




TOOSDAY TOONS

Nassau Mid-Island Chapter, Westbury, Long Island, New York
Home of the *Long Island Harmonizer* Maurice Debar, Chorus Director

Mid-Atlantic

PROBE

www.longislandharmonizers.org



VOLUME X, NO.12 **HAPPY HOLIDAYS** DECEMBER 2012

THE LONG ISLAND HARMONIZERS SPREAD HOLIDAY CHEER WITH THEIR SINGING

Brrr-rrr! The Lynbrook Outdoor Winter Celebration

Layers of clothing—fleece-lined jackets and coats, wool hats or caps, scarves, earmuffs, gloves, boots, in other words, the works—will constitute the uniform of the afternoon on Atlantic Avenue in Lynbrook on Sunday, December 2. An icicle will probably suffice as Maurice's baton. ☺

This is the third consecutive year we have performed for this hardy village. Fortunately, this section of the village has several shops still open to provide warmth and encouragement to the carolers.

This event calls for a 45-minute warmup before the performance and a one to two hour warmup at an afterglow somewhere nearby.

Patients and staff enjoy the carols of the season

From an altruistic viewpoint, the *Long Island Harmonizers* derive their greatest pleasure serenading the hospital staff personnel and their patients as they stroll the halls of Winthrop University Hospital in Mineola, St. Francis Hospital in Roslyn, Mercy Medical Center in Rockville Centre and South Nassau Hospital in Oceanside. In fact, the Mercy Medical Center has been a venue of ours for over 50 years!

In the case of St. Francis Hospital, the chorus performs in the main lobby, from which the program is transmitted through closed circuit television to the respective rooms of those patients who choose to view the event.

St. Johnland Nursing Center in Kings Park Performance

St. Johnland Nursing Center in Kings Park has requested **Joel Fairman**, our stalwart bass, as well as a trustee of St. Johnland, that the chorus provide holiday and repertoire music for the patients living here. Saturday, December 8, has been set aside to comply with this request, making it the third time we have sung before this audience.

The chorus performances mentioned on this page have been particularly gratifying not only to our listening audiences, but also to us, the performers, as well. They present us with the opportunity to give true meaning to the holiday season. 🎵

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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CHAPTER CENSUS

(as of November 30, 2012)

Life	1
Regular	31
Senior (L)	19
Senior (N)	6
Youth	1
<hr/>	
TOTAL	58

FROM THE CORNER OFFICE

President Jon Ayers

A LOOK BACK

This being the last issue of the year, it's appropriate to look back and see what we've accomplished during the last twelve months. For starters, we increased our singing valentine income by 33%, netting just under \$2400 for the chapter, and spreading good will as well. Our 62nd annual show was also a winner, both artistically and financially. It

introduced the use of Power Point slides in lieu of a backdrop, which was a distinct improvement, so we'll do it again next year. We participated in the Northern Division chorus contest, and for the first time in some 30-odd years our performance earned us an invitation to perform in the District contest. Preparation for these performances caused us to invest in improving our singing habits, and although the results in October were, to put it mildly, disappointing, there is no doubt that we're singing significantly better for having made the effort.

Another bit of good news: our income from paid performances was about three times as high this year as last, an indication that our marketing efforts have been successful, which bodes well for the future. Regarding membership, we developed a business plan to attract new members, and it is beginning to bear fruit.

Thanks to the thrift of earlier administrations, we are financially sound, with a reasonable reserve, which gives us the freedom to meet unplanned requirements, most notably this year our participation in the district contest. Last year we planned to go, but didn't qualify; this year it was just the opposite — go figure. In any event, we were able to offer to compensate every member for his travel and lodging expense, which very few chapters can do, especially in addition to providing uniforms.

While there is much good, there are some dark clouds. Chief among these is the relative unwillingness of our members to accept the responsibility of participating in the non-singing tasks that are necessary to keep the chapter running smoothly. These are not Herculean in nature, and most of them do not require large commitments of time, but they are all necessary. Another is the uncertainty of our economy. It's not at all clear what the government will do, and we live with the knowledge that we are a nice-to-have organization, not a have-to-have, both in terms of our own chapter and the public's willingness to pay for our services. The first of the problems we can fix (if we're willing); the second is beyond our ability to control, but it may affect us.

Net result for the year: a solid plus. We had a very good year; we are better and stronger at the year's end than at its beginning, and that's because our membership made it that way.

