



# TOOSDAY TOONS




Official publication of the NASSAU MID-ISLAND CHAPTER of the Mid-Atlantic District  
The *Long Island Harmonizers* Chorus meets every Tuesday at Winthrop Hall, Church of the Advent  
555 Advent Street, Westbury, Long Island, Nassau County, New York at 800 P.M.  
[www.longislandharmonizers.org](http://www.longislandharmonizers.org)

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## NASSAU MID-ISLAND TO WITNESS A YOUTH MOVEMENT IN LEADERSHIP AND MEMBERSHIP GROWTH IN 2011

2010            2011



# New Year Greetings



## TOOSDAY TOONS

A monthly publication of the Nassau Mid-Island Chapter of the Barbershop Harmony Society, a nonprofit, fraternal and educational society.

Chapter meetings Tuesdays at 8:00 p.m. at Winthrop Hall, Church of the Advent, 555 Advent St., Westbury, New York.

All articles not accompanied by a by-line have been written by the editor and do not necessarily reflect the opinion of the members nor of the officers of the Nassau Mid-Island Chapter. Opposing points of view are welcomed and encouraged.

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# VERILY VERITY



## NO MAN LEFT BEHIND!!

First let me say thank you to all the members of the Long Island Harmonizer Chorus and the Nassau Mid Island Chapter for electing me President for the 2011 year. I have mighty big shoes to fill as I take the reins

over from George. With the new year here and as we look forward to our Annual Show and our taking part in the Northern Division Convention, (notice I did not say competition) we have many goals to look forward to. The chorus continues to attract new members which is great; unfortunately it is offset by the number of members who have passed away over the past year. The singing level is continuing its upward spiral, and the addition of the four young men who have formed BBQ and the quartet that sang at the meeting on December 14--Tommy Barone, Bill Vesely, Ken Wunsch, and Wayne Lazar--shows that we are alive and growing.

The Army's Delta Force and many other military organizations have coined a phrase, "No man left behind." I feel this should be the motto of our upcoming year. Maurice has said he wants ALL members on the stage at convention, April 30, 2011, ALL men to take part in the Annual show, and ALL men at our performances, (notice not sing-outs), throughout the year. With that kind of dedication we can make a difference in the way our chapter is recognized both in the Society and in the community. Maurice feels so strongly that we can make the Fall Convention of the Mid Atlantic District that he has asked Vinnie Colonna to look into reserving more rooms at the hotel. What confidence!

In closing let me say "No man left behind" should apply to our entire attitude. Section leaders: if you know someone is falling behind see what you can do to help them. Quartets: strive continually to improve your skills. Members: if you see a new person at a meeting, make them feel wanted. If we all look out for ways to help each member of the chapter, we will LEAVE NO MAN BEHIND. ♪

# **NASSAU NOTES**

## THANK YOU, GEORGE, FOR THREE GREAT YEARS

George Seelinger has literally “opened his heart,” serving as Nassau Mid-Island’s president for the past three years. For that we have every reason to be grateful. It has been a precedent-setting occurrence (three consecutive years in the presidency) in the chapter’s annals, and George has indeed raised the bar for all his successors.

All of George’s accomplishments have been chronicled in last month’s edition of *Toosday Toons*, but we cannot afford to let it go by without saying a big “Thank you, George” for a job superbly done. 🎵

\* \* \* \* \*

## SONGS FOR 2011 ANNUAL SHOW

**BABY FACE**

**DO YOU REMEMBER WHEN?**

**I FOUND A MILLION DOLLAR BABY**

**SOUTH RAMPART STREET PARADE**

**CABARET**

**BY THE LIGHT OF THE SILVERY MOON**

**HAPPY DAYS ARE HERE AGAIN**

**YOU MADE ME LOVE YOU**

**IF YOU KNEW SUSIE**

**FIVE FOOT TWO**

*(not in that particular order)*

\* \* \* \* \*

## What’s Cooking - No. 20 THANK YOU, MR. PRESIDENT AND HELLO, “DOLLEY”

January is a very special time as far as presidencies are concerned. For nearly 80 years, January 20<sup>th</sup> had been the moment when our new U.S. Presidents had traditionally begun their terms. (From 1793 until 1933 it was on March 4<sup>th</sup>.) In our chapter, the duties carried out under a new president officially take effect on January 1<sup>st</sup>. With **Hal Verity** now at the helm of our growing chapter, we feel that it’s appropriate that this month’s recipe have a presidential relevance. So, along with congratulations from the *Long Island Harmonizers*, as Hal assumes his new responsibilities, we offer this treat associated with another president of long ago--James Madison. Here from his wife, Dolley, (*correct spelling*) is her recipe for soft gingerbread (as still preserved in White House files) that he enjoyed as a personal favorite. We are confident you will find it delicious, too.

