



TOOSDAY TOONS



Official publication of the NASSAU MID-ISLAND CHAPTER of the Mid-Atlantic District
The *Long Island Harmonizers* Chorus meets every Tuesday at Winthrop Hall, Church of the Advent
555 Advent Street, Westbury, Long Island, Nassau County, New York at 800 P.M.

www.longislandharmonizers.org

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JUNE 2011

LONG ISLAND HARMONIZERS AND SUPPORTING CAST PUT ON A GREAT SHOW!

Performers and audiences alike enjoy “Remember When.”



Chorus Director **Maurice Debar** (left) and Show Chairman **Hal Verity** guided the Nassau Mid-Island Chapter to a musical success, unparalleled in the chapter’s 61 year history.

The Nassau Mid-Island Chapter’s 61st Annual Show played to near-capacity audiences on Saturday evening and Sunday afternoon, May 14 and 15, at the Carle Place High School auditorium. From the opening chorus rendition of “Do You Remember When?” to the finale, “South Rampart Street Parade,” the audience rewarded the broad variety of musical offerings



with thunderous applause.

The guest quartet, ***Aces Full***, from Alexandria, Virginia, exhibited typical Alexandria-like barbershop artistry, appearing for segments in each of the two acts of the performance. Six chapter quartets—***Long Island Express***, ***Quatrain***, ***No Treble At All***, ***All In A Chord***, ***BBQ***, and ***AfterGloWorms***; Maegan and Brendan Butler, dancing ***The Charleston***; the Italian Waiters; and Joel Fairman and his ever-present ukulele provided delightful variety to the show, which reminded us of the good old days of vaudeville. This procession of variety acts was professionally presented by **Nancy Massaro**, who presided over the show with her customary charm and wit.

This superb production was further supplemented by the smooth backstage operations provided by **Pete McArdle**, **Gene Kammerer** and **Bill Grieshaber**, ably abetted by **Rich Stein**, from the school staff, who controlled the lighting and sound system. Meanwhile, out in the lobby, **Joe Massaro** and his assistants set up the welcoming display, while **Lois Verity** and her group of volunteer members’ wives managed the ticket and raffle sales most efficiently.

Remarks and reactions to the show may be found on page 3.

NO MAN LEFT BEHIND

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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



WHEW!!

I am exhausted. The past month has been a very busy one for our chapter. On Saturday, April 30, 2011, almost every member made the trip to Morristown, New Jersey, where we delivered one of our best performances ever. The judges loved our enthusiasm and our appearance. They talked about our sync problems and gave us a quick solution. We missed advancing by 15 points; we can make them up easily next year.

We then came back and within two weeks we were on stage for our annual show, giving two good solid performances with just a little problem with one song on Saturday. Sunday we nailed that song. Our dancers also nailed their performance Sunday after a glitch with the sound system on Saturday. Bill McCoy and Bob Miraglia are still finalizing their numbers to see how much profit we made on the show. What a great performance our guest quartet gave us! After a conflict with our original featured quartet, *Down A Fourth*, occurred, *Aces Full* stepped up and wowed our audience. Thank you, guys.

A week off and back to the regular chapter meetings. We were informed by George Seelinger that we have accepted a two hour performance for the County of Nassau in July. In terms of length and compensation, this event will mark new highs in the history of the Nassau Mid-Island Chapter. We, however, have to fall back on our motto for the year, "No Man Left Behind." We need every singer, every quartet and every talent we have in the chapter to fill that time. I know we can do it. (See graphic on page 10.)

Please remember to relax June 2nd and join us for Ladies' Night at the Swan Club. If you haven't made arrangements with George Seelinger yet, call him and make them immediately. Well, I am closing now and I'm going to relax after such a long month. However, I think I can take a couple of months like this past one.

Hal

P.S. Have a great summer and remember our meetings switch to Baldwin July 5, 2011

“What’s being said about Remember When”

Editor’s Note: The following statements were received from members of the chapter and are reproduced herewith in the order in which they were received:

BOB ROTH (May 15, 2011 8:12:54 PM EDT):

“Chiz - Comments - You were a super sub for the kids’ quartet. Sunday’s performance was better.

“My wife thought Sunday was overall better.