As Tiny Tim would say in A Christmas Carol, "God bless us, every one" 🎵

NASSAU MID-ISLAND HOME PAGE

THE AFTERMATH OF HURRICANE SANDY

Very few areas of Long Island remained unscathed after Hurricane Sandy's visit to our shores in late October. The South Shore communities were particularly affected, for which we can only hope for a speedy restoration to some degree of normalcy for our South Shore members. Not that the remainder of the island didn't suffer its fair share of damage, as witnessed in areas such as Brookville, Lynbrook and Roslyn to name a few. For the rest of our members, loss of electric power and warm homes paled in significance when compared to the destruction rendered elsewhere.

The major setback for the Nassau Mid-Island Chapter was the loss of two weeks of chapter meetings, thus cutting into **Maurice's** schedule in preparation for the holiday performances, as well as continuing our progress towards getting ready for next April's annual show.

Our newest member, **Mike Creaney**, had the misfortune to lose two cars, which were buried in his garage in the flood waters of Long Beach. Fortunately, for him, they live high and dry on the second floor of their apartment complex. The first floor had five feet of water. **Bob and Mo Roth** shared the hospitality of their basement for a neighborhood couple and their three cats in Massapequa Park, another South Shore town. There must be a plethora of similar experiences, too numerous to recount here, but, suffice it to say, our hearts go out to them.

One parting thought: Don't make plans to move to New Jersey or Connecticut. They, too, get their share of hazardous, devastating storms, what with their flooded rivers and vulnerable coastlines. ♪

Joel Fairman takes an unexpected trip

Joel, who had been scheduled for cardiac surgery here on Long Island around the time of the hurricane, opted to go to his daughter's home in Minneapolis, Minnesota after witnessing the heavy damages inflicted on his home and property in Locust Valley. A few days after his arrival, Joel had the surgery performed at a hospital nearby. The procedure required a stay of one week, followed by a stay at his daughter's home while undergoing rehab. While this rehab is going on, Joel says his energy level is still building with the expectation of returning home after Christmas.

♪

Maurice Debar in his own words:

The lights went out and the search for the candles was on. We have hundreds of candles but only one working flashlight. Fortunately, the cats were not curious about the light from the candles. After spending a day without heat or light, our neighbors offered us an extension cord so we could watch TV and keep the freezer going. We wandered from Mc Donald's to the library to the mall and then home each day. Our dancing instructor offered us the floor in her den which we gladly accepted. After the second day we were joined by her brother and his wife. We now had six people and two dogs sharing a small house. I called to see if any time sharing was available in the Pennsylvania, New Jersey or Connecticut areas. I found that Massachusetts had power and drove up to Bently Brook and stayed through the snow storm. As we drove up the Taconic, we stopped for gas—no lines. Our time share was a ski slope which was making snow in anticipation of the coming season.

(Please continue on page 4)

More Hurricane Aftermath Stories

(continued from page 3)

However, we never saw an inch of snow during the time Long Island experienced six inches. We returned home after four days to two cranky cats and glorious heat.

Karel Boersma's travails

Karel and Lynda Boersma have also had to deal with the ravages of the hurricane as the Rockaway area was inundated with salt water flooding. As far as one can tell, they managed to wait out the storm and are currently putting things back into place again. We, collectively, send along our best wishes.

Jon Ayers gets a new toy

Tuesday morning I looked in my back yard and found an inflatable raft, a little over five feet in diameter with a tow rope. It's a water toy, sold by West Marine; you can sit a few kids on it and tow it behind a boat. Nobody in my neighborhood owned it, and my house is a good 500 yards away from the water with a hill and many tall trees between.

Alan Stern learns a little bit about electricity

So—after spending two and a half days at my son's house (*who had power*), pumping, clearing, cleaning and disinfecting his flooded basement, a dehumidifier decided to crap out. I went home to get a spare unit, stored on my second floor, to take to him. Of course, I am really smart. See if it works before I take it to his house. I plug it in and it doesn't work. I head out of the room to check the circuit breaker when my wife, Gloria, and I, both at the same instant, break out in hysterical laughter, tears running down our cheeks. Of course, it doesn't work, stupid. We had no power!