**Ingredients:** Molasses, beef drippings (or lard), baking soda, hot water, flour, ground ginger, ground cinnamon, powdered sugar.

**Directions:** Mix one cup molasses with  $\frac{3}{4}$  cup fresh beef drippings. Add  $1\frac{1}{4}$  teaspoons baking soda dissolved in  $\frac{1}{4}$  cup hot water. Sift the dry ingredients:  $2\frac{1}{4}$  cups flour, 4 teaspoons ginger, and 1 tablespoon cinnamon. Next pour  $\frac{3}{4}$  cup of hot water (which has almost reached the boiling point) into the molasses mixture alternately with the flour mixture. Beat thoroughly with a rotary or electric beater. The dough should be soft enough to pour. Bake in a shallow, well-greased baking dish in preheated medium (360 ° F.) oven 25 to 30 minutes, or until a toothpick inserted in the center of the cake comes out clean. Delicious served warm, sprinkled with powdered sugar. 🎵

## PRACTICE YOUR FACE



**Jonathan Ayers**

**--by Jon Ayers**

A successful barbershop performance is a complete package; harmonies that come naturally to the ear, chords that ring, a clever

arrangement, delivered by musicians who clearly demonstrate that they understand and believe in the song.

Good barbershop must be visual as well as vocal. The most important element of visual communication is your face; after that comes body language, but the face is by far the more important. Imagine a quartet singing "I Want to be Happy" with a sad look on their faces. The audience just won't buy it. Faces count.

When I was a child there was a poem that went, "My face I don't mind it because I'm behind it; it's the people in front that I jar."

Most of us have a problem expressing our emotions. From early childhood we're conditioned to hide them. When you fall and skin your knee, you're told "Be brave; don't cry." "Take it like a man." "Don't let the guy on the other side know what you're thinking." "Stiff upper lip." Then barbershop comes along and says, "Smile, Darn Ya, Smile."

I've always liked to sing, but it wasn't until I started barbershopping that I became emotionally involved in the music. I learned, among other things, that it's OK to cry.

I submit to you that in terms of audience appreciation, your face is just as important as the words and notes. The finest chorus in the society singing with blank faces is just not entertaining, and it's not believable, either.

We learn the words and notes, and come to rehearsal to practice what we learned. Maurice can help us improve our vocal production, correct our pitch imperfections, guide our interpretation, all those good things, but my face is my problem, and my responsibility.

Here's what I do, and what I hope you'll do to help you put on the right face for each and every one of our songs. First of all, make sure you understand what the song is all about; what message are the lyrics trying to deliver? Stand in front of a mirror and silently mouth the lyrics (never mind the notes) and let them guide you in producing a facial expression that satisfies you. (Incidentally, if you hit a bump in the road, you've identified a spot you need to fix.) Pick one song at a time, and go through it a few times until you're satisfied that you've got your facial expressions where you think they should be. Don't be shy with your expression; the best Mona Lisa smile doesn't even make it to the first row, much less the cheap seats.

Get yourself emotionally involved with the song. It's lots easier to sell things you believe in. I don't know about you, but I'll take enthusiasm over technique every time. No, what I really mean is that without enthusiasm, it's just words and notes. 🎵

### BIRTHDAYS IN JANUARY

<b>January 2</b>	<b>Howie Bailin</b>
<b>January 5</b>	<b>Kathe Stojowski</b>
<b>January 5</b>	<b>Jane Marrin</b>
<b>January 9</b>	<b>Patricia Kenny</b>
<b>January 10</b>	<b>Mary Jane Debar</b>
<b>January 17</b>	<b>Florence Schlageter</b>
<b>January 18</b>	<b>Ed Kaplan</b>
<b>January 19</b>	<b>Steve Stojowski</b>
<b>January 21</b>	<b>Bill Hardman</b>
<b>January 25</b>	<b>Mary Rinaldi</b>
<b>January 26</b>	<b>Jim Meehan</b>

**NO WEDDINGS IN JANUARY**

## MARVELS of MUSIC and MEMORY

By Vincent E. Bonaventura, Former Nassau Mid-Islander

Something extraordinary happened almost three decades ago, which clearly demonstrated the power of the gift we call music.

