



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.

VOLUME VIII, NO. 12

www.longislandharmonizers.org

DECEMBER 2010

Long Island Harmonizers gearing up for a busy holiday season

December 25
MERRY CHRISTMAS

December 1 -8
HAPPY HANUKKAH

Holiday Performance in Lynbrook
Sunday, December 5

Holiday Cheer at St. Francis Hospital
Friday, December 17

Holiday Cheer at Winthrop Hospital
Friday, December 17

Holiday Cheer at Mercy Hospital
Sunday, December 19

Holiday Cheer at South Nassau Hospital
Sunday, December 19

Pearl Harbor Remembrance
December 7

First Day of Winter
December 21

NO CHAPTER MEETING
December 28

December 26
HAPPY KWANZAA

Peace on earth and Good Will towards men.

TOOSDAY TOONS

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

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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In This Edition

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Contributors to this edition:

Chiz Bell, George Seelinger,
Bob Heim, Stan Tinkle, Steve
Stojowski, Ray Shotter, John
Brolly

PRESIDENT GEORGE'S SPACE



First of all, let me thank all of you for your kind thoughts and well wishes regarding my impending surgery. As you know, I spent Thanksgiving here in Winthrop Hospital, and of all the Thanksgivings I've spent, this one, more than any other, caused me to reflect on all the things I have to be thankful for.

Introducing myself to the staff here and my roommate, telling them a bit about myself, has brought back a lot of pleasant memories of a wonderful career, a beautiful and loving family and the great extended family I discovered six years ago when I happened to discover the Chorus of the Mid-Islanders, as we were then called.

It's pretty obvious to everyone here how much I treasure the time I spend with you all. The other night at a shift change, when a nurse I hadn't met before introduced herself to me, she said she'd heard that I was a singer. They must be talking about me out at the desk. So far, I've met two staff who have heard us at Christmas time and they've been very impressed. Since we didn't get here last year because of the swine flu, it must have been two years ago that they remember. Wait 'til they hear us this time!!! I know you'll be better than ever.

Whether I make it back in time or not, Maurice told me that the first Tuesday I missed was a very good one--that all sections were on their game, and that was without Steve Stojowski, Steve Marrin and Hal Verity in addition to myself. Was he trying to tell me something? Well, he's not getting rid of me that easily!

As I prepare to hand over the baton to Hal, I especially want to thank all of you for giving me the opportunity to serve as your president these past three years. It seems like only yesterday I took over from Vinnie Colonna. It's been a great run, despite the occasional frustrations and the sadness brought on by the loss of so many of our members. As the song says, "...one season following another, laden with happiness and tears."

Thank you all again, from the bottom of my (hopefully healthy) heart. 🎵

♫ NASSAU NOTES ♫

NASSAU MID-ISLAND CHAPTER REMEMBERS TWO ICONIC PAST PRESIDENTS

In Memoriam

BARTELO PELUSO (1928 - 2010)



On Friday, November 5, the Nassau Mid-Island Chapter lost one of its most revered members, **Bart Peluso**, Chapter President, (2004-2005), master sweat shirt collector, erudite educator and school superintendent, the man with a million humorous retorts, and a man with a gentle smile, exuding his goodness and grace.

The *Long Island Harmonizers*, to a man, wish his loving and faithful wife, Joy, and his devoted children, Gemma and Jerry, and his beloved grandchildren, Krissy, Gregory and Ally, God's surcease and comfort, knowing that Bart is now home safely with his Maker.

MAY HE REST IN PEACE.

THOMAS JOSEPH MC CORMICK (1930 - 2010)

The Nassau Mid-Island Chapter sadly reports that Tom McCormick, one of the organization's former presidents, passed away on November 17th following a long illness. Tom, who sang tenor during his active time with the chorus, was elected as president of the organization in 1991 and selected again for that post in 1992. As part of the "Rainbow's End" quartet, he performed with current member Gene Kammerer (lead), and then-members Bob Durso (bari) and Ed Manz (bass). When he was no longer able to sing with the chorus, Tom continued to keep his membership active, and he and his wife, Dolores were often on hand to offer encouragement at many of the Chapter's performances and social gatherings.

