the words or meaning of each phrase was presented with precise synchronization of music and imagery. A third technique was to use rapidly changing images to cause the “Sunflower of my heart” to magically grow out of a field of sunflowers as **The Apple Core Tet** sang the “Sunflower Song.” The final scene had waving United States flags on both screens and a large flag suspended above the chorus.

One of **Director Ken Lang’s** goals for the show was that the chorus members would be able focus entirely on singing rather than worry about set changes and role-playing. Although we didn’t meet **Ken’s** high expectations in every instance, I think I speak for many of the chorus members when I say that I felt I personally was

able to focus more on singing when freed from other interferences.

The bottom line is that I think we provided a musically sound, entertaining show to our audiences. Time will tell whether or not our new visual image format will be the mode of future barbershop shows. We certainly enjoyed using the format to provide a colorful, dazzling show this year.



Jim Lindquist,
our very own “Song and Dance Man” caught in action

We wowed them – isn't that great?

by Harvey Kiser, vice president for marketing and public relations

I really enjoyed the singing last Saturday night in our show and it is obvious that the rest of you did also. Thanks guys for all the work we did together to bring in song a show that many people enjoyed. Here is what some of my friends said.

-- "Just wanted to let you know how much we enjoyed the show Saturday night!! It was great! At times, songs and pictures brought tears to my eyes, bringing back memories and feelings of pride in my heritage as an American!"

-- From my Brazilian friend who was here over the weekend. "The idea of having the men's quartet and the women's singing at different moments, between the choir was brilliant. Also, at the start the band moved me to the French Quarter. The choir singing and the pictures gave me an impression of flowing through Manhattan's history. Many thanks for the invitation."

-- "My wife, our friend and I really enjoyed the Little Apple Chorus presentation yesterday. That was really well done!"

-- The show was tremendous. I always enjoy barber-shop, which I think is an American art form.

-- I really enjoyed the show and especially the women's quartet – Zing. They are excellent singers.

I am very pleased that these persons and others enjoyed our show and song. It is great working and singing with all of you. What is our goal for next year? Can we bring our song and show to more people? With more people enjoying our songs, we can have at least two side benefits – one, having more fun, and two, allowing us to provide more support towards the encouragement of singing in our schools and communities.

Thanks again.



Enjoy the success, but plan for the future

By Don Thomson, associate director

Now that the show is over, it is already time to be looking (musically) toward the future. We still have some performances scheduled (you will see them listed elsewhere in the newsletter); therefore we will keep singing a few of the songs we learned for the show, but we will also start working on our church music, and we will even be inserting some music that could very well be used on our next spring show.

One reason I mention this is that we ALWAYS perform without music. That means that we need to learn the music quickly and not wait until the week before a church performance, or the month before the next show. When we get a new piece of music (or even one we have sung before) we should start analyzing it (however it is that you go about learning music) from the first rehearsal we see it.

Things that can help you learn are: Look at what are the words saying? What is the composer of the music trying to say with the song? Is there a story that will help me track the words? What about

the music? Are there a verse and a chorus? Is there more than one verse or more than one chorus? If so, what is the difference in my part between the different verses or choruses?

You should be able to see or hear the difference(s) during the first time singing it through. Sure, it will take a few more times to get it ingrained in your brain, and with some of you it may take a more detailed study. But for most of us, when we hear the harmony, think of what the story of the song is, and enjoy the blend of the parts, we can have the music "learned" within the first half dozen times we sing through it.

Then, the key is to rehearse without the music! Don't be afraid to make a mistake. A mistake can tell you where you need to go back to, to learn the music better! Try it. Try to break the habit of just reading notes on the page. When you continue to do that, you leave rehearsal without having learned anything!

The best part of all this is that when we get close to a

[\(Continued on page 7\)](#)

My thoughts as I ponder the show

By Ken Lang, director

I would like to congratulate and thank each and every member of the chorus for their individual effort that resulted in a very fine performance this past weekend. I definitely noticed an improvement in attention, attitude, and preparation going into the final two weeks of rehearsals.

I do realize that each member has his own agenda with regards to personal time, work, and family; but, when the time draws near for performance, an extra effort is the only answer.

Its been said by some who perhaps know me better than others, that I get a bit 'testy' at show time. THIS IS A FACT. You can ask **Cindy** if she knows when show time is approaching. She will tell you that we don't discuss the show and its progress because just mentioning it may mean a two-hour dissertation on the topic.

