



Hatter Chatter

Newsletter of the Danbury Chapter, Yankee Division, Northeastern District of the Barbershop Harmony Society
Meeting every Tuesday, 7:15 p.m. at Church of Christ, 90 Clapboard Ridge Road, Danbury, Connecticut

Volume 23 Number 1

www.madhatterchorus.org

The Dead of Winter 2016

Pillars of Salt or Strength?

By Andy Bayer – HATTER CHATTER Stringer

I have been a fairly consistent attendee at the NED Leadership Academy since joining the Mad Hatters. I seldom miss an opportunity to learn more about increasing my barbershop or leadership skills, expanding my knowledge about this newer part of my life, and connecting with those who share my interest in this art form.

This year, there were three specific reasons for making the decision to attend: a) meeting and hearing from the BHS CEO/Executive Director, Marty Monson, especially at this time of change within the Society b) learning how changes in the Society's focus supports chapters' efforts to increase membership and c) hearing from the district leadership (at the House of Delegates meeting) as to why they needed to raise, substantially, the registration fees associated with the return to division contests and how they planned to communicate that to the district's membership.

The House of Delegates (HOD) meeting takes place in the early evening on the Friday preceding Leadership Academy classes. For those of you who have not attended, it presents an opportunity to learn about (from both written and verbal reports) how the district is doing and the issues it faces: its successes, areas of concern, and contemplated changes in response to members' expressed interests or district needs. It also provides an opportunity to connect with what Bob Bradley has so endearingly referred to as "the mother ship"---the National (International) Barbershop Harmony Society located in Nashville.

This first of the year HOD meeting also presents a district budget to chapters for approval. One can tell that there is a lot of behind-the-scenes work that makes all this possible, and we are very fortunate to have Robert Bradley as our liaison to the district since he shares with us, on a monthly basis, the district's topics of discussion so that we remain informed members!

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Mad Hatters munch and mingle at Nick's Restaurant.

Picture by John Bradley

A New Year and a New Board

By John Bradley

Danbury, CT – with garlic and snowflakes wafting in the evening air, the Danbury Mad Hatter Barbershop Chorus welcomed in a new year at its annual Installation Dinner on January 12, at Nick's Restaurant.

Following the buffet dinner and greetings by chapter president, Danny Anderson, and Northeastern District Vice President of Events, Robert Bradley, music director, Joe Hudson, led the distribution of awards.

Special thanks went to Al Paparesta for his achievements as Public Relations VP. Al will be moving to Florida soon and the chorus will certainly miss him.

The Rookie of the Year award went to Scott Colman. Although a veteran of the Barbershop Harmony Society, Scott is a new member of the Mad Hatters and has taken on a leadership role in his short time with us.

Keith Korb won the Above and Beyond award, while Jim Hopper was recognized for his outstanding service. Wynn Gadkar-Wilcox, incoming Music VP, assistant director and baritone section leader, was named Mad Hatter of the year.

Of course, no barbershop gathering is complete without singing, but the festivities were cut short by the arrival of snow at about 9 PM.

Pillars of Salt or Strength

Continued from previous page

I am proud of our chapter for its camaraderie, focus and support and I was satisfied that Danny questioned the chapter's concern with the new registration fee structure of which not many seemed aware.

The end result of that discussion was that the district did not make this decision lightly or without cause and a rationale was provided to justify the increase in fees. What I tried to communicate outside of the meeting in talking with Guy Haas, John Englander and others (only Danny could speak during the HOD meeting as the chapter representative) was that it would be to the District's benefit to address this very difficult decision for registration fee increases directly/openly with the membership and seek members' support as had been done at the HOD meeting. The Board's decision was truly in response to the membership's overwhelming desire to return to separate division contests and the resultant need for the district board to do so in a fiscally responsible manner. Being in attendance that weekend allowed me to be more knowledgeable about this issue and to meet with those responsible individuals to whom I could express my concern that having the increase appear without commentary as people considered their attendance was a not a transparent plan of action that would support the return to the division contest structure.

Marty Monson spoke for about 15 minutes. Without going in to the substance of his remarks (the tenor of which can be discerned by reading his monthly columns in the Harmonizer) suffice it to say that he is a man with a vision on a mission, a somewhat charismatic and enthusiastic speaker, who exudes enjoyment with being the advocate and ambassador for our art form. His laugh is contagious....you will know when he is in the "house" most likely before you see him!