Bob Merrill bonds with his son

Monday night with no power, we lit a fire, and I got my 11-year old to take out his alto saxophone and taught him to play "The Pink Panther" with me on piano. This would not have happened with electricity; I could not have torn him away from his computer games. The next night it got cold, and my wife and kids stayed with friends while I held down the fort. I lit a fire and a bunch of candles and played the piano by candlelight for a few hours. I felt like Liberace! ♪

DECEMBER BIRTHDAYS

December 2	John Laughlin <i>(Though no longer a member, we still remember John fondly.)</i>
December 2	Joe Massaro
December 6	Kon Matthaei
December 9	Vinnie Colonna
December 28	Marilyn Goodman

DECEMBER ANNIVERSARIES

Dec. 10 1965	Ed and Sally O'Connor
Dec. 20, 1975	Steve and Vida Brausa
Dec. 25, 1951	Bob and Ronnie Ost
Dec. 26, 1987	Steve and Sharon Ritz

A MAN KNOWN as the "Human Cannonball" told the circus owner that he was too old to be shot across arenas and had decided to retire.

"You can't!" the owner cried. "Where am I going to find a man of your caliber?"

To err is human. To blame it on somebody else shows management potential.



ON YOUR MARK, GET SET (*BUT DON'T SING*) A FEW TO-DOS BEFORE THOSE FIRST NOTES

Bob Heim

Associate Editor, Toosday Toons

(And Public Relations Practitioner For Close to 60 Years)

This is the month. The days preparing for Thanksgiving were only the opening bell. Now the real ratcheting up begins in earnest. Stress levels may be going up, bank accounts down, and bodies taking punishment from the winter weather, holiday overeating, partying and more.

Special demands in December, aside from what to buy and for whom, cry out for attention, not the least of which is a traditional schedule that takes us on rounds of singing at local hospitals as well as at area festivities. But our readiness is much more than getting to rehearsals or venues on time and singing those notes.

Though space does not permit all my dos and don'ts, here are a few thoughts:

Before showing up to sing, don't feast on a heavy meal. It will make you sluggish while trying to do your best in those hospital corridors, out on the street performing holiday music, or at our Tuesday rehearsals.

Don't compensate for a busy schedule by gulping down fast foods. Make nutritious choices, and consider ingesting extra vitamin C to help boost your immune system. Those in the know also advise staying away from dairy products prior to singing. They will, they say, coat your throat with phlegm.

All of us, of course, appreciate the importance of drinking water and being hydrated. Bottles of water are oftentimes available at sing-outs. But (and this is also important),

remember that water benefits do not take effect instantaneously. Drink some room temperature water a few hours before heading out to sing, (not overly cold water—cold constricts). Older folks (is that us?) should get into the habit of having one or two glasses of water at meals, and to also drink occasionally at other times during the day.

And did you know that mood is affected by fluid intake? According to two studies at the University of Connecticut's Human Performance Laboratory, even mild dehydration can alter a person's mood, energy level and ability to clearly think.

Here's a sometimes-easier-said-than done suggestion during this busy holiday season: Get adequate sleep. Even if your routine is altered because of heightened commitments, maintain your sleep schedule as much as possible.

Finally, at the first sign of a cold, force yourself to slow down and rest and regroup before allowing the condition to worsen. We all want you to be singing, not homebound wishing you could be doing so instead of being in bed.

My wishes for happy holidays!!! 🎵

ARRANGER PROFILE

From the *Acoustix Monthly Newsletter*,
November 2012, Todd Wilson, Editor



Walter O. Latzko was born in Carlsbad, Czechoslovakia, on February 9, 1924, to Felix and Grete Kraus and was legally adopted by Ernst Latzko upon Ernst's marriage to Walter's mother, Grete. He became a United States citizen in 1943, having served in the United States Army from which he was honorably discharged.

After serving in the U.S. Army, he went to Amherst College where he graduated *Summa Cum Laude* in 1948 with a Bachelor's degree in Music. (*If memory serves me correctly, that would have made Walter and Joel Fairman, a prominent member of our bass section, classmates.*) He attended Columbia University to study for a Master's degree in music composition and earned all his credits, but did not get his degree because he took a job with Arthur Godfrey.

Walter was a joke-writer and musician, having written for Arthur Godfrey's radio and TV shows, Jack Sterling's CBS morning radio show, Garry Moore and Durward Kirby. He was the arranger and coach for the **Chordettes**, who were regular performers on the Godfrey shows. He married one of the Chordettes, Marjorie, in 1953, who sang on the famous recording, "Mr. Sandman."