It has to do with frustration: frustration that more members don't hear the first instructions, either because of absence or lack of attention; frustration because more members don't remember the instructions or interpretation; frustration because perhaps we don't have **Vocal Majority** talent. And probably above all, frustration

that I am not able to motivate the chorus until two weeks before the curtain finally rises.

Singing is not something we do for a living, but it is something we do for life. Every rehearsal, whether it's in May after the curtain falls, or early April before the auditorium doors open, is important to our overall success.

I am not a salaried employee of the chorus, and neither are the officers, show planners, or choreographers. I am however, dedicated to helping this chorus achieve a higher level of performance. As long as the baton is entrusted to me, I will strive for improvement from every section and every voice.

Do yourself and me a favor. Think about what you did individually in the last three weeks to prepare and perhaps improve the overall outcome of our show. I imagine whatever you did actually didn't take a huge investment in time.

I believe we did a fine job, but we can be better. After witnessing your improvement in the final two weeks, you can blame my expectations on yourselves.



Enjoy the success, but plan for the future

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performance, **Ken** won't be yelling at us about not knowing the music. We can have the enjoyment all year long that we experience the last couple of weeks before a show if we will try this technique. Singing and listening to the beautiful harmonies are what this hobby is all about. We have several guys who do this already (**Mike McCaffrey, Ken Garwick, Kyle Horton, Dave Davis, Ken Lyle, Terry Nanninga, John Trail, Will Stanfield**, are just a few that I have observed).

Congratulations, again, to **Gene Klingler** and **Bart Bartholomew** for putting together a great show, and to **Ken** for his great leadership! This was a lot of fun for me, and I already look forward to next year!



Empathy

A baritone stood at the golden gate,
His head was bent and low.
He meekly asked the man of fate,
"Which way should I go?"

"What have you done," St. Peter asked,
"To gain admittance here?"
"I've been a baritone," he said,
"For many and many a year."

St. Peter opened wide the door,
And gently pressed the bell.
"Enter, sir, and choose your harp;
You've had your share of hell."

Originally in *Binghamtone*, Binghamton, New York, 1986
I got it from *St. Louis Surban By Lines*, John Conrad, editor

A very special thank you to Karen Nanninga for the pictures from the spring show.

Amidst show preparation District task is accomplished

By Bob Swenson, Central States District convention registration chairman

While most of our chapter was busy concentrating and working on the many aspects of our show, some of our members did take time to help with and enjoy the Central States District Spring Preliminaries and Chorus Contest held in St. Joseph, Missouri, just one week before our show. While CSD's conventions are becoming normal fare for several couples within our chapter, we would encourage more of you to enjoy a brief barbershop bash with some of the finest barbershop quartets and choruses in the land.

As convention registration chairman, one of the jobs that requires a lot of time and care is that of preparing the registration badges for our convention goers. In the spring, we have about 600 such badges to prepare. This year, the ever-efficient **Telva Swenson** handled most of the data entry portion of this process.

The process requires accounting for the registration fees, checking validity of memberships, assigning seats from a map of the auditorium, and preparing a registration badge for each attendee. The real crunch comes in printing the badges, checking them for accuracy, attaching a sticker to the badges when necessary, inserting them into a badge holder to be worn by the registrant, and alphabetizing them so that they are ready to be picked up when we get to

the convention city. This usually has to happen in the last few days before the convention and we have been very fortunate in calling on a few faithful friends to assist us.

This spring, we gathered on Wednesday, April 13, for our semi-annual badge- preparation party. It started about 3:00 that afternoon when **Leonard Purvis** was the first to arrive. The printer was going hot and heavy, the tables set up and supplies gathered so that the process could begin. Soon **Harvey and Janet Kiser, Don and Joan Thomson, and Bill and Carol Hanson** were also at the tables helping to check, stuff, and alphabetize the badges. Serving as backups for the session were **Bill and Marilyn Bunyan** who agreed to come help should we be running behind schedule.

The whole process takes about 3 hours of teamwork, but it would take days if only one person were doing it. After the last badge had been assembled, sorted, and packed for travel, the pizza deliveryman showed up with pizza so that we could enjoy a little partying in celebration of another successful badge-preparation gathering.