The fun aspect of the academy is the opportunity for attendees to learn a new song together and to sing it as a huge chorus during the two plenary sessions. The song chosen for this occasion was "Bright was the Night." Our "teachers" were patient, instructive, insightful (as they drove us to delve into the meaning of the lyrics in order to understand and connect with the emotion of the song), and complimentary. They excelled at modeling good teaching practices. The group really enjoyed and responded well to this part of the day. It set the "tone" and reinforced why we had chosen to prioritize our participation at the academy on this Saturday.

The day also included courses; some lasting just the morning, others lasting the whole day. There was a wide selection and I can attest that the anecdotal feedback I received, from a wide range of participants with whom I conversed, was positive. I attended the membership class (a tough guess, I know!) and found that Bill Colossimo had a great way of involving us in the discussion about how the Society's new direction can support membership development. He made it clear that this class was not going to be a formulaic recipe of how to increase membership; rather a discussion about how the Society's pillars can support membership acquisition and retention. A recurring theme within the pillars is the realization that we are

not practicing a craft or hobby, we are performing artists who have certain needs among which are: to increase our skill sets (both in performing and leadership); to involve ourselves in the community as singers and be known by it as a core community asset; to engage in community philanthropy (i.e. adding our music to the value of the community in a socially conscious way). From now on, we are an ARTS organization and we are performing artists! We will naturally catch the attention of local and regional residents who will find value in belonging to such a group as we work towards increasing our brand awareness (in a multitude of ways).

Everything discussed in the session was towards the service of these pillars and the breadth and depth of the discussion was more than could be safely included in this article. I would be more than willing to share more with you, if interested, and I am sure that the chapter board will be engaged, in the months ahead, in meeting the challenges of actualizing these pillars which are embedded in the Society's focus.



Quartet Corner

News from our chorus quartets

Traveling Men – By Wynn Gadkar-Wilcox

In January, the Traveling Men performed at three exciting venues.

First, we donned our tuxedos and made our way to the Blue Colony Diner in Newtown where we were able to take part in a successful marriage proposal. As we began the chorus of "May I Never Love Again," the groom-to-be got down on one knee, and the bride-to-be said yes! The entire diner erupted in applause.

Though we would like to think that this can be attributed to our stellar performance, the flair of the groom-to-be may have contributed to the positive reaction. I think I speak for the entire group in saying that it was exhilarating to participate in such a meaningful event.

Second, we were able to attend a rehearsal of the Mad Men, Danbury High School's new all-male acapella group. We sang a few songs, discussed the barbershop style, and were able to teach them a few tags.

Afterwards, we discussed the scholarship opportunities available through the Danbury Madhatter chorus that allow local youth to attend the Harmony Explosion Camp this summer. We believe a good time was had by all!

Third, the Traveling Men sang at the annual Hat City Ball. We moved from table to table and serenaded the guests. Following the cocktail hour, we sang the Star Spangled Banner to introduce the formal program.

We were fortunate to be joined in these enterprises by Joe Hudson, John Downey, and a former chorus member, and to interact with many friends and colleagues.



Three Things

Compiled by Joseph Hudson

It is a Mad Hatter tradition, following a coaching session, for each chorus member email three things they can take and build on from the session. Following is the combined list from our January 26 session with Joe Hunter.

- Leads...make sure you come in when you are supposed to on *It's A Brand New Day*...Uh-one-and-two-and-two-three-it's
- Everyone needs to make sure that they are "spot on" so there are no Chords Of Indeterminate Origin
- It is NOT a "Key Change" it is a "Key LIFT"
- Make it conversational.
- She is standing right in front of us!
- Excitement and intensity does not necessarily come from volume, but expression from chest up.
- Just say no to barber-corn!
- Whatever we sing, it has to be the truth to us.
- Do or do not. There is no try.
- Tenors come out strong and bright on last note of tag of Brand New Day, and also sing the right penultimate note for "all night"
- Make any flourish mean something rather than just another trick to get attention, as in the baritone/tenor slide on the word "lips"
- Singing with emotion is much more important than singing perfect technically. It's possible to be too perfect. I know that's a problem with many of us - especially Robert.
- There is now a swipe on the word "Tag" in the beginning of *It's A Brand New Day*. Bass: Swipe from F down to Bb, Baritones, swipe down from Ab to F, Leads do not swipe, and the tenors swipe from F to Ab. Make it schmaltzy.
- Beginning of *It's A Brand New Day* is the "Brass" section, the Bridge is the "String" section, and the end is the full orchestra with dynamic changes.
- Each verse of *May I Never Love Again* gets more and more intimate and personal, until you decide to tell the entire world "I cannot live without her!"
- If something is done on stage, make sure it makes sense.
- Make sentences, not a staged reading of the words. Make the text flow.
- Be cognizant of the parts around you, support one another, you're in this together.
- The note after the last key LIFT in *May I never Love Again* is unison so we can all ease up to make it sweet but not loud
- When we sing softer we need to maintain intensity and part of this can be accomplished by announcing more distinctly
- And, oh yes, WE ALL sing, "It's a brand new day..." the second time.
- Throw the Frisbee, instead of chopping off or clipping ends of phrases.