Walter was a member of the Barbershop Harmony Society and a lifetime member of the *Alexandria Harmonizers*. He is internationally known for his arrangements for barbershop quartets and choruses. He was inducted into the Barbershop Harmony Hall of Fame, the Mid-Atlantic District Hall of Honor, and named Man of Merit by the Association of International Senior Quartet Champions. He arranged eight albums for the **Buffalo Bills** of "Music Man" fame. Even after he had a stroke in 1991, he continued to arrange music on the computer, which was purchased for him by more than 20

barbershop groups. Altogether, he had a legacy of 1,226 arrangements, of which 94 were medleys, many of which were performed and recorded by champion quartets and choruses.

Walter was an organist and choir director for 47 years and served Methodist churches in Dobbs Ferry, Walden, Newburgh and Goshen.

Latzko also directed the Classic Choral Society of Orange County for 32 years in concerts including performances of the *Messiah* at West Point and many other churches in the county.

He retired as librarian for the Harness Racing Museum in 1991 after having suffered a stroke, but continued to do some freelance research work for them.

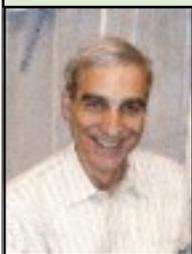
Walter resided at Tomahawk Lake in Blooming Grove, New York, from 1953 until his death on September 10, 2010. ♪

Comcast Barbershop Picks for November/December

XFINITY customers - check out the newest lineup of barbershop videos,
available today through January 7, 2013.

Four Voices - "After You've Gone"
Metropolis - "They Go Wild, Simply Wild Over Me"
Vocal Spectrum - "Wonderful One"
Masters of Harmony - "Yona, from Arizona"
Redline - "Hello My Baby"
Michigan Jake - "Somebody Knows"
Great Northern Union - "Put Your Arms Around Me Honey"
Northern Lights - "Alexander's Rag Time Band"
 Tag Time
 To view, go to the *Comcast menu > On Demand Music > Music Picks > Barbershop Harmony*.

Be sure to tell all your friends and fans to watch too. Thanks to Xfinity for posting Barbershop!



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*, Treasurer and former 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 is now serving a second year as Chairman of the Joint Audit Committee of the Barbershop Harmony Society and Harmony Foundation International, Inc.

We talk funny

If you are new both to barbershopping and to music, you may find us speaking in an incomprehensible secret language much of the time. We certainly never intended to exclude you from the conversation, but sometimes we just can't help ourselves. If you have some musical background (helpful but not required), or even barbershop background from other chapters, you should be able to follow more of our jargon, but some of our expressions are unique to our chapter and chorus. Here are some definitions.

Pitch is musical tone—an auditory sensation where we assign musical notes to relative positions on a musical scale based primarily on the frequency of vibration. **Pitch** is closely related to frequency (an objective, scientific concept), but the two are not equivalent. **Pitch** is subjective. We assign the letters A through G (plus modifiers such as sharp, flat, double sharp, double flat, and natural) to specify different **pitches**. When writing different **pitches** in musical notation, higher **pitches** are represented by notes higher up on the **staff**, and lower notes are written below the higher notes. Unlike baseball, it is OK to **pitch** at a barbershopper's head.

Staff: 5 horizontal parallel lines on paper on which musical notation is written. A **clef sign** is a decorative symbol placed at the left side of the **staff** to establish which notes (**pitches**) are assigned to each of the lines and spaces within or near the **staff**. In barbershop, we use only the **treble clef** with a little "8" written just below the **clef** for the **staff** to be shared by the tenors and leads (second tenors), and the **bass clef** to be shared by the baritones and basses. (There are other clefs in music such as the Alto and

Tenor clefs, but barbershopping does not use them.) Since we usually sing four different notes at the same time, we always need at least two **staves** to write our music legibly. Two or more **staves** grouped together (with a systematic bar line) form a **system**.

A cappella: Vocal music that is to be sung without instrumental accompaniment. Barbershop is traditionally an *a cappella* style.

Key Note: The first note of a scale or "do" (pronounced "D'oh"). Depending on which scale we are using (the **key** in which the song is sung), "do" can be different, but it is always the first (and last) note of that scale.

Pitch pipe: a small, round device like a harmonica used to blow the **key note** so that barbershoppers and other *a cappella* singers can find their starting notes. All 12 of the various **pitches** used in western music are built into each pipe. A battery-operated electronic **pitch pipe** (rectangular rather than round) can be played simultaneously while the piper ("*pitcher*") finds and sings his first note.

