

# TOOSDAY TOONS

[www.longislandharmonizers.org](http://www.longislandharmonizers.org)

Mid-Atlantic District

VOLUME IX, NO. 10

OCTOBER 2011

## CHAPTER RETURNS TO WESTBURY WITH NEW ENERGY AND RESOLVE

*Long Island Harmonizers determined to reach the next higher level.*

The Nassau Mid-Island Chapter returned to Winthrop Hall, Church of the Advent, in Westbury on September 20, following 11 weeks of chapter meetings in the air-conditioned comfort of Calvary Protestant Church in Baldwin. This time of year in the chapter calendar often seems like “a new year within a New Year.”

The move back to our 10-month permanent home will prompt us to realize that the honeymoon is over, and now is the time to buckle down to some serious work. This “serious work” includes (1) preparation for the holiday performances in December, (2) the annual show at Carle Place High School in April, and (3) the intervening performances we have contracted for in several of the communities we strive to serve throughout Nassau County.

This inaugural meeting at Westbury also marked Chorus Director **Maurice Debar’s** return from a well-earned rest in Florida. An added attraction to this meeting was a visitor from the Kingston, Ontario Chapter, known as *The Town Chordsmen*. His name is **Steve Harris**, whose claim to fame is that he is a TENOR!

The chorus’s first performance during the autumn season took place at the Syosset Public Library on Saturday, September 24. Reports had come to us that this is a very special venue, from an acoustical standpoint, for a musical production such as ours. In this regard, we were not disappointed. The following photo shows the two principals in the planning of the program:



*Photo by Bob Heim*

“SHOP” TALK: Jeanette Donohue, Community Activities Coordinator with the Syosset Public Library, was on hand to welcome Musical Director **Maurice Debar**, members of the *Long Island Harmonizers* Chorus and two of its quartets for an hour of entertainment for some 150 library patrons. Here, Donohue and Debar take a moment to discuss the program before its presentation in the library’s superb auditorium.

Chapter Development Vice President **John Brolly** has already advised us that the library welcomes future appearances by our group. **Maurice Debar** expressed his gratification for a fine performance by a slightly smaller chorus than customary. 🎵

**TOOSDAY TOONS**

A monthly publication of the Nassau Mid-Island Chapter of the Barbershop Harmony Society, a nonprofit, charitable 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 byline 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****WE NEED YOU!**

While at Tuesday's meeting, I was approached by a fellow chorus member saying, "We missed you at the performance Saturday." That



got me thinking about how important each and every member of the chorus is to its overall success. I went to the dictionary and looked up the meaning of the word, chorus—not the book dictionary; I Googled the word, chorus, and came up with the following definition: a body of singers who perform together as a group is called a choir or chorus.

That sums up the way we should feel about the chorus. Everyone is needed at every performance, every rehearsal, and every activity the chapter takes part in. No one person is more important than the other. Well, maybe the director has a little more importance, but we will discuss that later.

In the next few weeks we will be looking for a slate of officers and board members to lead the chapter though the next calendar year. Wayne Lazar spoke to the members at Tuesday's meeting saying what positions need to be filled. We have a very large and involved Board of Trustees looking out for the chapter's well-being. Many of those members have served tirelessly during their time in office. Some are looking to step down from their positions and some are leaving one position to go to another where they think they can better serve the chapter. If you think you can help with the business end of the chapter please speak to Wayne or email him at [jwayne314@aol.com](mailto:jwayne314@aol.com) and offer your help. I know he will be grateful for your offer.

In conclusion the body is made up of all its parts. It needs all parts to function properly, and I know with all of our members contributing to its well-being we can accomplish many things.

Thanks.

Hal

♪ **NASSAU NOTES** ♪

**IT'S "SHOWTIME" AGAIN IN 201 DAYS!**



**Show Chairman Steve Brausa**

**SHOW UPDATE**

Work continues on the annual show, which is going to be entitled, "MUSICAL TIME MACHINE." I tried out an alternative title on several people, but it didn't generate any enthusiastic endorsement, so I hope the title I selected is more popular. Regardless, our audience will remember whether they had a good time and

enjoyed our singing and will promptly forget what we called the show.