“There were a few goofs, but nothing worth getting real upset about; after all, we are amateurs. However, it does indicate that the ‘dress rehearsal’ should be more of just that and not one to spend lots of time on the singing abilities. For example, the dancers’ music on Saturday and the mis-reading of the script lead-in to “Happy Days” on Sunday. The quartets sounded good. Guest quartet was great. The narratives were not properly broadcasted to the audience, per my wife. Not easy to understand the script.

“Afterglow Saturday night makes far too late an evening before the Sunday show. For us, who have early Sunday commitments, the need for sleep knocks us out of attending the Afterglow. I think the Afterglow should be eliminated.

“Having performed in my 19th show, I felt all went as best we could perform. After all, we are an aging group with physical voice and movement limitations.”

CHARLES MUSCARNERA (May 15, 2011 9:07:22 PM EDT):

“It was a wonderful experience participating in the annual show. Since joining the Harmonizers a year ago, I’ve come to meet a great bunch of dedicated men who have been supportive and who have such a love of music. The whole experience for me has been such fun and uplifting.”

MAURICE DEBAR (May 15, 2011 9:15:18 PM EDT):

“I want to thank everyone for their efforts to produce a great show for this weekend. You have worked extra hard to prepare not only for our annual show but also for contest participation. You deserve a rest. I will see you in two weeks.

“Thanks again.”

JIM SCHLEGEL (May 15, 2011 9:15:52 PM EDT):

“As an old (barbershopper) that sat in the audience, I really enjoyed the show on Saturday night. The guest quartet was super. The chorus was great. I was impressed by the number of chapter quartets that performed. I was especially impressed by the new quartets that performed. Regards.”

JON AYERS (May 15, 2011 9:25:46 PM EDT):

“Over the course of 39 years, I’ve sung in a lot of shows and in a lot of places: Symphony Hall in St. Petersburg, Carnegie Hall and Alice Tully Hall in Manhattan stand out in memory, of course, but a lot of it is buried somewhere in my memory bank, which tells me that the venue is not particularly important, as long as the audience outnumbers the performers (and there have been some that were close.)

“This is my first with the *Long Island Harmonizers*, and I look forward to the next one, which is to say, I enjoyed being a part of it. If there’s one thing that differentiates our shows from others of my experience, it’s the variety. Most barbershop shows have a chorus, one or more chapter quartets and a guest quartet. A few add on a non-barbershop act, but I’ve never been in a show with the amount of variety we put in front of our audience this weekend, and I think that makes them special.”

More Show Comments (*Cont'd. from page 3*)**BOB HEIM (May 16, 2011 12:54:43 AM EDT):***(Ed.: Whew! The hours some people keep!)*

"I've switched our Chapter website focus from Annual Show to Membership Drive!

"Look at www.longislandharmonizers.org and use the flyer and links to entice possible new members.

More to come this week. Great show."

GEORGE SEELINGER (May 17, 2011 8:12:54 PM EDT):

"I have yet to hear a negative comment about this year's show! The song selection, the chorus performance, the guest quartet and the overall energy were outstanding! I had several guests who'd never seen us before and all want to come back next year and bring friends or relatives! Jon Ayers did an excellent job on the choreography which drew comments from my family who HAD seen us before! My wife, who has seen SOUTH RAMPART STREET PARADE for a few years now says we've finally got it perfected!"

ALAN STERN (May 19, 2011 9:46:13 AM EDT):

"I counted 40 on stage, the most I can remember in a long time. You raise the bar just a bit each year, getting better, sounding better. I commented to Gloria how much better you are compared to five years ago. It was a wonderfully entertaining afternoon, and the guest quartet must have been from Mars, out of sight."

ED O'CONNOR (May 19, 2011 10:57:04 AM EDT):

"As one sitting on the outside, I think it was a fantastic show, one of the best ever."

DON AND ADRIANA PARIS (MAY 19, 2011 11:28:43 AM EDT):

We came up from Hilton Head earlier than we planned just to attend the concert. The harmony was right on! We enjoyed all the quartets and the O Sole Mio Trio!! The Four Aces were a bonus—fantastic. The "After Glow" was such a treat. We had the best time, truly an evening to remember!! Looking forward to next year's concert!

BILL RUTH (May 19, 2011 10:02:49 PM EDT):

"I think the show was an artistic as well as a financial success. There were many more seats filled on both dates than in the previous year. I received many comments from people living in Carle Place who had never seen our shows and they all thought it was wonderful entertainment and asked to be remembered for next year's show. One of the ladies said that we all looked like we were having a good time on stage and that carried over into the audience."