(Please continue on page 8)

WE TALK FUNNY *(Continued from page 7)*

Tune-up: The process of listening to the **key note** when it is blown on the **pitch pipe**, then singing that note matching the **pitch** as accurately as possible, then finding and singing often a different note which will be *your* voice part's first note of the song. The expression "**tune-up**" also refers to the process of correcting singing which is out of tune. Most barbershoppers sing an audible **tune-up** at the start of each song, but some ("*show-offs*") are able to carry out the **tune-up** process silently in their heads before they sing — or so they think.

Singing in tune: Most people who are not trained singers are able to sing fairly well in tune if singing in unison (everyone sings the same notes — no harmony), or if accompanied by musical instruments or by other singers who are **singing in tune**. *A cappella* singing in harmony is a little more difficult. If you are able to carry a tune singing Happy Birthday (usually sung *a cappella* and seldom sung with the benefit of a planned tune-up in a reasonable key), you can be a barbershopper. However, singing barbershop well requires either extraordinary innate talent or hard work, or both, to learn to sing properly in tune. You need to be open to receiving musical direction and coaching.

George/George: An idiosyncratic *Long Island Harmonizers* expression describing one of the **tune-up** processes where you first sing the **pitch pipe**'s blown note, and then find and sing your first note of the song, which is down a fourth from the blown note. For example, if the key is Bb with a **George/George tune-up**, you would first sing the blown Bb, then the F below it. If the key is C with a **George/George tune-up**, you would first sing the blown C, then the G below it. The expression refers to the first two notes of the theme song of the cartoon series and 1997 movie George Of The Jungle. A more common reference would be to the first two notes of Born Free. 🎵

Welcome to "Ask a Judge"

Posted by **Kevin Keller** | Posted in [Contests & Judging](#), [Music](#), [Uncategorized](#) | Posted on June 14, 2012, 7:00 AM



Despite our current judging system having been in place for almost 20 years, many of you still have questions about aspects of the judging system. Rumors and myths still abound. If you know a judge or feel bold, you may have contacted a judge in the past but many of you might never ask your question.

In an effort to help further educate, C&J (Contest and Judging) is hosting an interactive blog here at barbershopHQ.com. The process will be simple. Submit a question to C&J Chairman Kevin Keller (kkbari@charter.net) and the selected questions will be placed on the blog, followed by an answer from a judge. After that, anyone is free to comment on the post with further questions or insights. Other judges will also join in the conversation. Hopefully all of us will learn something by discussing the issues. We'll run it at least through the end of the year. If it remains popular, we'll continue beyond that. Hope to see you contribute!

Kevin Keller
Society Contest and Judging Chairman,
2012-2013
kkbari@charter.net



Celebrate the Society's 75th Anniversary with us in Toronto!

Travelers, be sure to take care of your passport details before the convention begins. US citizens can visit <http://travel.state.gov/passport/> for more information.

[Register online today!](#)

2013 International Convention – Earlybird Registration Pricing (valid through Jan 15th)

Member/Associate: \$189

Non-member: \$209

Youth (25 & Under with ID): \$99

Family Package: \$499 (2 adults and 2 youth from the same household. Each additional youth from same household - \$30). Enter Promo Code "familypack2013" to receive discount.

PRICES AFTER JANUARY 15th, 2013:

Member/Associate: \$219

Non-member: \$229

Youth (25 & Under with ID): \$119

Family Package: \$589 (2 adults and 2 youth from the same household. Each additional youth from same household - \$30). Enter Promo Code "familypack2013" to receive discount.

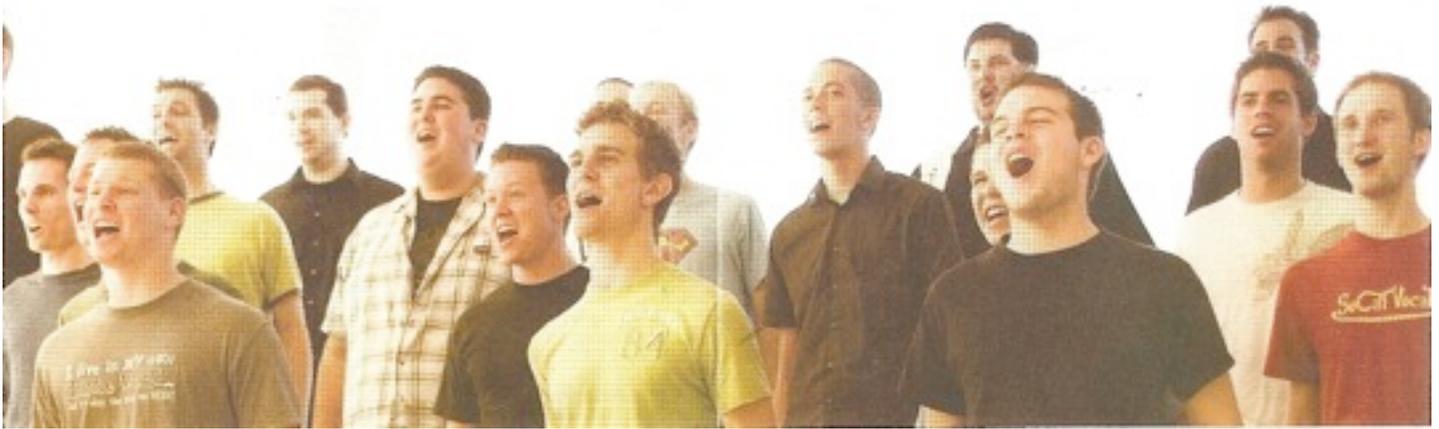
***Registration Includes admission to all contest sessions.**