Charles Muscarnera and Ray Shotter are currently at work on our script, and we now have a signed contract with 'Round Midnight, our good friends from the Five Towns College Chapter as our featured quartet. Last week, I visited with Rich Stein, who handles the sound and lighting at Carle Place High School, to get a better feel for what may be possible in staging the show.

I have also been trading calls with the person at the high school, who is knowledgeable about visual technology, so I don't know yet whether slides can be worked into our show.

*Editor's Comment: Stay tuned to this page in future editions of Toosday Toons to get the latest news on the show's progress. ♪*

**NOTABLE QUARTET CHANGES**

**LONG ISLAND EXPRESS: JOE MASSARO** has replaced JOHN LAUGHLIN as the Bass.

A letter from Joe Massaro to this publication reads as follows:

"It is with sincere mixed emotions that I accept the invitation of Gene (Kammerer), Bill (Ruth) and Bob

(Roth) to join them as a permanent member of the Long Island Express chapter quartet, replacing bass John Laughlin.

"While I am, indeed, flattered to even be asked to be a part of this long-standing, prestigious quartet, the challenge of trying to emulate, or even equal, John is intimidating, to say the least. For many years John has been a mainstay of the Long Island Express, having one of the purest bass voices one would ever want to hear.

"In recent months, medical problems have limited John in his chorus and quartet activities. Our thoughts are with you, John, Godspeed."

Joe Massaro

**QUATRIN: PAUL SANTINO** has replaced TOM BRUCIA as the Baritone.

**The latest alignment for Quatrain**



(Left to right): Bob Kelly, Tenor; our own Steve Marrin, Lead; Al Fennell, Bass; Paul Santino, Baritone

**PETE KENNY and RUDY ECKHARDT:**

**This is for you!**

**ALL OF US SEND BEST WISHES FOR YOUR SPEEDY AND COMPLETE RECOVERY**

# 🎵 NASSAU NOTES 🎵

## THE BRAUSAS COME TO THE AID OF THE SAGGING GREEK ECONOMY

Steve and Vida Brausa spent some vacation time during September, traveling to Greece and visiting Athens, as well as a number of other popular locations. When asked about his trip, Steve replied, "It's all Greek to me!" 🎵

The following cartoon was also "Greek to me" until I asked its creator to explain. Can you figure it out? Otherwise, form your own conclusions.



Give up?

## OCTOBER BIRTHDAYS

October 3	Bill Schlageter
October 7	Alan Stern
October 13	Steve Marrin
October 19	Joy Peluso
October 27	George Seelinger
October 28	Lynn Simm
October 29	Ray Shotter

## OCTOBER ANNIVERSARIES

October 30, 1982	Chiz and Bess Bell
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## Rules for Correct Spelling, Grammar and Usage

1. Don't abbrev.
2. Check to see if you any words out.
3. Be carefully to use adjectives and adverbs correct.
4. About sentence fragments.
5. When dangling, don't use participles.
6. Don't use no double negatives.
7. Each pronoun agrees with their antecedent.
8. Just between You and i, case is important.
9. Join clauses good, like a conjunction should.
10. Don't use commas, that aren't necessary.
11. Its important to use apostrophe's right.
12. It's better not to unnecessarily split an infinitive.
13. Never leave a transitive verb lay there without an object.
14. Only Proper Nouns should be capitalized.
15. a sentence should begin with a capital and end with a period
16. Use hyphens in compound-words, not just in any two-word phrase.
17. In letters compositions reports and things like that we use commas to keep a string of items apart.
18. Watch out for irregular verbs which have crept into our language.
19. Verbs has to agree with their subjects.
20. Avoid unnecessary redundancy.
21. A writer mustn't shift your point of view.
22. Don't write a run-on sentence you've got to punctuate it.
23. A preposition isn't a good thing to end a sentence with.
24. Avoid clichés like the plague.
25. Correct spelling is of the utmost impotence. Be carefull. Use your dictionary.
26. And one last aggravated assault on the language. It it's wrong to say a twenty-five year birthday, why is it correct to say a twenty-five year anniversary ? If you said either is correct,you must stay after school every day for the ret of your life. 🎵

## PROMOTING INTEREST IN BARBERSHOPPING IT'S A NO-BRAINER WHEN YOU START WITH SUPERLATIVES

**Bob Heim**  
**Nassau Mid-Island Chapter**  
**VP—Marketing and Public Relations**  
**(A Public Relations practitioner for close to 60 years)**