GENE KAMMERER (May 20, 2011 9:47:43 AM EDT):

"MY KIDS AND DOROTHY, AND GRANDKIDS, SAID THEY REALLY ENJOYED THE SHOW EVEN BETTER THAN EVER."

KEN WUNSCH (May 21, 2011 8:13:22 AM EDT):

"Show Thoughts: This was my first time singing in a quartet in our show. It added a bit of pressure, but it was exciting, and by Sunday it was sort of an 'ego rush.'"

JOE MASSARO (May 21, 2011 11:16:46 AM EDT):

"This was the 14th show in which I participated, and realistically and honestly, one of our better efforts. I had a good number of friends attending, one of them a speech therapist who also plays guitar in a liturgical folk group. She was especially adulatory about the quality of the singing as were all my non-

musical friends. I think it is safe to say we were entertaining and for the most part, we ‘sold’ the songs we sang. All the many hours of rehearsal certainly paid off.”

STEVE STOJOWSKI (May 25, 2011 2:43:32 PM EDT):

“As many have probably said, it would have been better if the risers had been set up on the dress rehearsal stage in the actual Show position in order to have the most productive and effective dress rehearsal possible. However, it may have been a good thing that the scheduling allowed us to have one final (much needed) singing rehearsal this year after the dress rehearsal. Next year, the dress rehearsal will probably be back to a Thursday, and it will most likely be the last rehearsal before the Show. Hopefully, the extra singing rehearsal will not be missed next year.

“I thought I heard some tuning problems, no doubt related to the lack of play-back monitors so we could hear one another on the unfamiliar stage, more like the way we are accustomed to in our rehearsal hall. Having working monitors in place for next year’s Show is already on the agenda, so that problem should not recur.

“Some Chapter members will disagree with me, but I believe that our featured quartet, *Aces Full*, came to us by a most remarkable route (and I don’t mean the Jersey Turnpike). As this year’s hospitality host for the featured quartet, I was in frequent advance contact with *Aces Full*, making sure that all of the administrative and practical details were taken care of. I had heard that they were only recently formed. Three of them had sung in one Mid-Atlantic District championship quartet, two of them in two other M-AD championship quartets, and one each of them in still two other M-AD championship quartets, but never all four in the same quartet.

“While they have also all sung together with the *Alexandria Harmonizers* chorus, as a quartet they were brand new. It wasn’t until three days before

the Show that I learned just *how* new. They never formally registered as a quartet with the Barbershop Harmony Society, and they said that they only formed as a ‘pick-up’ quartet when they heard that our poor little Nassau Mid-Island Chapter (200 miles away) was in a jam and needed a top notch last-minute substitute quartet who could perform 11 to 13 songs at our Show and afterglow. If this is true, our humble Chapter is the beneficiary of an amazing act of brotherly barbershop kindness. Thanks, guys! It’s GREAT to be a barbershopper!” 🎵

The Saturday night performance 50/50

Show Raffle winner was:

Lorraine Eckhardt (Rudy's daughter)—\$356

The Sunday afternoon performance Show Raffle winner was:

Nils Sorenson (close friend of Dave D'Antonio)—\$352

Courtesy of **Joe Massaro**, Raffle Chairperson

BBQ MEN STAR IN “WEST SIDE STORY” IN THE BRONX

Steve Marrin and **Bob Kelly** had the following comments about “West Side Story” as it was presented by the Bronx School of Science on Thursday, May 26:

“The orchestra was excellent. They enhanced the production without ever getting in the way. The scenery and the lighting and stage crew were very close to professional in facilitating a smooth, flowing show.

“The performers did such a special treatment in emoting the melodramatic story that I (Steve) found myself drying my eyes several times. Our three members—**Shawn Geller**, **Andrew Jorquera** and **Gerald Taboasares**—played major roles, acting and singing marvelously. Their pitch accuracy would make any barbershop singer proud to be associated with them.