Individual Event Tickets:

Day Passes will go on-sale June 1st, 2013 (pending availability). Pricing TBD.

Note to Nassau Mid-Islanders: If you have ever considered going to an international convention, Toronto sounds like the place to which you would want to go. It's not that far to travel, and it's a great way to start of your summer. Every day provides an assortment of activities for you to enjoy. Take advantage of early registration before January 15, 2013.

DECEMBER — A MONTH OF GIVING AS WELL AS RECEIVING



Once a month, every month, Greg Patterson helps strengthen youth music education by giving to Ambassadors of Song. And because his gifts are in the form of automatic monthly deductions, Greg can focus his considerable energies on singing (with two quartets), directing (for two choruses), and everything else in his life.

“It’s \$15 that would otherwise go toward eating out,” he says. “So why not invest instead in something that really matters to me? When I think about everything the barbershop community has given me—including a warm welcome when I first moved into town—I’m glad to give something back.”

Greg has firsthand knowledge of the importance of gifts like his: he himself benefited from a Director’s College scholarship a few years ago. “During that week-long immersion, a light bulb went on,” he says. “I understood immediately how I could help inspire and coach other singers. That was a turning point in my life.”

Together, we can change lives.

We can inspire interest in young singers. We can turn interest into skill, skill into aspiration, aspiration into achievement. What will your gift to Sing America programs mean?

Music. You can help supply barbershop music free to school music programs.

Exposure. You can support barbershop harmony singing demonstrations in schools. You can even keep your impact local, because Donor Choice allows you to direct up to 30 per cent of your gift toward your home chapter.

Excitement. You can help underwrite Youth Harmony Workshops (one day festivals) and Harmony Explosion Camps (multi-day events), bringing students and educators together to meet new friends, hear demonstrations, and learn to produce thrilling harmonies.

Development. You can help turn raw talent and enthusiasm into competition-ready skill and lifelong enjoyment for young people. Youth chorus competitions, collegiate quartet contests, and Director’s College training for chorus directors are just some of the ways your gifts can support tomorrow’s Barbershoppers.

Source unknown

Your editor searched the archives of LiveWire to no avail.

Learn the secrets of in-tune singing

Why can't I sing in tune?

Singing out of tune is a recurring problem that we hear from performers. An important element of the barbershop "lock and ring" sound is in-tune singing. We need to sing quality musical tones that are specifically in pitch to the anticipated melodic line. To make this happen, we must sing in tune both horizontally and vertically.

Do we sing out of tune because we can not hear the pitch we are trying to sing, or because we just can not support the pitch in good quality in which we are trying to sing?

The answer is support. Chest breathing or shallow breathing causes the pitch to sag at the middle or end of every phrase. A freely produced, well supported, resonant quality tone with a good head voice will solve many tuning issues. Poor posture, mental and/or physical fatigue can also have significant influence on horizontal and vertical tuning. Spend time on good diaphragmatic breathing exercises every day to help develop better support and, therefore, better tuning.

Singing with a heavy vocal production throughout your range can also cause flattening, especially as you carry the weight of your chest voice up into your head voice. Learn to keep your head voice in your voice throughout your range. Furthermore, the use of warm air to support every pitch of every phrase will open up all the spaces needed for quality singing.

Some other more obvious reasons: singing wrong intervals, or taking too small of a step in an ascending line, or too large of a step in a descending line. Spend time singing major, minor and chromatic scales, both ascending and descending, with accuracy. Relaxing support when you're singing descending lines can also allow you to flat. Reaching for high note without lightening up and using your head voice can also cause flattening.