Headline writers, advertising people, public relations types and others employ them for obvious reasons. They undeniably create interest. Use of superlatives—words like "biggest," "only," or "oldest" in describing a quality or condition unique to a person, place or thing are "buzz words" that unquestionably make us sit up and take notice. They are, when backed up by fact, potent ways to attract attention, command interest, and even more significantly, can create desire and prompt action. Cases in point? Interest derived by the world's **longest** wall (*The Great Wall of China*), America's **first and oldest** National Park (*Yellowstone*), and the **longest** running show on Broadway (*Phantom of the Opera*). For those of us who love to sing barbershop the use of words like "only" and "largest," have tremendous impact as well, whether we are talking to potential members or bringing attention to our Annual Show and other sing-outs. They are the elements that make you and the art form of singing barbershop special. They are our potent persuaders to others.

Let's examine some of the instances that quickly come to mind.

The world's **largest** all-male singing society. Let's not think of struggles over membership over the last several years. How can someone resist joining an organization with more than 25,000 members, more than 800 chapters, and a staggering 1500

registered quartets, not to mention affiliate singing groups all over the globe? Exciting prospect for potential members, huh?

Even Society resources provoke interest with a "wow factor" related to a superlative. The organization's Old Songs Library, holding over 100,000 titles (750,000 sheets) is the **largest** sheet music collection in the world with the exception of the Library of Congress. Ok ok, truthfully it's **second largest** in ranking, but I'm sure you'll agree, quite impressive when you tell someone, nonetheless.

Then there's our Chapter—the **biggest** and **fastest-growing** on Long Island—a vibrant winner. How's that in "selling" what we do and our accomplishments?

As for the number of our local Annual Shows, talk about **long-running** — sixty-one already behind us, tracing back to our roots (*under another name*) gives us stature and great prestige in the eyes of those sought as audiences or as vocal participants.

I remind you also about the ages of our choristers. We are blessed with just about the **widest range** of ages possible — from teenagers to, we are proud to say, two certain someones in their 90's.

I urge you to use the aforementioned (*and other instances where superlatives you may think of can come into play*). I can promise you, it will pay off in significant results as you add your "grains of sands" day by day in building barbershopping. Thanks again for your public relations help. 🎵

## 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, International, Inc.

### HOW THOSE MILEAGE SLIPS WORK

A question came up during a recent chapter meeting break about how our mileage slips and dry cleaning receipts work to help our Social Fund. The very first article in this column (back in June 2010) explored the often-misunderstood concept of a chapter's "Social Fund" and what a barbershopper might want to understand about it. (Reminder: several years of back issues of *Toosday Toons* are just a mouse-click away on our web site: [http:// www.longislandharmonizers.org/toosdaytoons.html](http://www.longislandharmonizers.org/toosdaytoons.html).)



To clarify or expand on last year's definition and description, a social fund is like a "bucket" of unrestricted monies (segregated on paper) that can be used for any purpose approved by the Board of Directors. It contrasts with the "Operating Fund" which holds the balance of the chapter's cash, and which can only be spent on goods and services which are in line with the charitable purpose for which the IRS has granted that organization tax-exempt status.

If we want to do other things like holding a dinner-dance where members and their guests attend for free or for a price that is below cost, it is illegal for the chapter to pay for the difference out of charitable exempt-purpose tax-deductible operating funds. See the July 2010 edition of *Toosday Toons* for a Q&A exploration of which types of incoming revenues can be added to a social fund, and the August 2010 issue for in-depth examples of expenditures a chapter might want to make that can only be made out of social funds.

The specific question that came up recently (and we didn't have time during the chapter meeting for a complete answer) was something like, "Where does the money come from when we fill out a mileage slip and donate it to the Social Fund?" The money comes from the reimbursement for legitimate exempt-purpose chapter expenses (in accordance with a budget and policies approved by the Board of Directors) which the generous chapter member has *explicitly* declined to accept.

Every Nassau Mid-Island Chapter member has the right to be reimbursed for bona fide exempt-purpose expenses (such as qualifying mileage and dry cleaning of chapter-owned uniforms), and sometimes some of us do keep the cash. If the member did not have the right to keep the money, then he did not have that money to donate back to the social fund. The only monies that can be added to a

social fund must have been freely given, and may not have come directly from tax-deductible contributions or from carrying out a charity's exempt purpose activities (shows, singing valentines, etc.).