During his professional career, Tom worked for the New York Telephone Company and later was a private investigator.

Noted Gene Kammerer: "Tom was a great friend. When we had our quartet practices at my house, there would inevitably be discussions on just about everything, usually leading to Manz, McCormick and Durso fiercely arguing about how they felt. I seemed to always be the mediator. My granddaughter Stephanie was around five years of age then and used sit on a stool listening to us sing. Now she's 21. Seems like the older one gets, the faster the years go by."

Observed Chapter member Bill Ruth: "Tom had a wealth of intellectual and creative curiosity. He read everything about his medical problems to such a degree that I claimed he was the author of 'Gray's Anatomy.' He would try his hand at building anything, and would do so with perfection. May he now rest in peace."

The Nassau Mid-Island Chapter extends its sincerest condolences to his wife, Dolores, his four children and four stepchildren, (and their extended families).

MAKING AN IMPRESSION (ALWAYS)

A Public Relations-Related Chapter Column By
Bob Heim

(A P.R. Practitioner For Close to 60 Years)



That first impression. Where does it start for a prospective chorus member? Inside our well-lit rehearsal hall with smiles, handshakes and an invitation to sing some music? Perhaps. But it may

very well begin earlier. Perhaps from a hesitant walk from between a car and Winthrop Hall's doors. With nods of your heads, a few hello's and "glad you're here," and by conveying the sense of camaraderie we all share. Or it may begin at one of our singouts--our display of enthusiasm and fun (not to mention musical ability). The spark often grows from eye-to-eye contact, a one-to-one chat and genuine passion expressed about our art form. Truth of the matter, wherever you are--in a barbershop setting or not, on the risers or in a social setting, you are a living, breathing catalyst for a new member--first impressions waiting to be made. YOU are the beacon, from a public relations standpoint, that makes the real difference in chapter growth. Feel good about yourselves in your positive vibes. 🎵

At Press Time: Word has just come to us regarding the tragic car accident death of Sue Johnson's son, Anthony. We all offer our deepest condolences.

How can we feature the "common man" in The Harmonizer?

Posted by Lorin May, Editor of *The Harmonizer*, Posted in [Harmonizer](#), [Quartetting](#), [Uncategorized](#) on April 30, 2010 (This article has been excerpted.)

If you'd like some insight into how I select which stories go in *The Harmonizer*, here it is. Right or wrong, this is how I see my job as editor of the magazine, and this is how I filter through the many submissions and story pitches I receive. The following e-mail exchange shows a quandary that I face in knowing how to talk about ordinary barbershoppers among ordinary barbershoppers.

It started with an e-mail story pitch I just received from a barbershopper who belongs to a 10-year old registered quartet that doesn't compete. They perform about 60 times per year, mostly pro bono at hospitals, nursing homes and retirement facilities. He was inquiring about a feature regarding his quartet. The last part of his e-mail resembles several e-mails or conversations I've had:

If I must say so, we are very well received and entertain all of our audiences and are well known in our small cosmos. It is quartets like [mine] that are the frontline entertainers to the general public and deserve some recognition with an article in The Harmonizer.

How about recognizing the "trench fighters" of our society? It is great to be a top quartet and compete with the "big boys" and get recognition for GREAT singing, but there are many more of us representing the society to the general public than "medal" quartets.

The following is my reply. It includes details about my selection process and some rough ideas I'm trying to pursue. Can anyone enlighten me about how we can give "common" quartets, groups and individuals coverage that would be interesting to the average barbershopper? Any critiques on my present thought processes? Anybody you know who would make for an interesting profile?

Thanks for your inquiry and feedback. You're definitely not the first person to say it, but I'm always a little confused about the perception that we only talk about the champs. A typical *Harmonizer* issue will feature several items about "regular" quartets and nothing about the champions. In any case, our editorial focus is actually shifting to talking more about regular, every-day choruses and members who are doing great things, although we will continue to talk about barbershoppers who accomplish the most or who perform at the highest level. 🎵

Fire-Breathing Tenors

A Visit to Olympus

By Stanley Tinkle,

EDITOR'S NOTE: This article by Mr. Tinkle, a member of the Fullerton, CA Chapter, was resurrected from the archives of *Barbershop Clippin's*, **Dick Cote**, Publisher/Editor, dated June/July 2002. Dick considers this to be "a nice history item and still applicable today."