Scooping is another cause of tuning problems for your quartet, especially for the lead. Spend rehearsal time duetting in your quartet/chorus practice. It will make a difference in the overall sound and tuning of your group.

Lastly, it is important to pick songs appropriate for your quartet's (or chorus') vocal range and to sing them in the right key for your group. Avoid songs written too low for the group to sing comfortably. Be warned that if the melody has too many thirds or sevenths, there is a good chance the ensemble will go flat.

*As seen on the BHS Home Page.
(Click "Sing" on Home page.)* ♪

Chapter meeting programs (Part I)

The chapter meeting is the very heart of barbershopping, perhaps more important than contests, conventions, paid performances or charitable activities. The chapter meeting is the place where, week after week, members come to "taste the hold essence" of four-part harmony.

Making things happen takes planning. Simply "winging it" isn't good enough for two very good reasons. First, the chapter deserves better. The members have taken time out of their busy schedules to come to the chapter meeting. They expect to enjoy it. Don't squander their precious time by not being organized and efficient with the limited time you have together. Second, and equally important, the music leadership deserves better. They have to prepare for shows, contests and other performances, and never have as much time as they would like. Waste time during a chapter meeting, and you diminish the musical growth as well.

(Please proceed to next page.)

Chapter meeting programs Part I

(continued from page 9)

There are many other chapter activities in addition to those involving the development of a chapter chorus. These programs and activities can be interesting and fun for the chapter member and provide him with a wide variety of barbershop experiences. It is important that the vice president for music and performance and his music leadership team take an active role in chapter meetings and programs.

Not all chapters have the same number of officers. Some chapters will have the minimum number, whereas large chapters may have many more. Unless the chapter has an officer to handle chapter meeting scheduling and programs, it is up to the vice president for music and performance and his team to take on that responsibility. He needs to plan for the myriad activities that make the chapter meeting nights a congenial, fraternal experience, and not merely three hours of rehearsing on the risers. ♪

Part II to follow next month

The editor is treating himself to a two-month vacation

Contrary to the precedent set last winter when I spent January and February in the sunny climes of Florida, but, at the same time, managed to eke out two monthly bulletins on my wife's laptop, I have decided I am going to take the two months off TOTALLY this year. What good is a vacation if you don't take it off entirely?

UNLESS. . . *(dare I suggest it?)* some stalwart member volunteers to step into the fray on a temporary basis. If you approach the task with the idea that it might be fun, you'd be surprised to find out how true this is. ♪

The two editions would include a report of Installation Night in January, which would be the featured event in the February issue, and Singing Valentines in February, which, in turn, would be reported in the March issue. If interested, talk to me about it some time in December. ♪

PRESIDENT JON SETS THE RECORD STRAIGHT

No dictionary has been able to adequately explain the difference between COMPLETE and FINISHED. However, in a recent linguistic conference held in London, England, and attended by some of the best linguists in the world, Samsundar Balgobin, a Guyanese, was the clear winner. His final challenge was this: Some say there is no difference between COMPLETE and FINISHED. Please explain the difference between COMPLETE and FINISHED in a way that is easy to understand.

Here is his astute answer: "When you marry the right woman, you are COMPLETE. But, when you marry the wrong woman, you are FINISHED.

And when the right one catches you with the wrong one, you are COMPLETELY FINISHED!"

His answer was received with a standing ovation lasting over 5 minutes. ♪

TWO BARBERSHOPS, located across the street from each other, were constantly competing for customers. One day a sign went up in the window of one of the shops: "Haircuts now \$4."

An hour later, the other shop put up a larger sign: "We repair \$4 haircuts."

If practice makes perfect, and nobody's perfect, why practice?