- Unison notes especially need precision. If you aren't sure you're right, perform at zero volume.
- Remember you are part of the chorus. It's the overall sound that matters.
- Grab the audience by the collar and say, "this is gonna be great...pay attention!" .You never want them sitting back in their chairs. The energy and the singing is about "Excitement!"
- Make some differences between "old" "new" and "how do you do". Do not sing it like the phone book.
- Lead pick ups need to be more present in the bridge of *It's A Brand New Day*.
- Triplets should be heard and not seen. Make them easy...not punctuated.
- Leads...do not breathe before your pick-ups during the bridge of *It's A Brand New Day*.
- Brand New Day is an Opener song - its purpose is to introduce you to the audience and to excite them. You have to carry that excitement to the audience. We are happy to be here and it is a joy to sing together. That's the message.
- May I Never Love Again - is about the absolute commitment you bring to a relationship. It is a dialogue with your loved one. The arc of the story moves from personal to intimate until you are bursting to say it to the world.
- All the other stuff that has been mentioned (and they are ALL valuable and great) are only worthwhile in SERVICE of those messages - we work on those details because they are the drivers of the message. Never lose sight of that!

From the coach:

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Baritone Deep Thought

**When the gastroenterologist retired,
he threw in the bowel.**



Emails to the Editors

Please e-mail your questions and comments to either the Hatter editor, John Bradley, at jbrad1313@earthlink.net, or the Chatter editor, Dick Zang, at jezang@charter.net. If your e-mail appears, you will receive an autographed picture of our 2008 Yankee Division Bulletin Editors Award

Mario Merolle sent a note on Jan 5, 2016 after we published a chorus photo from the 1980 spring contest [and again on the next page]:

“I remember all (most by face only) except the guy in the front row to the right of Ray. I couldn't find Stewart, Manion, Bobby Smith, Hess, Bristol, Foley or Jack Williams ????”

Repertoire Notes

By Robert Bradley



“Send in the Clowns”

At this year's Leadership Academy, the second general session was the learning of a song. Eric Rothenberg choose “Bright was the Night.” The point that interested me is how he broke down the song to show the meaning and how the cords affected the song in general, What was the composer getting at, what did he want to convey, how did the cord structure lend to this and how does the singer capture what the composer wanted and still make the song their own? All this is old stuff and every once in a while it is good to break down the songs we are singing and get out of cruise control.

The other day at Real Chemisry rehearsal the music for “Send in the Clowns” was on Dick's ping pong table and we looked at it. John found Judy Collins singing it on his computing phone and we listened to her do the song, We found that it has nothing to do with clowns, and that the song is in Dick's words, “introspective.” In reading the lyrics I found that both comments were correct.

The song was written for a Broadway show “ A Little Night Music” It was written for a woman singer who is reflecting on her life. The love of her life and the father of her daughter has moved on to a new wife. She realizes that he was the love of her life and that she let him get away, ergo send in the fools (the original word use by the song writer).

If you substitute “fool” or “fools” for every clown reference, it makes more sense, just not as poetic. In the end, the new wife leaves with the husband's son and the original couple reunites and the song is again reprised in the play. The song is sad, the singer realizes that they are not as young as once were and missed opportunitas abound.

The song is also in phrases and asks questions such as, are we a pair? Just when the singer settles down and is sure of herself –no one is there. The situation is a farce at this point,

he doesn't want her when she thought that he would, Her timing is off years too late, Well maybe in the future.

The song is lovely. Listen to the Judy Collins version and the Frank Sinatra version.

The only problem I see with our barbrshop arrangement is the tag with the added lyrics, “wishing for white painted faces.” I feel this ruins the entire point of the song and it seems to imply that this song has something to do with clowns.

As artists I feel that every song that we do should be broken down piece by piece so that we can act the song using our voices and expressions. The composer spent hours, days or longer matching words to music to create a hopefully beautiful idea. It was their vision that we have to, in some way, make ours. When we were mere “members” this did not matter as much.