Ah tenors! Where would barbershop be without them? Well, for one thing, we'd sound a lot less exciting, because we'd have to produce our trademark ring without tenor reinforcement. But the general public is already accustomed to hearing the top voice sing the melody. They would just assume we're another Kingston Trio, one that couldn't afford guitars, kazoos and backups. So on the whole, it's a darned good thing we have tenors.

My favorite tenors need to be of the natural "full voice" variety. They have both lightness and power, and you breathlessly await the end of every line to hear how the tenor will polish it. He can choose to float the song off to dreamland and leave us aching for more, as the nightingale does in John Keat's famous "Ode." **Craig Ewing** (Ed. Note: Fullerton Chapter's Chorus Director) did that with "In the Wee Small Hours" at our April 15 meeting, when *Mosaic* asked him to "fill in" for their tenor. Together they sounded like a world-class quartet.

Sometimes a tenor has a chance to smear a note across the airways, like a technicolor joke by Bugs Bunny. Again, Craig Ewing comes to mind, and again, it happens in our chapter when Craig sings "Orange Colored Sky." Maybe *Highlight* will volunteer for that honor some time.

Not all excellent tenors sing full voice. Luckily for our hobby, a bass who can find his falsetto or "head tone" may, with practice, become a tenor. It's a special experience. He will discover that the falsetto uses very little air but demands good breath support. Even some baritones can sing tenor, but we are handicapped by having a higher crossover or "passagio," which in some songs falls within the tenor range.

How do I know all this? I'm a bari who wants to sing tenor, too. I was "kvetching" about breath support recently to a friend who plays a French horn, and he nodded knowingly. Then he asked if I knew about "fire breathing." It turns out that the French horn's upper range is achieved by increasing the air pressure rather than by tightening the lip "embouchere." (Trumpeters just tighten their lips--nothing to it--heh, heh!) So my friend has to get into shape every time he performs in a concert. "Fire breathing" is a Zen technique for increasing your lung capacity and strengthening your diaphragm. Much of its value lies in the muscle memory you develop--the automatic good habits that will replace old, bad habits. I want to add it to my "barbershop smile" and my "alert but relaxed stance," two other good habits that I don't want to have to remember any more.

So how do you Fire Breathe? You raise your rib cage and leave it up. Then you drop your stomach down and outward, inhaling a full breath in the process. Immediately, you push all of that air out and drop your stomach again. If you feel like a blacksmith's bellows, you're doing fine. (A full meal, especially with hot salsa, could trigger spontaneous combustion.) As you continue through 20 breaths, speed up the process until the cycle beaks down. One pleasant side effect one gets with all that oxygen exchange is a tonic sensation and the attitude improvement that comes along with deep breathing. In fact, you can overdo it and grow giddy and faint. But it's as cheap as air, and it's free from hangovers. Too bad it can't be patented.

I tried fire breathing while behind the wheel next day, and--whoopie!--nearly ran a signal. It doesn't mix with driving! Later I demonstrated it at an afterglow, and my friends covered their drinks with their hands. Filled with missionary zeal, I told **Fred Robirds** about fire breathing, and he said, "Oh yeah, Power Puffs." Why am I always the last one to hear about these things?

Say, if I had a watch alarm that rang every hour, I could Fire Breathe 14 times a day. But my beloved garlic and onions might not be welcome with such a regimen. That opens up another subject: Etiquette for Fire-Breathing Tenors. I'll ask our own tenor, **Maynard Allard**, a noted bon vivant and fashion maven, for some pointers on that. Or maybe not. ♪

Your Chapter Business -- by Steve Stojowski

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



HOW “BABY CITY” CAN HELP LEVEL A MOUNTAIN

My goddaughter was adopted from Korea, and entered this country at the age of four speaking not a word of English. After about a year of soaking up our language and culture like a sponge, she asked me to sing her favorite song to her, “Baby City.” I protested that I didn’t know that song, but she would have none of it – everybody in her new country was supposed to know “Baby City.” Since I still wasn’t getting it, she demonstrated for me to the tune of Twinkle Twinkle Little Star, “Ba-by ci-ty E-F-G...”