BOARD OF DIRECTORS 2012

OFFICERS:

President	Jonathan Ayers jayers1@optonline.net	(631) 223-2911
VP Music & Performance	Harold Verity Sanman99@optonline.net	(516) 208-3483
VP Chapter Development	John Brolly brollys@optonline.net	(516) 938-4272
VP Program	Wayne Lazar jwayne314@aol.com	(516) 292-0021
Secretary	Kenneth Wunsch kensroom@hotmail.com	(516) 328-4716
Treasurer	Stephen Stojowski Stephen.Stojowski@gmail.com	(516) 747-4715
Immediate Past President	Harold Verity Sanman99@optonline.net	(516) 208-3483

TRUSTEES:

Class of 2014	Charles Muscarnera and Ray Shotter
Class of 2013	Robert Heim and George Seelinger
Class of 2012	Steven Brausa and Robert Miraglia

<u>Chorus Director</u>	Maurice Debar mjdebar40@aol.com	(631) 587-8694
<u>Assistant Chorus Director</u>	Stephen Stojowski Stephen.Stojowski@gmail.com	(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

ADMINISTRATIVE PERSONNEL

<u>Chorus Manager</u>	John Brolly
<u>Librarian</u>	George Seelinger
<u>Uniforms</u>	Tony Leone
<u>Attendance</u>	Eugene Kammerer
<u>Show Chairman</u>	Steven Brausa
<u>Web Site</u>	Bob Heim
<u>Bulletin Editor</u>	Chiz Bell
<u>Mid-Atlantic District Delegate</u>	Hal Verity
<u>Chapter Counselor</u>	Steve Marrin
<u>MAD Northern Division VP</u>	George "Oley" Olson
<u>BHS Leadership Academy Instructor</u>	Stephen Stojowski

2011 BARBERSHOPPER OF THE YEAR

STEPHEN STOJOWSKI

TOOSDAY TOONS — 3rd Place



CHAPTER QUARTETS

AfterGloWorms

Harold Verity, Tenor
 Bob Miraglia, Lead
 Steve Stojowski, Bass
 Maurice Debar, Baritone
 Contact: aftergloworms@aol.com

All In A Chord

Bill Ruth, Tenor
 Steve Brausa, Lead
 Bernie Genzer, Bass
 George Seelinger, Baritone
 Contact: Sbrausa@verizon.net

Cloud 9

Jon Ayers, Tenor
 Vinnie Colonna, Lead
 John Brolly, Bass
 George Seelinger, Baritone
 Contact: vinmar9@optonline.net

4 Gone Conclusion

Harold Verity, Tenor
 Steve Brausa, Lead
 Maurice Debar, Bass
 George Seelinger, Baritone
 Contact: Sanman991@optonline.net

Long Island Express

Bill Ruth, Tenor
 Gene Kammerer, Lead
 Joe Massaro, Bass
 Bob Roth, Baritone
 Contact: bjr52@optimum.net

No Treble At All

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

Quatrain

Bob Kelly, Tenor
 Steve Marrin, Lead
 Al Fennell, Bass
 Paul Santino, Baritone
 Contact: Smarrin1@aol.com

NMI CHAPTER CALENDAR

DECEMBER

SUNDAY, DECEMBER 2

Lynbrook Winter Celebration (*Outdoors*)

Atlantic Avenue - Parking on Forest Avenue behind the stores

at indoor passageway across from Miller's at 2:15 p.m. - Sing at 3:00 p.m.

Uniform: Santa Claus hats (to be provided) and plenty of layered, winter clothing

TUESDAY, DECEMBER 4

Chapter Meeting at 8:00 p.m.

SATURDAY, DECEMBER 8

Chorus Performance at St. Johnland Nursing Home, Kings Park

Warm up at 1:30 p.m. - Sing at 2:15 p.m. (Standard uniform)

(*Maps will be made available.*)

TUESDAY, DECEMBER 11

Chapter Meeting at 8:00 p.m.

SEAN DEVINE, BHS Staff member and vocal coach

FRIDAY, DECEMBER 14

Christmas performance at Winthrop University Hospital, Mineola

Warm up at 11:30 a.m. - Sing at 12 Noon

Uniform: Maroon blazers, gray slacks, white shirt, black shoes, socks and belt, Santa hats

Christmas carols in lobby of St. Francis Hospital, Roslyn

Arrive at 2:30 p.m. - Sing at 3:00 p.m.

Uniform: Same as above.

SUNDAY, DECEMBER 16

Christmas performance at Mercy Medical Center, Rockville Centre

Warm up at 1:15 p.m. - Sing at 2:00 p.m.

Uniform: Same as at other hospital appearances

Christmas performance at South Nassau Hospital, Oceanside

Arrive at 3:30 p.m. - Sing at 4:15 p.m.

TUESDAY, DECEMBER 18

Final chapter meeting of the year at 8:00 p.m.

HAPPY HOLIDAYS TO ALL!

TUESDAY, JANUARY 8, 2013

First Chapter Meeting of the year at Winthrop Hall, Westbury- 8:00 p.m.

HAPPY NEW YEAR!