There was a band whose sole reason for being was to entertain mental patients at Creedmore State Hospital in Queens Village, New York. The band was sponsored by the St. Anne's Council of the Knights of Columbus, and I was one of its vocalists.

We made monthly visits to various buildings on the Creedmore campus, and each time several dozen patients were brought into a recreation hall to listen to us perform. Typically, the patients entered glum, but when the music began they would gradually begin to tap the rhythm, and those who recognized a song would mouth the words. Occasionally someone would sing out the words and I would invite him or her to join me at the microphone. Nothing caused them greater laughter than to see and hear one of their own at the microphone.

Results of the music were in many ways remarkable. For example, I once innocently danced with a patient to the astonishment of staff. What I didn't know was the patient had long since convinced herself and hospital staff that she could not walk. (The best she would do is take tiny, 3 to 4 inch steps).

One evening immediately after finishing a song, and while still at the microphone, I saw staff members in the rear of the hall vigorously waving to me to join them. They were attending wheelchair patients, away from the others. As I walked toward them I noticed their attention was focused on one particular male patient who was also waving. When closer I heard a female voice excitedly say, "Walter wants to talk to you."

Walter kept signaling for me to get continuously closer, until he was able to hook his arm around my neck, pull me toward him, and kiss my cheek. He then began to speak very rapidly, saying such things as, "You remind me of my Father. You

sang his favorite song. He loved to sing. He sang in the kitchen, in the living room, in the bathroom, all over the house. Do you do that? Do you love to sing?"

Meanwhile I heard a voice say, "It's a miracle." Another voice said, "Oh my God." And a third voice said, "I can't believe it's happening."

Walter continued, asking, "Do you have a son like me? Are you married?" I told him I did, and I was, and that my wife, Frances, was there, and signaled her to join us. I introduced them, and as they began talking, a man put his hand on my arm and motioned for me to step away with him.

The man said, "My God, what you have done?" I asked, "What have I done?" And he said: "I am Walter's Physical Therapist. Two years ago he threw himself out of a third floor window, and we haven't been able to communicate with him since; not until he heard you sing his Father's song." I was speechless.

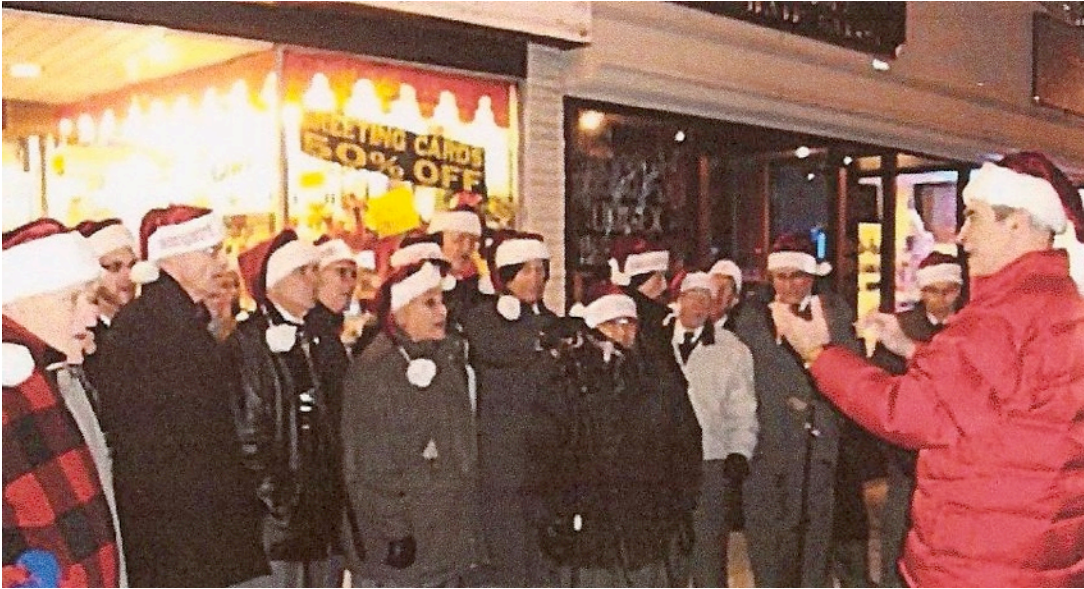
I turned back toward Walter where a crowd of additional staff and patients had gathered in wonder, and as if in celebration of his homecoming. He was still talking rapidly, but now he was also laughing heartily and was joyful. When I approached, he again waved me to him, and again told me how my singing reminded him of his Father.