For decades before becoming a barbershopper, I always held on to my sheet music with a death grip while singing in various choruses and choirs. One of the most daunting aspects of barbershopping was that we would have to perform from memory. How could anyone possibly memorize all that music? One answer: 8 measures at a time. A better answer (and also the directions to get to Carnegie Hall): practice, practice, practice.

If the word “practice” sounds too much like work, here is a casual, relaxed plan of attack to level the mountain of learning all of us have to face. Simply listen to the recorded learning track in your car (or on your walkman or MP3 player while riding public transportation) or whenever you get a chance, and make sure you give yourself a **lot** of chances. Your music team does its best to get you learning tracks as early as possible – ideally long before we start covering a new song in rehearsal. As soon as you receive your learning tape or CD, make it a priority to listen to it again and again and again. Start by listening to the full 4-part balanced version (or turn up both channels so you can hear everything) when you start to listen. If you are not a lead, don’t worry about your own part just yet. The first couple of dozen times, just listen to and enjoy the entire song. Then gradually start to mix in listening to your part alone (or predominantly) some of the time, but never completely stop listening to the full 4 parts. So far, we’re just talking about listening (which doesn’t sound like terribly hard work, does it?) – you need not look at the sheet music (No Peeking!) until closer to the time the song is scheduled to be covered in chorus rehearsals. How will you know when that’s supposed to start? Answer: By regularly reading the rehearsal and performance schedules that Maurice is always sending us.

When you are ready to move on to the next phase, follow along on the sheet music (unless you’re driving a car at the time) while you silently listen to the recording. Once again, do this while listening sometimes to the full balanced version and sometimes to your part-predominant version. **Don’t sing yet** – your mind should still be in the full “absorption” mode. Ideally you need to hear it a hundred times the right way and read along silently dozens of times before you vocalize it for yourself. If you start singing it before the correct words and notes have taken up residence in your brain, it will be much harder to “**unlearn**” the wrong way than it would have been to make mental room only for the right way from the start.

Since you are a barbershopper, at some point you will not be able to resist the urge to sing along. Hopefully, this will not be when you are in a crowded bus or train. Go ahead and sing – as always sometimes along with your part-predominant version, and sometimes with the 4-part complete version. Sing softly at first, “leaning” on the correct learning track to help you if necessary, but pronounce each word sound clearly and crisply. No mumbling along! Eventually, sing it a bit louder (especially the parts you have trouble with -- we’ll work on the dynamics later), and then make a point of singing the words and notes (or at least having them firmly on the tip of your tongue) so that you are ready to sing each word and note a split second before the recording - as if the recording is not sure how it goes, and you have to show it how or carry the tune for it. If your spouse or closest friend is listening, they may not be able to tell the difference between when you are “leaning” and when you are “leading,” but you will know if you are honest with yourself. Make it a goal to “lead” your learning track at some point. Much later, when you are ready

for the ultimate challenge (if your playback device is capable), you will sing your part along with the other three parts *only* (the opposite channel of the part-predominant version). When you get to the point where you are certain you have your words and notes nailed perfectly (while reading along), you should still listen and sing along with your own part, the balanced version, and with the other three parts alone every so often to continually test yourself that the way you think is correct is, in fact, correct. So far we're still singing along while looking at the sheet music. We have not yet begun the dreaded task of memorizing.

In an ideal *Long Island Harmonizers* world, you would have done all this before Maurice "introduces" the song to the chorus. If, for any reason, you have not completed all these familiarization steps before the chorus starts going over the song, step up and accept that you are being called on to accelerate your completion of the familiarization phase. Maybe it wasn't your fault if the learning track or sheet music or both were not provided to you as early as in an ideal world. Your music team apologizes if that's what happened, but we still need you to familiarize yourself with the song as soon as you can.

I wonder how many times my goddaughter heard the ABC's song during her first year in America. Probably several dozen – maybe a hundred times – and yet she had it more or less memorized in an unfamiliar language without really trying. Studies have shown that most people who have sung a song correctly (not just mumbling or leaning on their neighbor but really singing it) seven times while listening and/or reading along on the sheet music basically have memorized it even if they don't realize it. Sure, there can be tricky parts and traps that will need additional attention, but realize it or not, at this point most people have the words and notes substantially under their belts. Through simple repetitive listening and easygoing singing, you can get to this point with no heavy lifting or intense mental effort.