“Bob and I were both very happy we went to such an enjoyable show, We were part of a five-minute standing ovation with a very large and enthusiastic audience.” 🎵



“RAISING DE BAR”

Maurice is completing his 15th year as our Chorus Director and is heralded as the principal reason for the turn-around of the *Long Island Harmonizers*. He is also the Mid-Atlantic District Vice President of Chorus Director Development. “What Makes A Great Chorus Director,” written by Maurice in the Spring Issue of the *Mid'l Antics*, is recommended reading for all barbershoppers, so we are presenting it herewith.

Things that chorus singers should be aware of

1. Mismatched vowels will sound out of tune.
2. A note that does not do anything is “dead.” It has no life. A note must have direction; thus, you need to energize held notes.
3. Try to match your placement to the other singers; *i.e.*, front-back bright-dark. Take your personality out of the mix and match the sound or personality of the group.
4. Bright sounds (those with resonance) will have more life, ping and carry. They are easier to tune because of the high overtones.
5. Unsupported singing tends to go flat.
6. 99% of singers are often on the underside of the pitch. The other 1% are overachievers who occasionally go sharp.
7. Some vowels tend to go out of pitch (flat) Modify these vowels to the bright side; *i.e.*, modify “ih” towards “ee.”
8. When you repeat the same pitch, onion skin the pitch as you go along. Onion skin is a “catch phrase” which means to make each successive pitch a minuscule higher.
9. Sing vertically. Don’t spread the lips into a smile. This creates a harsh brightness. Think pinching in the corners of the mouth.
10. Singing in your falsetto is not bad. We have two voices that are often referred to with different names. They are basically your full voice (heavy) and your partial (light) voice. Your full voice uses the entire vocal fold while the falsetto uses the tip or edge of the fold. The “break” between the two voices generally occurs at “Eb” and is called the **passagio**. A good singer does not make a drastic difference between the two voices. Actually, all singing should be a blend of the two voices so the transition between the two is smooth.
11. All of the above mean nothing if **you are not singing the correct notes and words**.
12. Execute (sing) the word sounds together with the group. All vowels must coincide after performing the initial consonant. The diphthongs must be executed (turned) at the same moment.
13. If your first note is out of tune, you can bet the succeeding notes will also be out of tune.
14. Sing primarily on the vowel for beauty and connection.
15. Clearly sing the consonants to get the meaning and drama of the words.
16. Words are not just the clothes line on which we place the notes. The words are the story and the emotion of the song. Tell the story!
17. Different parts of the country and different English-speaking countries pronounce English words differently. Every group must come to a consensus.
18. The group must breathe together.
19. Breaths and rests are part of the music. They create the phrasing.
20. Listen to the timing of the melody singer.
21. Learning the notes and words is step one.
22. Decide if you want to sing for yourself or for an audience. If you are singing for yourself, find a resonant bathroom and enjoy. If you are singing for an audience you need to look at them, sing to them and entertain them.
23. God loves right notes and in-tune singing. If you plan to sing for the other guy, please consider that he gets very little entertainment, so you may end up at the bottom of his residence.
24. Sing like you are auditioning for the heavenly choir. You are!
25. Place the final consonant on the following vowel. “There is” becomes “their riz.” 🎵

♪ Musical Notes ♪

John Elving

VP Music & Performance and Editor, *The Voice of Rushmore*, Mt. Rushmore Chapter, Rapid City, South Dakota

Recently I pulled out my notes from the Leadership Forum I attended in November held in Dallas, Texas. The headline speaker was a man by the name of Tim Steinert—someone not at all a part of our barbershop world. He gave us some very good information about how we can, and should, be approaching men who should be interested in our "hobby."

First and foremost, we need to always convey the passion we have when singing. Our speaker noticed right away that we were much more passionate in our singing than when he talked to us individually. Somehow our passion fell off when talking as opposed to singing. How can we expect people to be passionate about our singing if we don't convey that passion when we talk about it?

Here are some ideas he conveyed that apply to all of us.

- When you communicate about barbershop, use **Emotionally Evocative Language**.
- Create word and song pictures to cause them to feel something in their heart. If they feel deeply enough about it in their heart, they will find a way to do it.

So how do we do that? Part of it is by use of the "elevator speech" that we outlined a couple of years ago. That's a 30 second pitch to get them interested.

Why a 30 second pitch? The purpose is to get three minutes of time. Then a three minute pitch is to get 30 minutes of time. When you have 30 minutes of their time, then you have them.