Soon it was time for the activity to end and for the patients to return to their rooms. As Walter's chair was being pushed, he saw another young man in a wheelchair, about thirty feet away, and he called out to him. "Hey Joe, how are you? It's me, Walter. How have you been?" He spoke as though he had just returned from a long journey.

His Father's song caused Walter to come back into our world; and I had been granted the privilege of being the instrument. ♪

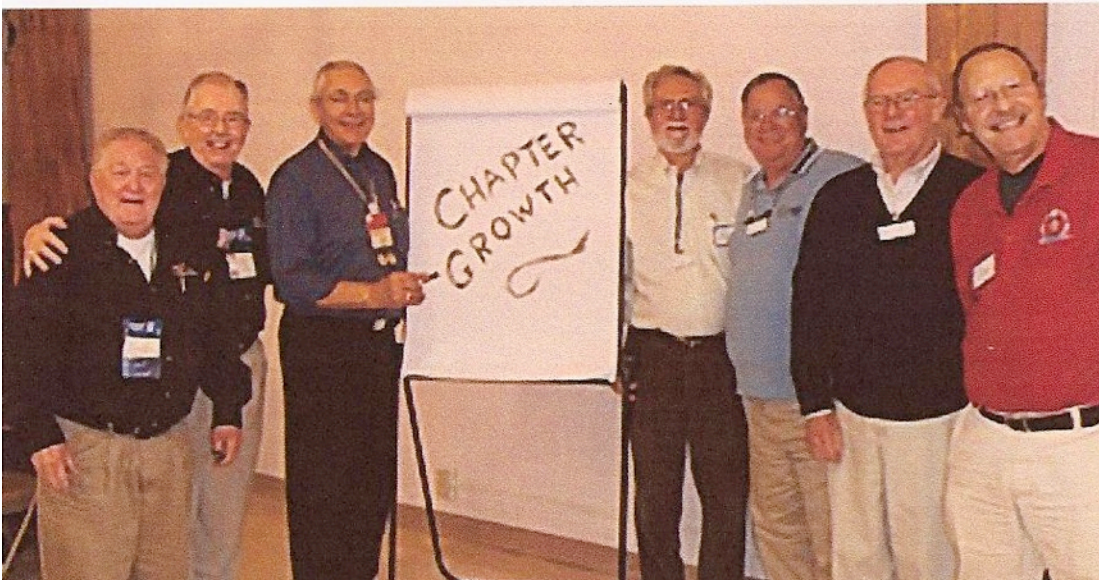
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## BRRR! LYNBROOK IS A COLD PLACE



**“ADVANCE MEN” (FOR SANTA)**--Members of the *Long Island Harmonizers Chorus* came to town, specifically Lynbrook, to participate in the community’s Centennial Winter Celebration held in December. A selection of appropriate holiday music, led by Musical Director Maurice Debar and Assistant Director Steve Stojowski (shown), was offered by the barbershoppers as part of the outdoor evening festivities. Brrrr-avo!!!! (We might add that temperatures were in the low 30s with the wind chill factor making it seem like 26.)

## OUR INCOMING OFFICERS ATTEND “SCHOOL”



**LAUNCH “PAD”**--On hand with the Mid-Atlantic District’s “Oley” Olson, Northern Division VP (*third from left*), and ready to take copious notes at MAD’s Leadership academy North, held in December at the Morris Plains Community Center in New Jersey, were Nassau Mid-Island Chapter members (*left to right*) Bill Grieshaber, Bill Ennis, Wayne Lazar, incoming Program VP, Hal Verity, incoming President, Jon Ayers, incoming Treasurer, and Bob Heim, incumbent Marketing and Public Relations VP.