Once you reach a point where you are basically familiar with a new song but you know (or think) you don't have it memorized, try this trick. Go ahead and hold on to your sheet music with a death grip, but hold it down at your side or behind your back. See how much of it you can sing without looking. Make it like a game of "chicken" – not looking until you're completely stumped (and then some). You'll surprise yourself at how well you will do.

With many songs, the final challenge will be to learn all the words and keep them straight. (Speaking for myself, I've been talking since I was about one year old, and singing since the age of three. Even though I've been talking longer, I find it easier to remember notes than words. Then I started playing with numbers when I was about five, and yet I find it easier to remember numbers than either words or notes. Go figure.)

For some of us, the best way to burn the words into our permanent memories is to write them out long hand. Try that and see if it helps. Once is usually enough, but sometimes it takes more than once. If there's a tricky part or a special trap, maybe only that small part needs to be written and re-written on an index card. Being a numbers man, I also like to write the measure numbers over the words to keep them straight. You'll find your own way to make the differences memorable.

Some songs have traps in that similar phrases or sentences are repeated, but not exactly the same each time. "My wild Irish rose, the sweetest..." and then a little later, "My wild Irish rose, the dearest..." How to keep them straight? Find something about those phrases that distinguishes one from the other. "Sweetest" comes before "dearest." Hmmm, S and then D, as in "South Dakota." (The audience will never know that this polecat always reminds you of Mount Rushmore.) Another of our newest songs has the phrase "Frosty the snow man..." repeated five times with different endings each time... "was a jolly..." then "is a fairy tale..." then "was alive..." then "knew the sun" and finally "had to hurry on his way." Find something about the sequence "was / is / was / knew / had" that helps you remember it. Maybe writing down those five words is the last step you needed to keep all the Frosty words straight. Writing and memorizing five words doesn't seem like such a steep mountain now, does it?

We have not begun to consider such other singing basics as interpretation, dynamics, vowel matching, unit sound and other chorus performance fine points. These can only be achieved in the weekly rehearsals, for which you are now ready. You do have a good head start on how the proper pitches and how the chords should sound in your pitch memory, if you have continued to listen to the full 4-part learning track. With properly tuned notes and chords in your head, slinging flat just won't sound right any more. Final thought: It's great to be able to sing it right, but why not make it your chapter business to be unable to sing it wrong? 🎵

RAY SHOTTER PUTS US TO THE CHRISTMAS CAROL TEST

Editor's Comment: This puzzle was last published in the January 1993 edition of The Voice, Nassau Mid-Island's official publication at that time. For our younger members, this might be fun for your children, and for the older members, your grandchildren.



CAN YOU NAME THESE CHRISTMAS SONGS?

Answers at bottom of page 9.

Our loss is Celestial Choir's Gain

The stark reality behind this year's loss of:

- Sam Glicksman*
- Dave Grimes*
- Tom McCormick*
- Herb Oshrain*
- George Pavlicin*
- Bart Peluso*
- Stanley Squires*

is partially offset by knowing they have been received into the everlasting shelter of the Celestial Choir.

Including three dropouts during the year, our membership suffered a total loss of ten men. This loss, in turn was partially offset by the acquisition of six new members:

- Jon Ayers*
(a barbershopper for 38+ years)
- Shawn Geller*
- Andrew Jorquera*
- Kevin Montevirgen*
- Charles Muscarnera*
- Gerald Tabaosares*

for a net loss of four.

As you can see, it will be the responsibility of each member of the *Long Island Harmonizers* to designate himself a member of the Membership Recruitment Force for 2011, the year of our return to the competition stage. 🎵

Move over, George, I'm taking your space.

-- *Chiz Bell, Editor*

Our president, **George Seelinger**, has earned a well-deserved rest from 36 consecutive months of devoted and unparalleled service to the Nassau Mid-Island Chapter of the Barbershop Harmony Society. We're granting him the last month off from his three-year stint, only because as this is being written, he is lying in a hospital bed, awaiting open heart surgery within the next few days. You can imagine how much we are pulling for George at this stage of the game.