What can you say in 30 seconds of time that will lead to the rest of the time you need? Here are the five parts of a 30 second pitch, starting with a leading yes or no question—"were you aware," "did you know"—that evokes the passion:

- Show the heroin (the most emotionally engaging thing).
- Plant the heroin.
- Have more passion at the end than the beginning (energy radiator).
- Heroin B—more power, more passion that will hook whom you're talking to. Speak their language, not yours.
- Call to action to get the three minutes with them the next time.

All too often we show a lot of passion in our singing, but then try to get other people interested by use of telepathy. (We think alike, so you must know what I'm thinking.) If we aren't passionate about what we do when we talk to them, how can we expect them to be passionate about what we love?

Sing-cerely & Humm-bly,

♪ohn ♪

STARS ARE BORN WINNERS ARE ANNOUNCED

05/13/2011 7:47 AM

After an overwhelming response to the "Stars are Born" competition, the Brooklyn Cyclones are proud to announce that the **AferGloWorms** have been selected as the winners.

The four-man singing group, which performs in barbershop harmony style, will have the opportunity



to perform the National Anthem and God Bless America at the Cyclones game on July 3rd. They will also have the chance to sing on stage during the Doo/Wop Concert at MCU Park on July 30th.

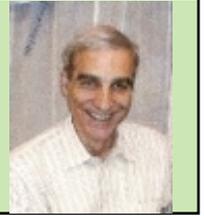
The members of the **AferGloWorms** are (l to r):

- **Hal Verity** - Tenor
- **Rob Miraglia** - Lead
- **Steve Stojowski** - Bass
- **Maurice Debar** - Baritone ♪



Your Chapter Business -- by Steve Stojowski

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



PYTHAGORAS AND HIS COMMA

Who would have thought that the ancient sage who gave us $a^2 + b^2 = c^2$ to figure the length of the hypotenuse of a right triangle would be the same guy to give barbershoppers insight into how to make chords ring? Mathematicians have been aware for millennia that the notes that comprise scales and the notes that build chords have to be tuned slightly differently.

The notes of a popular scale with which we are familiar are derived by multiplying the pitch frequency of the root of the scale ("do") by simple fractions such as 9/8, 10/9, 16/15, etc. But this will result in assigning slightly different pitch frequencies to the same named note depending for example upon whether that note is "re" of one scale or "sol" of another scale.

The musical interval between A220 and A440 is called an octave, and the ratio of the pitch frequencies is 1:2 (220:440). In modern Western music we split up the octave into twelve almost identical intervals called semitones or half-steps. Combinations of these half-steps allow us to create all the other notes of the scale. The interval between A220 and E330 is called a "perfect fifth"; the ratio of its pitch frequencies is supposedly 2:3 (or 1:1.5), and there are seven half-steps between the starting and ending notes of a fifth.

Starting at a low A way over at the left side of a piano keyboard, we can count our way up to a very high A at the far right side of the keyboard 84 half-steps away. Two of the ways we can organize this journey from the very low to the very high are as seven octaves (seven jumps of twelve half-steps each) or as twelve perfect (?) fifths (twelve jumps of seven half-steps each). One would think the pitch frequency of the high A should be the same whichever way we do the math, but it doesn't quite work out that way. Seven octaves is an increase in the pitch frequency ratio of 2 raised to the 7th power which is 128. Twelve perfect fifths is an increase of frequency of 1.5 to the 12th power which is 129.746. Not the same! The discrepancy is only about 1.14%, and it can be spread out over a huge range of 84 half-steps, but it is a discrepancy, and we've got to hide it somewhere. This discrepancy is called the "Pythagorean comma." (Scholars are still searching for the "Euclidean semicolon.")

This is why musical instruments must be tuned with built-in compromises. The most common compromise is called "just tuning" or "just intonation" where the interval between each half step is the twelfth root of two. Twelve of these intervals does give us an exact doubling of pitch for a perfect octave, but seven of them falls a little short of a perfect fifth ("do" up to "sol"). If a major chord is sung or played with "just intonation," it sounds very nice. When it is sung with "perfect" pitch intervals, balanced, and with matching vowels, it sounds *awesome*, and barbershoppers refer to the phenomenon as a "ringing" chord. This is why our Musical Director tells us that "sol" must be sung higher than the pitch pipe, higher than the keyboard, and higher than we think.