If a chapter has a policy that allows mileage slips and dry cleaning receipts to justify transfers from the operating to the social fund, but another policy not to reimburse members outright for the same expenses, then that chapter is improperly converting restricted operating funds into unrestricted social funds. If they get caught, they can be in big trouble up to and including fines and sanctions imposed on the board members who allowed this to happen and/or loss of the organization's IRS 501 (c)(3) charitable tax-exempt status. Be careful out there.

One of those early *Toosday Toons* articles also posed the hypothetical question, "What if because of innocent error or social-fund-attention-deficit-disorder we suddenly realize that our social fund is overdrawn or has a negative balance? What happens then?" If a social fund is overdrawn, that means that restricted operating funds have already been used for prohibited purposes, and the board that allowed this to happen would be held responsible.

If you discover this situation in your chapter in the middle of a reporting year, it's still wrong, but at least there may be time to raise legitimate social-type revenues to bring the social fund back above water before the end of the year. If such a fundraising campaign for *non*-tax-deductible social fund contributions does not go well, then your entire membership (or certainly at least your board) will have to get out your checkbooks and pay a non-tax-deductible assessment. (It will be far cheaper than the fines and penalties which would also not be deductible.) And thank you for your support. ♪

### *One Button Could Save Barbershop*

This morning I was working at the Main Line YMCA as a tennis court consultant, (unpaid volunteer) when one of the maintenance men saw my "Do You Like To Sing" button and was interested. He sings with a men's church choir in North Philadelphia and they are preparing for a big sing out in mid-September. I will try to get him in touch with the Philadelphia chapter which is a reasonable driving distance from where he lives.

Yesterday a local vendor was in my office and upon seeing the button told me that he sings in the shower and might be interested in barbershop. He lives near Bryn Mawr.

Since I have been wearing my button, about six weeks cumulative duration, I have met five people who are interested in singing. One was in New Jersey near Cherry Hill, one was in Newtown Square near Delco, one was in Washington, DC (*near the Alexandria Harmonizers*). Because I live quite a distance from Lansdale, these people are not potential North Pennsmen, but DING, DING, DING. Bells should be going off in the head of every Pennsmen who wants his chapter to continue to grow in the 21st century and beyond. Tuesday, August 31 we all attended a great chapter meeting. It was the kind of meeting that leaves you happy inside and proud to be part of an organization that creates and spreads good will and joy in the world. If you leave a chapter meeting with that kind of feeling inside, wouldn't you be doing a great service to others to bring them into the fold?

Wear your button every day. Wear it proudly. Wear it with the confidence that your effort will be rewarded by introducing new people to our great organization.

Dave Baraff

**Penn Notes - September, 2010, Dino Colon, Editor** ♪

### *Keeping your voice healthy*

--The Dundalk Charivari, Jan./Feb. 2011, Jim Botelle, Editor

A vocal health seminar was offered by the Johns Hopkins system at Suburban Hospital in Bethesda on Nov. 3. Dr. Lee Akst, assistant professor and director of Johns Hopkins Voice Center and Heather Starmer, a speech language pathologist, presented a series of slides and videos, demonstrating how vocal cords work and what conditions can damage them.

In addition to this editor, **M-AD President Dick Powell** attended, representing others like us who depend on our voices.

One of the major tips presenters gave was one we hear a lot: *hydrate, hydrate, hydrate*. The rule of thumb they gave is to drink greater than 60 ounces per day.

A real treat was seeing the vocal cords of Steven Tyler of Aerosmith as he was singing.

To see this seminar, go to:

[www.hopkinsmedicine.org/healthseminars/seminar\\_video.html](http://www.hopkinsmedicine.org/healthseminars/seminar_video.html). Choose OTOLARYNGOLOGY and click on Keeping Your Voice Healthy. You then can enjoy the seminar at your own leisure and pace. Best of all, it's free! Great news for that holiday time of the year. ♪



"BUT DEAR, WHAT'S A WIFE FOR? WAS IT 3RD PLACE? 5TH? 7TH? 10TH? 14TH?..."