On the other hand, we are now presented with the opportunity to turn the tables, you might say. Rather than his monthly exhortation to get behind the various chapter programs, we all want to get behind George and see that he gets home safely (and soon).

The three years of George's presidency will list several noteworthy achievements, some of which are:

- Three annual shows--*River Rhythms* (2008), *Journey of Love* (2009), and *Fantasy Express* (2010)
- A new Assistant Chorus Director, **Steve Stojowski**
- "Barber Shop for Barbershop" promotion, created by **Bob Heim**, Public Relations Vice President
- Donations from show proceeds to the AHRC and FANS.
- "Sing-time in Springtime," promoted by **Bob Roth**
- **Joel Fairman's** Singing Valentines programs
- NMI octet appearance at official ceremonies, commemorating the restoration of Nunley Park
- Novice Quartet Contest in June, 2009
- Interchapter Meeting in October 2009
- Influx of new members from the Marian's Men's Chorus and the Bronx School of Science

We're getting close to the bottom of the page, so we wish to close by saying, "Good luck, George. We pray for your complete return to good health, more barbershop singing and better golf." 🎵

1. Jingle Bells 2. Winter Wonderland 3. Santa Claus is Coming To Town 4. Joy To The World 5. Rudolph The Red Nosed Reindeer 6. O Come, All Ye Faithful 7. Dreaming Of a White Christmas 8. O Christmas Tree	9. What Child is This? 10. We Three Kings 11. Deck The Halls 12. I Saw Three Ships 13. O Holy Night 14. The First Noel 15. Away In A Manger 16. The Twelve Days of Christmas	17. I Saw Mommy Kissing Santa 18. All I Want For Christmas 19. Chestnuts Roasting On An Open 20. It Came Upon a Midnight Clear 21. Let It Snow, Let It Snow, etc. 22. Silent Night, Holy Night 23. O Little Town Of Bethlehem 24. Silver Bells
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CHRISTMAS CAROLS SOLUTION:

2010 CHAPTER OFFICERS

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Immediate Past President	Vincent Colonna vinmar9@optonline.net	(516) 593-1347

BOARD MEMBERS AT LARGE

Class of 2012	Steven Brausa and Robert Miraglia	
Class of 2011	Wayne Lazar and Willard McCoy	
Class of 2010	Bart Peluso and William Vesely	
Chorus Director	Maurice Debar mjdebar40@aol.com	(631) 587-8694
Assistant Chorus Director	Stephen Stojowski Stephen.Stojowski@gmail.com	(516) 747-4715

SECTION LEADERS

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

OTHER IMPORTANT POSITIONS

Librarian	George Seelinger
Uniforms	David D'Antonio
Show Chairman	Harold Verity
Attendance	Charles Bell
Web Master	Robert Heim
Bulletin Editor	Charles Bell
Mid-Atlantic District Delegate	Harold Verity
Chapter Counselor	Stephen Marrin
Vice President Northern Division	George "Oley" Olson

2009 BARBERSHOPPER OF THE YEAR

Steven Brausa

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Steve Stojowski, Bass
Maurice Debar, Baritone
Contact: aftergloworms@optonline.net

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 Taboasares, Bass
Andrew Jorquera, Baritone
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Long Island Express

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

Quatrain

Bob Kelly, Tenor
Steve Marrin, Lead
Al Fennell, Bass
Tom Brucia, Baritone
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CHAPTER CENSUS

November 30, 2010

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

2011

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Bulletin Editor	Charles Bell
Mid-Atlantic District Delegate	George Seelinger
Chapter Counselor	Stephen Marrin
Vice President Northern Division	George "Oley" Olson
Leadership Academy Treasurer/Instructor	Stephen Stojowski

2009 BARBERSHOPPER OF THE YEAR

Steven Brausa

CHAPTER QUARTETS

AfterGloWorms

Harold Verity, Tenor
Bob Miraglia, Lead
Steve Stojowski, Bass
Maurice Debar, Baritone