In the key of B b, "sol" is F, so why doesn't the keyboard manufacturer simply tune the F higher so that Maurice doesn't have to apologize for his keyboard's providing a flat "sol"? If the keyboard is only used to produce B b chords, that would be a great idea. But we also use the key of C where "sol" is a G. Sometimes we use the key of A b where "sol" is E b. Soon we would have to tune all those poor "sols" higher which puts us back where we started, except that now the keyboard is out of tune with every other instrument.

Some day I'm going to invent an electronic keyboard clever enough to sense when the musician's left hand is playing a B-flat chord, and for that instant tune "sol" and any other notes in the B-flat scale to fit better within the chord. An instant later when a different chord is called for, the pitches would again be automatically adjusted. When no identifiable chord exists, the instrument would revert back to "just" intonation. The best trombone and string players have been doing this instinctively for centuries. The best barbershoppers do it too. Now that the *Long Island Harmonizers* chorus has risen to a solid AAA level, it's time for us to follow suit.

The next time you're of the opinion that you are singing a note perfectly in tune but your Musical Director asks you to sing it even higher, there are probably two things that need adjustment – your opinion and your pitch. We realize that this may be asking a lot, so that's why we're asking.



FISHING WHERE THE FISH ARE AND WHERE THEY COULD BE

Bob Heim, Chapter VP Marketing and Public Relations
(A Public Relations Practitioner For Close to 60 Years)

In the last issue of "Toons" dear readers (it's easy to assume you ARE a reader if you are spending a few moments on these Hemingwayesque words of wisdom) we took a look at the scope of public relations and promised to next turn your attention to our "audiences" and how to target them. How fitting that we are fresh from our successful two nights of Annual Show performances in mid-May. Most of that audience was predisposed to sit back and enthusiastically be entertained with an art form not at all unfamiliar to them. But, in fact, we captured many new to four part harmonies, as well.

Reaching our "audiences", whether editorially or otherwise, is accomplished two ways. By "fishing where the fish are" (or out there and yet untapped) or by a "buckshot" approach, hoping to snag some newbies in our nets. Targeting them is up to all of us.

First there's *prime* targeting. Where to find those possibly interested in singing barbershop—in our Society, in our Chapter? How about those singing (or who did so in the past) in choruses, religious choirs, gospel groups, or those who regularly fork out hard dollars to hear talented vocal entertainers perform? What about current (or former) Music Club members deciding what to do with some free time? What about orchestral talent that may also sing? All great prospects. Our super Society, you all know, began on a rooftop in Tulsa.

Reaching them by using print and electronic approaches includes school publications, club bulletins, websites, music magazines, and lots more.

Then there's that large net we all use. Where do we find guys that might be interested in experiencing barbershopping? At our singouts, of course. But, there are other great sources, too—fraternal organizations, senior centers, barbershops, and everywhere people congregate or take time to read or listen. We reach out to them with our "Barbershop Under Glass" moveable exhibit; with freebie singing in malls; in national anthems in ballparks; or in our "Barbershop For Barbershops" approach. Oh, the list is long. We'll create more. And let us not forget those "shes that will be obeyed."—wives and girlfriends that are a powerful force in influencing decisions.

We reach them in a buckshot way with stories in media large and small. Every one of them a grain of sand (there's that term again) in building our barbershop beach of success.

We invite you to help. A top-of-mind mission is all it takes. Thanks. ♪

THE SHOW JOURNAL'S "MISSING LINK"—"HARMONIZIN' GRAND-DADS

<u>Braggers</u>	<u>Boosters</u>	<u>Braggers</u>	<u>Boosters</u>
Gene Kammerer	14	Peter Kenny	14
Jim Meehan	14	Bill Ruth	14
Bill Schlageter	12		
Vinnie Colonna	11	Bill Grieshaber	11
Charles Muscarnera	11	Don Paris	11
John Laughlin	10	Ray Shotter	10
Neill O'Neill	9		
Bill Ennis	8	Joe Massaro	8
Chiz Bell	7	George Seelinger	7
Joe Butler	6	Bernie Genzer	6
Bob Miraglia	6	Joel Trent	6
Joel Fairman	5	Steve Marrin	5
Bill Vesely	5		
Bob Croshere	4	Marvin Goodman	4
Bill McCoy	4		
Karel Boersma	3	Rudy Eckhardt	3
Bob Heim	3	Ed O'Connor	3
Harry Ruvolo	3	Harold Verity	3
Ed Andreassen	2	Howard Bailin	2
Joe Rinaldi	2	Bob Roth	2
Jim Schlegel	2		
Jon Ayers	1	Steve Brausa	1
Ed Kaplan	1	Wayne Lazar	1
Frank Murray	1	John Sescila	1
Dan Tuck	1		
GRAND TOTAL - 44 Braggers (Granddads)			
257 Boosters			