## Nobody asked me, BUT . . .

### *Where has the old time volunteer spirit gone?*

This is the thing that Nominating Committees, over the past few years, have been wondering, This year is no different, perhaps worse! We have plenty of horses, but there is a surprising lack of drivers.

If we read **President Verity's** column (*page 2*), we will catch a tone of urgency that is foreign to a voluntary organization. Rather than waiting to be asked, we should be stepping forward, offering a hand to do whatever task needs to be done.

We joined the Nassau Mid-Island Chapter voluntarily. We learned a new musical (*to us*) art form voluntarily, discovering what a great hobby, ensemble singing, brings not only to ourselves, but to others. Well, now it's payback time. Voluntary contributions, other than our singing, are needed. The 40+ horses (*the Long Island Harmonizers*) need at least twenty drivers to attend to the administrative duties involved. If you are one of the horses, why not become a driver? Answer Hal's call. Step up to the plate. 🎵

## ***Did you ever wonder: how to sell a song better?***

by Tom Wheatley, staff reporter, former editor of the Dundalk, MD Chapter publication, *Charivari*

There have been many descriptions of this concept, but I like to use the comparison of that old spiritual, "Dry Bones." Basically it tells us "the foot bone connected to the ankle bone; the ankle bone connected to the shin bone; the shin bone connected to the knee bone" and so forth, right on up to the head bone.

To sell any song, we need to use a similar concept. Think of it as "the body bone connected to the head bone, and the head bone connected to the voice bone."

If you concentrate only on getting the voice bone to work right, the body and head bones will just stand around like corn stalks. However, if you get the body bone working, there's a good chance that the head bone will get into the act. When the body bone and the head bone are telling the story, the voice bone seems to automatically follow. Try it. The audience will like it! 🎵

## A NEW SET OF LAWS

### **Law of Probability:**

The probability of being watched is directly proportional to the stupidity of your act.

### **Law of the Telephone:**

If you dial a wrong number, you never get a busy signal.

### **Law of the Alibi:**

If you tell the boss you were late because you had a flat tire, the very next morning you will have a flat tire.

### **Variation Law:**

If you change lines (or traffic lanes), the one you were in will start to move faster than the one you're in now (works every time).

**Law of the Bath:** When the body is fully immersed in water, the telephone rings.

### **Law of Close Encounters:**

The probability of meeting someone you know increases when you are with someone you don't want to be seen with.

### **Law of the Result:**

When you try to prove to someone that a machine won't work, it will.

### **Law of the Theater:**

At any event, the people whose seats are furthest from the aisle arrive last. 🎵

# We Get Letters



On Wed, Sep 7, 2011 at 3:45 PM, Neal <[nealsiegal@aol.com](mailto:nealsiegal@aol.com)> wrote:  
Charles & Steve:

You guys are awesome. Thank you both for the wonderful support and PR in your chapter's extraordinarily comprehensive and well distributed news letter. It's great to see a chapter newsletter let alone one that goes beyond it's chapter's immediate interests and focus.

Charles: Thank you and Bess especially for coming all the way from Long Island to see our show.

I'm cc:ing this to our **President Calvin (Schnure)** so he knows what a generous thing you've done and the possibilities for out-reach like this around the District's chapters. I'm thanking you on his (and our) behalf but hope that we appreciate the kind of support and opportunities it represents from our friends in other Chapters too.

Your truly,

Neal (Siegal)

**From Calvin Schnur:**

From: Calvin Schnure  
<[bass.hrmny@gmail.com](mailto:bass.hrmny@gmail.com)>

Subject: **Re: Thanks for the write up in Nassau Mid-Island's Sept. Toosday Toons**

Date: September 24, 2011 2:04:21 PM  
EDT

To: Neal <[nealsiegal@aol.com](mailto:nealsiegal@aol.com)>  
Cc: Bell Charles  
<[chizbell@optonline.net](mailto:chizbell@optonline.net)>, Stojowski Stephen  
<[Stephen.Stojowski@gmail.com](mailto:Stephen.Stojowski@gmail.com)>

Charles and Steve,

I'd like to second Neal's "Thanks!" for the great publicity. We appreciate all those who help spread the word about the AHB, and given how much practically everyone who attends seems to love it, we can't let the Brigade be a "best kept secret."