Contact: aftergloworms@optonline.net

All In A Chord

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

Contact: Sbrausa@verizon.net

BBQ

Kevin Montevirgen, Tenor
Shawn Geller, Lead
Gerald Tabaosares, Bass
Andrew Jorquera, Baritone

Contact: montevik@bxscience.edu

Long Island Express

Bill Ruth, Tenor
Gene Kammerer, Lead
John Laughlin, Bass
Bob Roth, Baritone

Contact: bjr52@optimum.net

Quatrain

Bob Kelly, Tenor
Steve Marrin, Lead
Al Fennell, Bass
Tom Brucia, Baritone

Contact: Smarrin1@aol.com

PROJECTED CHAPTER CENSUS December 31, 2010

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

WHEN

Sunday, Dec. 5 - Arrive 4:45 PM

Tuesday, Dec. 7 at 8 PM

Tuesday, Dec. 14 at 8 PM

Friday, Dec. 17 (Arrivals TBA)

Sunday, Dec. 19 - (Arrivals TBA)

Tuesday, Dec. 21 at 8 PM

Tuesday, Dec. 28

WHATLynbrook Winter Festival
Chapter Meeting
(Maurice away - Steve Stojowski directing)

Chapter Meeting

Winthrop Hospital
St. Francis Hospital

Mercy Medical Center

South Nassau Hospital

Chapter Meeting
Scott Brannon coaches
NO MEETING**WHERE**Atlantic Ave., Lynbrook
Winthrop Hall, Westbury
(Maurice away - Steve Stojowski directing)

Winthrop Hall, Westbury

259 1st St., Mineola
100 Port Washington Blvd.
Roslyn1000 N. Village Ave.
Rockville Centre

1 Healthy Way, Oceanside

Winthrop Hall, Westbury

**What's Cooking - No. 19
A SIMPLE BARBERSHOP
"ARRANGEMENT"****AND SPECIAL "INTERPRETATIONS" FOR
THE HOLIDAYS**

Whether it's music or cuisine, two things that can have an enormous impact on how well they are received have to do with their "arrangements" on the one hand, and "interpretations" on the other. Seeing colors, textures of foods and sauces invitingly placed on platters quite obviously prompts an eagerness for that first bite. And the prospect of "bell chords" and other barbershop methodology similarly has the same response in terms of initial steps by choruses and quartets. As for "interpretations"--by skilled hands at mixing bowls or by musical directors in front of singers--they're what turns the ingredients into something very special, something very personal. Something new, "fresh," and exciting. Here, from member **Charles Muscarnera** and his wife Marlene, as friends and loved ones gather for the holidays to share end-of-year pleasures, is a favorite appetizer--tiny cocktail franks--in this instance specially-made three different ways. A trio of options for your guests guaranteed to perk up taste buds:

SWEET AND SOUR COCKTAIL WIENERS:

Ingredients: 3/4 cup prepared mustard, 1 cup currant jelly, 2 packages cocktail wieners.

Preparation: In a large microwave safe bowl or a double boiler, combine mustard and jelly and heat until mixture begins to bubble. Add 2 packages of cocktail wieners. Cover and refrigerate or freeze until ready to serve. To serve, heat and place in a chafing dish or serve hot.

FANCY FRANKS

Ingredients: 1/2 cup chili sauce, 1/2 cup currant jelly, 1 1/2 tsp. mustard, 1 1/2 tbsp. lemon juice, 1 lb. cocktail wieners, 1 can pineapple chunks (drained).

Preparation: In skillet, combine all ingredients. Simmer 15 minutes, stirring occasionally. Serve warm with cocktail picks.

And finally, this one:

COCKTAIL WIENERS NUMBER 3:

Ingredients: 2 pkg. cocktail franks, 1 jar marmalade, 1 jar grape jelly, 1 tsp. mustard, 1-2 bottles BQ sauce

Preparation: Brown cocktail franks. Mix all other ingredients. Add franks and simmer 15-20 minutes. ♪

December Birthdays

December 2	John Laughlin
December 2	Joe Massaro
December 9	Vinnie Colonna
December 28	Marilyn Goodman
December 28	Pete Kenny

December Anniversaries

December 10, 1965	Ed & Sally O'Connor
December 20, 1975	Steve & Vida Brausa
December 26, 1987	Steve & Sharon Ritz