## Your Chapter Business -- by Steve Stojowski

Steve is a CPA specializing in accounting for exempt organizations. He is the Assistant Musical Director of the *Long Island Harmonizers*, former Treasurer and Secretary of the Nassau Mid-Island Chapter, a current member of the Board of Trustees of the Nassau Mid-Island Chapter, an instructor in the Society's Leadership Academies and Harmony College East, and Chairman of the Joint Audit Committee of the Barbershop Harmony Society and Harmony Foundation, Inc.



# NEW YEAR'S EVOLUTIONS

In addition to all the good musical things we accomplished in 2010, it was also a good financial year. As this article goes to press (Dec 29), it looks like our 2010 revenues will have exceeded our expenses by more than \$6,000 – a new record, and a solid foundation upon which we can do many wonderful things in 2011. Since we must be doing something right, there may not be a great need to make New Year's "*resolutions.*" But since nothing stays exactly the same, let's talk about New Year's "*evolutions*" – as in "gradual changes."

Most of us have been doing a commendable job learning our new music and keeping current on the full repertoire. But for those of us who have trouble making it to every minute of every Chapter Meeting/rehearsal and consequently may have fallen behind in our learning the new songs and maintaining the old, let's see if there is any little thing we can do to gradually change that. One small thing would be to read Maurice's schedules which he sends us almost every week. A bigger thing would be to practice each scheduled song before the rehearsal. Holding myself to the standards that should be expected of a Section Leader and Assistant Musical Director, I'll be the first to admit there were times when I should have been better prepared. I can think of some small things I can do to improve that.

When our Director drills us on a particular passage or note (both individually and as a section), we always do well right after the drill singing better in tune or with a better unit sound,

etc., but then we too soon forget to keep doing it that way every time. How often did he have to tell us exactly the same thing over and over? One very small thing we can resolve to do is to bring a pencil to every rehearsal and write down what we're told so that he won't have to repeat it quite so often.

Another small thing we can do for the good of the entire chorus is to talk less during rehearsal and listen more. A quiet and respectful rehearsal is a small thing to ask of each of us, but it would be a great help.

The final suggestion for this column has to do with the Chapter's 2011 annual budget, and is not for all Chapter members. Very soon your new Chapter Treasurer/Chairman of the 2011 Budget Committee (Jonathan Ayers), may be asking for your input and best guesses about matters that may directly or indirectly impact the 2011 budget. In the past, the Committee sometimes had difficulty getting folks to respond to requests for general information and estimates because they were reluctant to give any answer unless they had a final exact response. Please understand that the Budget Committee needs to bring together all kinds of information and estimates into a final budget during the month of January, and they can't wait for a more precise answer. If you have any ideas about anything that may be relevant to our Chapter's revenues or expenses in 2011, please bring them to the new Treasurer/Budget Chairman as soon as possible. Thank you for your support. 🎵

**Barbershop Harmony Society CEO Ed Watson  
advises members of slight dues increase**

**Becca Box, Manager of Membership**

*“The International Headquarters collects all dues; Society, district and chapter. We keep a small processing fee and then provide the money to the chapters and districts. We do this monthly. We also arrange for liability insurance for the entire Society, to include all chapter activities, and predator insurance for our youth programs. This collective approach guarantees the lowest rates possible. Our 1-800-876-SING phone number generates more than 3500 calls per month, even in this age of free long distance and cell phone mania. Currently, we assess the chapters a small fee for the 1-800 number and we also bill the chapters once per year (January) for their liability insurance. Where do we go from here?”*

*“Dues collection and liability insurance will remain as they are. However, some chapters are unhappy with paying a fee for the 1-800 service. Beginning in January, 2011, we will discontinue this assessment. Of course, this is a worthwhile (3500 calls/month) and legitimate expense, and the money will have to come from somewhere.*

*“I asked the Society Board to approve a dues increase to make up this lost revenue, and cover the small increases in costs across the board, and they approved the increase on Oct. 30. We kept this increase under \$5.00, and will accomplish our 2011 goals with a dues increase of \$4.00! Regular dues increase from \$101 to \$105, and dues pegged to this rate will increase accordingly. (Youth and Associates \$52.50, for instance.)*