I didn't receive a copy of the newsletter, and would like to see it. Could one of you please forward a copy to me?

Thanks again!

Calvin  
President, Atlantic Harmony Brigade



**ALL LONG ISLAND AND MANHATTAN  
ISLAND INTERCHAPTER MEETING**

**at**

**Winthrop Hall, Church of the Advent,  
Westbury**

**TUESDAY, OCTOBER 25, 2011 - 7:30 p.m.**

**SONGS-REFRESHMENTS-TAGS-DRINK-WOODSHEDDING**

## MORE LETTERS FROM THE E-MAIL BAG

**From:** Rich Galdi

**Sent:** Sunday, September 25, 2011 5:33 PM

**To:** [sanman99@aol.com](mailto:sanman99@aol.com)

**Subject:** Invitation Nassau Mid Island Chapter



On behalf of the **Big Apple Chorus**, your chorus is cordially invited to our Afterglow/Hospitality room following the contest and Jamboree on Saturday night October 1<sup>st</sup> 2011 in Lancaster PA.

Location of our Afterglow will be in the Head Quarters Marriott Hotel, **The Heritage Ballroom Salon C**. There will be a **cash bar** and an opportunity to hear many district quartets up close and personal. Our room will be open from 11:00 PM to 2:00 AM+.

We are look forward to seeing you at our Afterglow.

Yours in song,

Rich Galdi & Tom Mcqueeny  
3<sup>rd</sup> Assistant Afterglow Chairmen  
Big Apple Chorus

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September 27, 2011 2:26 PM EDT

Chiz

Glad to hear that you are well enough to e-m me! Just arrived home two days ago and of course found several jobs waiting and requiring immediate attention. I was told by one of your chorus members

that he has seen you down a few times but that you always come back swinging. Hope you are back in the thick of things with your singing and publishing and I look forward to reading new editions of your "Toosday Toons."

I first of all would like to say that I was very impressed with the quality of sound produced by the chorus. My guess, for that evening, would be a rating of a very high "B" I am very thankful for having had the opportunity to join in for a few of the chorus repertoire songs of which I was familiar.

As for hospitality, I was welcomed by a minimum of twelve gentlemen who showed genuine interest in where I came from and my background in Barbershop singing. I was extremely impressed with the pace of the whole evening's program. There was no wasted time for lengthy announcements and between songs. This allowed for a maximum amount of time spent on actually singing. Your chapter is very fortunate to have a dynamic, somewhat humourous (excuse the Cdn. spelling) and knowledgeable director ... very precise with instructions and an excellent ear for correctness in all aspects of performance.

Any suggestions that I might have are very likely already implemented but not evident on a single night of attendance.

An exchange between chapters sounds like a great idea although there is such a chasm between the levels of performance that our chapter would be the only one which would receive a positive learning experience!

However, I will mention the idea to our executive and it may be possible to put together a few of our "more accomplished" singers who could better share such a positive experience.

I'd like to thank Bess for trying to contact me at 52 Prospect, but as my sister-in-law keeps us hopping while we're there, it is almost impossible to catch us at their address.

By the way, my wife's name is Barb and she has been after me, even during our drive home, to "contact you right away and enquire about your condition and wish you a speedy recovery."

I look forward to meeting both you and your wife some time in the near future.

Barb and Steve

*(Steve Harris, a tenor with the Kingston, Ontario, Canada Chapter visited our chapter on Tuesday evening, September 20)*

## BOARD OF DIRECTORS 2011

### OFFICERS:

President	Harold Verity <a href="mailto:sanman99@optonline.net">sanman99@optonline.net</a>	(516) 208-3483
VP Music & Performance	Eugene Kammerer <a href="mailto:dcfefk@optonline.net">dcfefk@optonline.net</a>	(631) 486-1270
VP Chapter Development	John Brolly <a href="mailto:brollys@optonline.net">brollys@optonline.net</a>	(516) 938-4272
VP Marketing & PR	Robert Heim <a href="mailto:heimbob@aol.com">heimbob@aol.com</a>	(516) 652-0601
VP Program	Wayne Lazar <a href="mailto:jwayne314@aol.com">jwayne314@aol.com</a>	(516) 292-0021
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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>	Rudy Eckhardt
<u>Attendance</u>	Eugene Kammerer
<u>Show Chairman 2012</u>	Steven Brausa
<u>Web Site</u>	Robert Heim
<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