This year, we enjoyed a little extra satisfaction since the free registration that is awarded to one of those who turn in their badges for recycling was none other than our chapter president, **Terry Nanninga!**



Long Range Planning Calendar



June 30	Geary County Historical Society	Sep 10	Sing at Kansas State Fair at Hutchinson
(T) July 17	Summer church performance	Apr 2, 2006	Clay Center Arts Council performance in Clay Center High School auditorium
(T) July 24	Summer church performance	April 28, 2006	Technical rehearsal for spring show in McCain Auditorium
(T) July 31	Summer church performance	April 29, 2006	Little Apple Chorus spring show in McCain Auditorium
(T) Aug 7	Summer church performance		
(TBD) Sep	Open House as part of Society membership campaign		

Men of a Chord make Richard Jackson honorary member

By Ken Lyle, tenor in *Men of a Chord*



From left: Ken Lyle and Steve Fisher present a *Men of a Chord* shirt to Richard Jackson

On February 24, *Men of a Chord* assembled at the regular rehearsal of the Little Apple Chorus wearing light blue knit shirts bearing our newly designed logo. Quartet members had decided a few months earlier to acquire shirts that would be unique to *Men of a Chord*. Tom Miles suggested that we get a *MoaC* shirt for Richard Jackson who was anticipating re-deployment to Iraq early in 2005. We also agreed that our shirts would display a yellow ribbon that would not be removed until Richard returned from Iraq. Patti Sexton was responsible for putting the logo on the shirts and did an outstanding job for us which we greatly appreciate.

During the Christmas season and into the month of January, Richard was busy getting ready for deployment. He and his wife bought a home in Milford and he spent a lot of time doing remodeling chores. As rumors of his impending deployment swelled, our quartet became concerned whether we would have an opportunity to present the shirt to Richard and recruit him as an honorary member of *MoaC*. We hoped to be able to do this at one of our Chorus rehearsals, but wondered if this would be possible. I made phone contact with Richard and told him that the LAC really wanted a chance to give him a proper send-off and would he be

sure and come to rehearsal before he deployed. Fortunately, all came together and Richard arrived at the February 24 rehearsal much to the relief of *MoaC*.

Bringing the Chorus back after break, *MoaC* sang *Wait til the Sun Shines, Nellie* and then called Richard to come forward to accept his *MoaC* shirt and become an honorary member. Ken Lyle expressed the feelings of camaraderie and appreciation of Chorus members for Richard's participation and outstanding performance as VP of music and performance, and though Richard will not do this year's spring show, we look forward to having him back for next year's. Richard joined *MoaC* in singing *One More Song*, a fitting finale. 🎵

Richard Jackson's address:

SSG Richard Jackson
13 CSB
2nd Trans Co
FOB Speicher
APO AE 09392
Email: richard.a.jackson@us.army.mil



Richard Jackson's trucks lined-up and ready to begin another convoy

From a recent email message from Richard:

"So how did the show go? I hope all went well. I would have loved to be there rather than here. I have been driving all over Iraq hauling tanks and so."
Richard



Bart Bartholomew, Editor
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 Manhattan, Kansas 66503


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

Calendar of Events:	
May 9, 7:30 p.m.	Board meeting
May 12; 7:30 p.m.	Regular chapter meeting
May 19; 7:00 p.m.	Open House
May 26; 7:30 p.m.	Regular chapter meeting
June 2; 7:30 p.m.	Regular chapter meeting
June 3, time TBA	Manhattan 150 Performance in City Park
June 9; 7:30 p.m.	Regular chapter meeting
(T) June 12	Summer church performance
June 13: 7:30 p.m.	Board meeting

Deadline for submitting articles for the December InCider Press is June 19

District and Society Events
July 3-10, International Convention, Salt Lake City, Utah
Oct 7-9, Fall CSD Convention, Des Moines, Iowa
Nov 18-20, Chapter Operations Training Seminar, Omaha, Nebraska
Jan 23-30, 2005, Mid-winter International Convention, Jacksonville, Florida

Quartet pictured in the nameplate of this edition is *The Charades* during spring show
 From left: Ken Garwick, tenor; Gene Wiley, lead, Jim Eichman, baritone, and Leonard Purvis, bass

Happy Birthday	
	
<i>May</i>	<i>June</i>
5 Larry Hansen	4 John Trail
5 Mike McCaffrey	10 Rich VanNevel
21 Harold Brown	25 Travis Troyer
22 Ken Kirkendall	30 Eugene Copeland
25 Ron Zelch	
26 Jim Gardner	