**-Ed Watson, CEO”**

*Together in Harmony  
Membership Services*

**WHEN**

**WHAT**

**WHERE**

**JANUARY**

TUESDAY, JANUARY 4 - 8 p.m.	First chapter meeting of New Year	Winthrop Hall, Westbury
MONDAY, JANUARY 10 - 8 p.m.	Chapter Meeting	Winthrop Hall, Westbury
TUESDAY, JANUARY 11 - 8 p.m.	Board of Directors Meeting	Winthrop Hall Westbury
TUESDAY, JANUARY 18 - 8 p.m.	Chapter Meeting (Director Bombback)	Winthrop Hall, Westbury
TUESDAY, JANUARY 25 - 8 p.m.	Chapter Meeting (Director Stojowski)	Winthrop Hall, Westbury

**FEBRUARY**

TUESDAY, FEBRUARY 1 - 8 p.m.	Chapter Meeting	Winthrop Hall, Westbury
TUESDAY, FEBRUARY 8 - 8 p.m.	Chapter Meeting	Winthrop Hall, Westbury
SATURDAY, FEBRUARY 12	{DAY #1 - SINGING VALENTINES}	
SUNDAY, FEBRUARY 13	{DAY #2 - SINGING VALENTINES}	
MONDAY, FEBRUARY 14	{DAY #3 - SINGING VALENTINES}	
TUESDAY, FEBRUARY 15 - 8 p.m.	Chapter Meeting	Winthrop Hall, Westbury
MONDAY, FEBRUARY 21 - 8 p.m.	Board of Directors Meeting	Winthrop Hall, Westbury
SATURDAY, FEBRUARY 26 - 9:30	SATURDAY MORNING REHEARSAL	Winthrop Hall, Westbury

### AUDITIONS FOR ADMISSIONS

Following are some thoughts and suggestions regarding a number of subjects relative to Auditions for Admissions; all are based on experiences of chapters who have used the program successfully. The discussion of each subject is designed to better acquaint you with the AFA and to help you escape some of the pitfalls a chapter might encounter.

In selecting the most advantageous time to conduct the program, the Board must know when major chapters activities, such as competitions and the annual show, are going to occur. Why? Well, at such times a chapter is working too hard to be its best in such activities and neither chapter leadership nor members could devote their time to the proper planning and mechanics of successfully conducting the program. Auditions for Admissions should be considered as a total chapter activity; do not place it in conflict with another major activity.

### SUCCESS MEANS ADVANCE PLANNING

It is important then, for a Board to analyze its program of chapter activity in order to select what it considers to be the BEST time period in which to conduct the program. All Board members should sell and encourage every chapter member to participate by simply submitting the names, address, and phone number of at least 2 prospective members to the MVP. The membership has three weeks to submit names. The director should verbally support this plan each week after the membership has been informed and convince the chorus that personal contact by the AFA Committee is the best method of recruitment after the names, etc. have been "turned in." Again experience tells us success or failure of this program usually depends upon two things a) the "singing" names submitted, and (b) the ORGANIZED recruitment follow-up by the MVP and his AFA Committee.

### REMEMBER THE PURPOSE OF THIS PROGRAM IS TO RECRUIT SINGERS.

Please sit back and consider carefully the results of the past successful "AUDITIONS." The word, "auditions" or "try-outs," does attract prospective singers. Certain chapters have tried AFAs by calling them special Guest Nights; some have been successful, but in the majority of cases the chapter membership at large has not supported another guest night. It is highly recommended you use the word, AUDITIONS, because of the natural attraction of the man who does sing and knows he can carry a tune. Remember our well-chosen slogan AUDITIONS ATTRACT SINGERS--the words AUDITIONS NIGHT does NOT scare away singing prospects

Reports received from chapters all across the Society indicate the guests not only want to sing, but

CAN SING as well. From these reports, it appears that the men chapters reach with this program are those who want to be associated with an organization which requires them to qualify for membership. Such men know that they are required to audition for the school or church choir director in order to be permitted to sing in an organized choral unit. Chapters also report that new members enrolled under this program are now bringing prospects like themselves to chapter meeting. Thus, the word, AUDITIONS, offers no reluctance on their part to demonstrate to the Chapter Music Leadership that they are worthy of our musical consideration

### PLANNING CHECK LIST

Let's make some basic ground rules before we start. It is recommended that the Auditions for Admissions Chairman and Committee actually be the Chapter Membership and Board of Directors, simply because they can be depended on to stress the program and theme. Below is an outline for the plan:

1. The MVP and PVP should review the chapter activity calendar and select a date at least 6 weeks out. These six weeks are needed to gather names, mail invitations, and order and receive music or other handouts from International