JUNE CELEBRATIONS

Birthdays

June 1	Neill O'Neill
June 8	Mary Pavlicin
June 9	Gloria Stern
June 12	Marvin Goodman
June 14	Joe Rinaldi
June 15	Carole Kaplan
June 15	Gerald Tabaosares
June 17	Don Rausch
June 24	Bernie Genzer

Wedding Anniversaries

June 7	Don & Adriana Paris
June 8, 1963	Bill & Diane Vesely
June 14, 1969	Joe & Mary Rinaldi
June 28, 1997	Jack & Susan Szaluta

Don't miss the fun!

--as seen in *Hi-Note*, a supplement to *Mid'l Antics*, May 2011

The best weekend of barbershopping in the M-AD is coming to Salisbury, Maryland, June 16 - 19. Harmony College/Directors College East is touted nationwide as one of the top District Schools in the Society. Participants enjoy excellent classes for individual barbershoppers, top-rate coaching for quartets and choruses (there's still time to come as a chorus!), invaluable training for Directors, two great evening shows, an exciting Youth program, good food and terrific fellowship!

You'll find the perfect combination of music and fun available at a great value—only \$210 for the whole weekend! How's that for "economic stimulus?" You should ask your Chapter if they'll subsidize your attendance as a legitimate Chapter expense. 🎵

A RECAPITULATION OF THE NORTHERN DIVISION CONVENTION

--from *Hi-Note*, May 9, 2011

Over 300 competitors in 12 choruses, followed by 18 (!) quartets crossed the boards of the Morristown-Beard School stage in Morristown, New Jersey (<http://www.mobead.org/mbs/index/php>) April 30 at the Northern Division Convention. When the dust settled, **Manhattan**, under the direction of their new director, Justin Miller, had taken first place with a score of 81.3. Their two ballads were an inspiration. The **Voices of Gotham** previewed their international mic-tester package and recorded a 79.8 score in the process. They are sure to get a rousing reception from the crowd in Kansas City and will set a great standard for the other competitors. Rounding out the top five were **Long Island Sound** (Five Towns College) with a score of 74.3, the **Hunterdon Harmonizers** (Hunterdon County, N.J.) with a score of 66.1 and the **Dapper Dans of Harmony** (Montclair, N.J.) with a score of 64.8 All five of these choruses qualified to sing in the Fall District Convention in Lancaster, Pennsylvania.

The **Flatiron Four** took the division quartet championship with a score of 74.2. **Up All Night** took second with a score of 73.1. They were followed by **Legacy** (currently the 3rd Place Medalist Senior Quartet) in 3rd position with a score of 72.8, **Friday at O'Malley's** in 4th spot with a score of 71.5, and **Untamed** in 5th with a score of 68.8. The Novice Quartet Champion was **Sound Approach**, finishing in 6th position with a score of 68.4 We don't know which quartets qualified for the Fall District contest until all the division conventions are done, and then, with the exception of the division champions and international Qualifiers, the field will be filled by quartets in order of their scores. Check the district web site in mid-June to get that information. 🎵



EDITOR'S CORNER

On reaching the next plateau

This year marks the first time in our history in which we don't have to put up with the eternal debate; namely, are we a competition chorus or an entertainment chorus?

The Northern Division competition in Morristown last month proved that we can be both competitors and entertainers. It would behoove us to put aside this annual diatribe, which, at time, has divided our chapter, and go on to better and more important things.

Director Maurice has already set his sights on a planned curriculum that will help raise the chorus to the next higher level. Let's all hop aboard and enjoy the ride. 🎵

OVERHEARD AT REHEARSAL

Joe Massaro to Ed Andreassen: "Would you believe it, Bill Schlageter is 90 years old and he's still riding a bicycle?"