### 2010 BARBERSHOPPER OF THE YEAR

JOHN BROLLY

## CHAPTER QUARTETS

### *AfterGloWorms*

Harold Verity, Tenor  
 Bob Miraglia, Lead  
 Steve Stojowski, Bass  
 Maurie Debar, Baritone  
 Contact: [aftergloworms@aol.com](mailto:aftergloworms@aol.com)

### *All In A Chord*

Bill Ruth, Tenor  
 Steve Brausa, Lead  
 Bernie Genzer, Bass  
 Peter Kenny, Baritone  
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### *BBQ*

Kevin Montevirgen, Tenor  
 Shawn Geller, Lead  
 Gerald Tabaosares, Bass  
 Andrew Jorquera, Baritone  
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### *Cloud 9*

Howie Bailin, Tenor  
 Vinnie Colonna, Lead  
 George Seelinger, Baritone  
 John Brolly, Bass  
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### *Long Island Express*

Bill Ruth, Tenor  
 Gene Kammerer, Lead  
 Joe Massaro, Bass  
 Bob Roth, Baritone  
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### *No Treble At All*

Tommy Barone, Tenor  
 Bill Vesely, Lead  
 Ken Wunsch, Bass  
 Wayne Lazar, Baritone  
 Contact: [wvesely1@aol.com](mailto:wvesely1@aol.com)

### *Quatrain*

Bob Kelly, Tenor  
 Steve Marrin, Lead  
 Al Fennell, Bass  
 Paul Santino, Baritone  
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**LOOKING**

Creek in Colorado

**AHEAD**

**MID-ATLANTIC DISTRICT CONFERENCE, LANCASTER CONFERENCE CENTER, LANCASTER, PENNSYLVANIA, SEPTEMBER 30 TO OCTOBER 2**

**OCTOBER CHAPTER MEETINGS: Tuesday, October 4 - Monday, October 10 - Tuesday, October 18 - Tuesday, October 25**

**TUESDAY, OCTOBER 11: Board of Directors Meeting, Winthrop Hall, Westbury or Seacrest Diner, Old Westbury, 8:00 p.m.**

**SATURDAY, OCTOBER 15: Chorus sings at Annual Fall Festival in front of City Hall, Long Beach. Two shows: One at 1:30 p.m.; second at 2:30 p.m.**

**TUESDAY, OCTOBER 18: CHAPTER ELECTIONS**

**SUNDAY, OCTOBER 23: Chorus performance at the Cold Spring Hills Nursing and Rehabilitation Center, Woodbury, at 2:30 p.m. (*arrive 1:45 p.m.*).**

**TUESDAY, OCTOBER 25: ALL LONG ISLAND INTERCHAPTER MEETING, Winthrop Hall, Westbury, 7:30 p.m.**

**THURSDAY, DECEMBER 1: *The Long Island Harmonizers* Chorus and its quartets bring their talents to Helen Butler, O.P. Hall at Dominican Village, 565 Albany Avenue, Amityville at 7 p.m. (*arrive at 6:15 p.m.*).**

**SUNDAY, DECEMBER 4: LYNBROOK WINTER FESTIVAL (Dress warmly.) 6:00 to 7:30 p.m.**

**HOSPITAL PERFORMANCES IN DECEMBER TBA**

# Competing and Striving to Be Better

By Gary Maxwell, Community Services VP From *Barbershop Clippin's*, Dick Cote, Editor

As I stood on stage in Primm at our recent competition, I realized something that I saw in a lot of us: Some of us were up there not trying to win, but perhaps to be good enough to qualify for the next level. Now don't get me wrong. I know that we are Number Fun and I want us to stay that way. By the same token, I think that our attitude as we go into a competition is a bit off of the mark. I think that for some, the thought is that we don't have to be that good because we're fun. And I am saying that winning and doing well is also fun.

I can be a good sport in losing as long as the victor beat me at my best. When I have had a sub-par performance and I lose the game, I only appear to be a good sport. Instead, I am disappointed and angry at myself until the next opportunity when I will be better.

I once read a book titled *The Mental Game of Baseball* and that book has resonated throughout my sales career, any game that I play, and my singing. The book spoke to many facets of approaching the game. I would like to speak to two of those things.