2. At the first chapter meeting, the MVP should enthusiastically sell the chapter on their four week involvement in the Auditions package. Each chapter member should be asked to submit the names, address and phone numbers of prospective singers from around the community, church, work, or school. Music and Society information sheets should be ordered from International. Order more than you may need; extras can be used at later recruitment opportunities

*NOTE: The aim here is to promote prospective singers, not just names. Please keep our goal in mind: We want NEW singers, not just your favorite brother-in-law, neighbor, or the man you brought to previous guest nights. This should be fully understood by the entire chapter membership. If we have a 30 man chorus, that means at least 60 names.*

3. Each week until the actual Auditions Night, the MVP and the Director should endorse the support of the chapter to support the AFA by going out and finding names of prospective singers

4. Two weeks prior to the Auditions night the committee should meet. The following data should be brought to the meeting: (1) the list of names, (2) the secretary needs to supply enough stationery, envelopes and stamps to cover the list of names. (3) The president will draft a letter of invitation to be sent to the prospective singers. This letter should contain a paragraph of introduction to the Society and the local

chapter, a paragraph on advertising the "Audition Night," and a friendly word of welcome. Letters are mailed. The list is divided equally among the Board for follow-up.

5. One week later, the prospective singer should be contacted by a personal phone call. At that time, we should simply stress our love for barbershopping and encourage our prospect to join us for a fun evening.

6. The necessary steps should be taken to involve the media well in advance of the big auditions night. This includes newspaper, radio, TV and poster coverage. The advertising phase of the operations can be geared to the pulse of the community; please don't overlook it. Your chapter PR person should be assigned this task, samples of advertising are available from International or from your local media vendors.

#### ACTUAL AUDITIONS NIGHT

The auditions are the key to the success of this program. Use the melody line from the first line of a song familiar to the person to be auditioned. Sing in several keys to determine the basic singing range keeping in mind the vocalist may be a complete novice. Songs such as "Wild Irish Rose," "Let Me Call You Sweetheart" or even a patriotic tune may be used to determine the most comfortable voice part for the prospective member.

In rare cases, someone may have to be told "the truth" regarding their ability to "carry a tune." This should be handled discretely, but honestly. Remember, the man came to be auditioned; he expects to be required to pass a singing test, no matter how simple. For more information on other detailed voice placing techniques, consult the International Director Manual or Music Leadership Team Manual.

After the auditions are conducted and the prospect is placed in the appropriate section of the chorus, he is introduced to Barbershop Harmony singing, chorus style. Every effort is made to make the guest feel musically comfortable. The evening's program usually includes a short time period dedicated to providing the guest with a few primary facts regarding the chapter and the Society. Keep the atmosphere friendly and cordial, and let the guest know that we appreciate his interest.

#### FOLLOW-UP

Personal contact is essential to let the prospective member know that his attendance was greatly appreciated and that he has been accepted as a prospective member of the chorus. A little organization by the Committee will bring better results for the weeks following the actual Auditions Night.

Committee members or selected persons should be given detailed instructions on how to follow-up. We should not simply ask "Joe" to give the prospective member a call to see if he is coming back. Unfortunately, Joe either doesn't make the call or sometimes does not know what to say. Develop a detailed plan regarding follow-up. Phone calls and letters need to be part of this program. Be just as professional with the follow-up as you have been with the pre-planning and the auditions. The results will speak for themselves.

Make notes of what went successful with this program, and also note those things that could be improved upon for your AFA campaign.

Plan your next program soon and work your plan! Good Luck and may you have a most successful AUDITIONS FOR ADMISSIONS Program.

#### LETTER TO CHOIR DIRECTORS

##### CHAPTER OR SOCIETY LETTERHEAD:

Dear Choir Director (Minister of Music):

Too often we focus all of our efforts towards a common goal and forget to take care of ourselves. Singing has been proven to help add years to one's life, to cure ills, help relieve stress and the pressures of today's fast-paced world. Take a second and ask yourself, "When was the last time I gave myself the opportunity to put down the baton, and just enjoy the thrill of singing in a group?" or "You just wished you could take a break and have some outside group perform those special songs of inspiration once a month." Well, you can do both! The (Nassau Mid-Island Chapter) of the Barbershop Harmony Society currently is auditioning men who are interested in expanding their music background. These same men will have the opportunity to travel with the chorus and perform for audiences throughout Nassau County. **The Long Island Harmonizers Chorus** performs most songs in the traditional barbershop style, and our repertoire includes songs of patriotism and inspiration, show tunes, and ballads. Some of our songs have even been performed by major jazz and country western recording artists. We practice every Tuesday evening at Winthrop Hall, Church of the Advent, located at 555 Advent St., Westbury at 8:00 p.m. for 2½ hours. Chapter rehearsals include basic instruction in proper singing techniques, sight reading, breath support, vowel matching, and singing in pitch. We personally extend to you, and any other man of your choir, an open invitation to attend a chapter meeting. I am confident that you will enjoy yourself. I look forward to singing with you soon.