Ed Andreassen: "That's why he's 90." 🎵



BOARD OF DIRECTORS 2011

OFFICERS:

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VP Music & Performance	Eugene Kammerer dcfefk@optonline.net	(631) 486-1270
VP Chapter Development	John Brolly brollys@optonline.net	(516) 938-4272
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VP Program	Wayne Lazar jwayne314@aol.com	(516) 292-0021
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Treasurer	Jonathan Ayers jayers1@optonline.net	(631) 223-2911
Immediate Past President	George Seelinger gs1027@aol.com	(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 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>Librarian</u>	George Seelinger
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<u>Attendance</u>	Gene Kammerer
<u>Chorus Manager</u>	Harold Verity
<u>Web Site</u>	Bob Heim/Dan Gilmartin
<u>Bulletin Editorial Staff</u>	Chiz Bell, Bob Heim, Bess Bell
<u>Mid-Atlantic District Delegate</u>	George Seelinger
<u>Chapter Counselor</u>	Stephen Marrin
MAD	
<u>MAD Northern Division VP</u>	George "Oley" Olson
<u>BHS Leadership Academy Instructor</u>	Steve Stojowski

2010 BARBERSHOPPER OF THE YEAR

JOHN BROLLY

CHAPTER QUARTETS

AfterGlo Worms

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
 Peter Kenny, Baritone
 Contact: Sbrausa@verizon.net

BBQ

Kevin Montevirgen, Tenor
 Shawn Geller, Lead
 Gerald Tabaoares, 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

No Treble At All

Tommy Barone, Tenor
 Bill Vesely, Lead
 Ken Wunsch, Bass
 Wayne Lazar, Baritone

Quatrain

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

CHAPTER CENSUS

May 31, 2011

Regular Members	34
Senior Members	22
Student Members	5
Life Member	<u>1</u>
TOTAL	62

LOOKING AHEAD

CHAPTER MEETINGS June 7 - 14 - 21 - 28 at 8:00 p.m. Winthrop Hall, Westbury
 July 5 - 12 - 19 - 26 at 8:00 p.m. Calvary Protestant Church
 August 2 - 9 - 16 - 23- 30 - 8 p.m. 2801 Park Ave., Baldwin

BOARD MEETINGS Monday, June 13, 2011 - 8:00 p.m. Winthrop Hall, Westbury
 Monday, July 11, 2011 - 8:00 p.m. Winthrop Hall, Westbury

LADIES' NIGHT Thursday, June 2, 2011 - 6:30 p.m. Swan Club
 Glenwood Landing

HARMONY COLLEGE EAST June 16 - 19 Salisbury University
 Salisbury, Maryland

AfterGlo Worms at Sunday, July 3 - 6:00 p.m. MCU Park, Brooklyn
Cyclones Game

BHS INTERNATIONAL July 3 - 10 Kansas City, Missouri
CONVENTION Register at www.barbershop.org/kansascity

JULY 20 2011 -- The Long Island Harmonizers Chorus and quartets are the afternoon focus of attention over the course of two hours with music in the barbershop style at Eisenhower Park, Hempstead Avenue and Stewart Avenue, East Meadow. Free to the public.

JULY 31, 2011 -- The Long Island Harmonizers Chorus and quartets entertain at a Summer Fair offered by Our Lady of Mercy Church, 500 South Oyster Bay Road, Hicksville. The band shell concert is free to the public attending the Church's special fundraising event.

SEPT. 24, 2011 -- The Long Island Harmonizers Chorus and its talented quartets take the stage in the Library Theater of the Syosset Public Library, 225 South Oyster Bay Road. The free admission concert featuring barbershop music starts at 7:30 pm. (For any restrictions regarding attendance see the library's website.)

CHAPTER MEETINGS DURING JULY AND AUGUST AT CALVARY
 PROTESTANT CHURCH, 2801 PARK AVENUE, BALDWIN

Thanks to the following for their contributions to this edition:

Jon Ayers, Maurice Debar, John Elving, Bob Heim, Gene Kammerer, Joe Massaro, Charles Muscarnera, Ed O'Connor, Don and Adriana Paris, Bob Roth, Bill Ruth, Jim Schlegel, George Seelinger, Alan Stern, Steve Stojowski, Hal Verity, Bill Vesely and Ken Wunsch

Look at all this space—a good place to write your comments, your reactions, your suggestions, even, perhaps, a short column. Respond to:
chizbell@optonline.net

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