**Striving to be better** in each at bat, each ball thrown, each base run, and each catch made. In the book, it talked about never really being satisfied at where you are in terms of your proficiency. The great players always work to improve. They take extra batting practice. They field extra ground balls. They work on new pitches. They improve on their throws. They run to improve their speed. The great ones work the hardest. I am still relatively new to barbershop, but I can tell you this: Each time I come to a rehearsal or sing in a performance, I do strive to be better than the last time. For many of us, remembering all of the words is challenging. I am no different. I look at someone [three of our best singers] and strive to one day have their incredible memory for lyrics. I know that this won't happen and I am willing to put in the work to achieve this.

When I first visited the Fullerton Chapter, I did not think much of the choreography. In fact, this was an area of performance that I really wasn't sure about. I thought it was really hokey. And you know what? It is! And I have learned that if you are not doing those things and selling the song through your expressions and movement, the effect is dullness. Now I know that selling the song is as important as singing in tune. I hope to be able to improve to the point that I have the same exuberance a [insert names here].

Singing has always come natural to me. I could imitate my favorite songs pretty well. Then along came barbershop. Now I am listening to [our director] focus us on vowel sounds and creating dimension in our singing. I am very aware that there is still a lot to learn.

I am therefore striving to be better each and every time that I sing. I probably will never really be satisfied with where I am in barbershop, and I hope that's a good thing. I will always hope to see something to improve. I hope that most of you feel this same way.

To compete better each of us should independently strive to improve our own performance and ultimately, we will do better as a chorus in competition.

**Focusing on the positive and envisioning success** is paramount in being a great competitor. Being confident because you have practiced correctly is a part of this, as is ridding your thoughts of the negative. In the book, there was a chapter about the effect of negative thoughts. The example given is the player who goes up to bat thinking, "I hope that I don't strike out." Just the words "strike out" in one's head as one steps into the batter's box is enough to diminish success. The positive is the opposite: "I'm going to hit the ball hard," or "I'm getting on base."

When we sing, especially in competitions, we should be focused on the fact that we are going to excel and that our performance will be one to remember. Our focus towards success is important. We cannot be thinking things like, "I hope that I don't make a mistake," "I hope that I don't forget the words or the moves," or "I hope that I do not disappoint our director." These are the negative thoughts. Our thoughts should be positive because, "I know that song and my part," "I have got the words and moves locked and ready to go," or "The judges are going to love us and we are going to score well."

Many of us can think back to when we played sports. We could not wait for the game to begin. We had honed our skills and we were ready to play. We never went into a competition feeling unprepared. Our coaches were confident, our teammates walked onto the field with a swagger, and we were going to win.

Every time we sing we need to be confident. We should be looking forward to the performance. We should be prepared and ready to perform. We will be prepared. Our director is there in front of us beaming with confidence that we are ready and we should walk onto that stage with a swagger knowing that we will do our best.

So, for our next performance, let's be ready. Individually let's strive to be better each and every time we perform. As a team, let's practice well so that we are confident that we will perform well. Let us still be Number Fun, but in competition, let's not use the excuse that we may not be the best because we are the most fun. We know our limitations as a chorus and we are fun. Let's set our goals each time with reasonable expectancies and then let's achieve those goals. We can do this better if we work together and individually practice and learn our parts. I am learning something new each and every day about singing and barbershop. Let's remember our past successes and what made us successful and then apply those practices to our performances. Gentlemen, it is an honor and a pleasure to sing with you.

## ***Did you ever wonder: how to sell a song better?***

by Tom Wheatley, staff reporter

There have been many descriptions of this concept, but I like to use the comparison of that old spiritual, “Dry Bones.” Basically it tells us “the foot bone connected to the ankle bone; the ankle bone connected to the shin bone; the shin bone connected to the knee bone” and so forth, right on up to the head bone.

To sell any song, we need to use a similar concept. Think of it as “the body bone connected to the head bone, and the head bone connected to the voice bone.”

If you concentrate only on getting the voice bone to work right, the body and head bones will just stand around like corn stalks. However, if you get the body bone working, there’s a good chance that the head bone will get into the act. When the body bone and the head bone are telling the story, the voice bone seems to automatically follow. Try it. The audience will like it!