KEN A. WRIGHT Chapter Membership VP

## BOARD OF DIRECTORS 2011

### OFFICERS:

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VP Marketing & PR	Robert Heim <a href="mailto:heimbob@aol.com">heimbob@aol.com</a>	(516) 652-0601
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Secretary	Kenneth Wunsch <a href="mailto:kensroom@hotmail.com">kensroom@hotmail.com</a>	(516) 328-4716
Treasurer	Jonathan Ayers <a href="mailto:jayers1@optonline.net">jayers1@optonline.net</a>	(631) 223-2911
Immediate Past President	George Seelinger <a href="mailto:gs1027@aol.com">gs1027@aol.com</a>	(516) 333-0803

### TRUSTEES:

Class of 2013	Rudolph Eckhardt and Stephen Stojowski
Class of 2012	Steven Brausa and Robert Miraglia
Class of 2011	Charles Muscarnera and Willard McCoy

<u>Chorus Director</u>	Maurice Debar <a href="mailto:mjdebar40@aol.com">mjdebar40@aol.com</a>	(631) 587-8694
<u>Assistant Chorus Director</u>	Stephen Stojowski <a href="mailto:Stephen.Stojowski@gmail.com">Stephen.Stojowski@gmail.com</a>	(516) 747-4715

### Section Leaders:

Tenors: William Ruth and Harold Verity  
 Leads: Vincent Colonna and Eugene Kammerer  
 Baritones: Robert Miraglia and Robert Roth  
 Basses: Stephen Stojowski

<u>Librarian</u>	George Seelinger
<u>Uniforms</u>	David D'Antonio
<u>Show Chairman</u>	Harold Verity
<u>Web Site:</u>	Robert Heim/Dan Gilmartin
<u>Bulletin Editor</u>	Charles Bell
<u>Mid-Atlantic District Delegate</u>	George Seelinger
<u>Chapter Counselor</u>	Stephen Marrin
<u>MAD Northern Division VP</u>	George "Oley" Olson
<u>BHS Leadership Academy Instructor</u>	Stephen Stojowski

### 2009 BARBERSHOPPER OF THE YEAR

STEVEN BRAUSA

## CHAPTER QUARTETS

### *AfterGlo Worms*

Harold Verity, Tenor  
 Bob Miraglia, Lead  
 Steve Stojowski, Bass  
 Maurice Debar, Baritone  
 Contact: [aftergloworms@optonline.net](mailto:aftergloworms@optonline.net)

### *All In A Chord*

Bill Ruth, Tenor  
 Steve Brausa, Lead  
 Bernie Genzer, Bass  
 Peter Kenny, Baritone  
 Contact: [sbrausa@verizon.net](mailto:sbrausa@verizon.net)

### *BBQ*

Kevin Montevirgen, Tenor  
 Shawn Geller, Lead  
 Gerald Tabasares, Bass  
 Andrew Jorquera, Baritone  
 Contact: [montevik@bxscience.edu](mailto:montevik@bxscience.edu)

### *Long Island Express*

Bill Ruth, Tenor  
 Gene Kammerer, Lead  
 John Laughlin, Bass  
 Bob Roth, Baritone  
 Contact: [bjr52@optimum.net](mailto:bjr52@optimum.net)

### *Quatrain*

Bob Kelly, Tenor  
 Steve Marrin, Lead  
 Al Fennell, Bass  
 Tom Brucia, Baritone  
 Contact: [Smarrin1@aol.com](mailto:Smarrin1@aol.com)

## CHAPTER CENSUS

December 31, 2010

Regular Members	36
Senior Members	22
Student Members	5
Life Member	<u>1</u>
<b>TOTAL</b>	<b>64</b>

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- ♥ **A red rose**
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