Sing Well, My Friends

From the Hunterdon Harmonizers “IN TUNE”

An old and very bad barbershop axiom is “If you can hear the guy next to you, you're not singing loud enough!” Have you ever felt that you needed to sing louder just to hear YOURSELF? If so, you have experienced one of the biggest problems in ensemble singing. It is a group issue that must be addressed on the individual level by singing with relaxation, resonance, and generally with restraint. Below are three factors that can improve your resonant singing, all of which will be lost if you shoot for loud singing instead of good singing.

- An enhanced definition of “Proud Regal” posture (palms up), demonstrating how an expanded chest cavity can be felt, and therefore can become a habit. This is important at the beginning of a song, and is a fantastic reset position during the performance.
- The relaxation of the tongue. The tongue has been described as the “rudder” of your sound. If it's relaxed, so are your jaw and facial muscles. We did a “lazy” exercise to demonstrate this. Any tension in the tongue cuts into your natural resonance, and when you try to muscle past this obstruction, there are detrimental vocal consequences.
- Vertical alignment. This may feel weird, and require repeated reminders, but it is essential for resonant singing. Most of us have acquired some degree of slouch in our postures, and if we can virtually “push” our heads back so they are vertically aligned with our spines (focus on the back of the neck), we will simultaneously create a straighter (and more resonant) vocal pipeline and reinforce the “Proud Regal” posture.

These are tools to build on for getting the most out of each of our own personal vocal instruments. Note that it only takes a split second to do all three things! When we can turn them into habits, we will have made a giant stride forward in performance and enjoyment. Also, please remember that there is no award for being the loudest guy on the risers.



First place winners at the 1980 Spring Contest in Pittsfield, Mass. Photo courtesy of Bob Connolley

Having the advantage of looking at the original, which we included in this issue; and even with our fading memory we think we've identified quite a few. Can anyone fill in the blanks?

In the back row from the left: George Swanson, John Wright, Charlie Flachbart, [??], [??], Larry Angeli, Dick Walter, Len Carlson, [??], Mike Macfarlane, ? Johnson, Frank Fehling, [??], and George King.

Third row: [??], Bob Bartley, Bill Gleissner, Jack Cramer, Bob Campana, Pauly Wallach, Ray Waldron, Dick Zang, Joe Scalzo, and Bob Connolley.

Second row: [??], Charlie Hager, Joe Talarico, [??], [??], Gene Buck, Bob Peterson, and Walt Shannon.

Front row: Stan Rushton, Frank Ferrito, Ed Firmender, Mario Merolle, Ray Wixted, [??], George Schwerdt, Gordon Finch, and Bill Keenan.

Gentlemen:

Registration is now open for the 2016 New England Harmony Brigade. It hardly seems possible that this will be our fifth annual rally weekend. We welcome your application and look forward to singing with you for a not-to-be-forgotten weekend of mix-and-match quartering. The rally will be from Friday, September 16 through Sunday, September 18th, 2016, at the Courtyard by Marriott in Marlborough, Mass. We'll be shipping music in April, so you'll have plenty of time to learn it. Electronic download of the music will also be available as the fastest way to get your music and learning tracks. September is a great time to come to the Boston area... if you head north just a few hours, our foliage will be in full bloom.



If you have never attended an NEHB Brigade Rally weekend before, I can only say that you are in for a treat. From the moment you arrive on Friday until you head home on Sunday, you will be ringing chords non-stop on twelve great songs... in the same arrangements that the top medalist quartets sing. You'll get a chance to sing in dozens of combinations with fully prepared singers because everyone - including you! - commits to coming 100% prepared on words and notes.

Apply now to the New England Harmony Brigade at www.nehb.net.

Yours in Harmony,, Lee Daum



The President's Podium

By Danny Anderson

Your board members journeyed to New Milford during the snow storm last weekend to discuss plans for the chorus for 2016. In the forth coming weeks we will be sharing with you the plans, goals and budget needs.

Our discussions centered on how we can improve as a chorus in several different ways. With Valentines soon approaching we want to encourage our singers/artist to book at least one singing Valentine. Should the singer book it for their spouse then we would encourage you to sing with the quartet a song of your choice.

There will be efforts given towards encouraging more quartet singing. As most of you already have seen, Joe has positioned us on the risers by quartets. This will help each of us learn to sing our parts without having a similar voice part near.

A major goal is that we have is to grow the chorus in numbers. Too often many feel that recruitment is not their responsibility. We wish to change that train of thought. Recruitment is everyone's responsibility. The easiest thing that one can do is talk about the chorus and the activities we are engaged in and the fun and fellowship you have by being a Barbershopper. We all have family members, neighbors, business associates, and friends with whom that information can be shared.

Going back to Valentines Day, the same people listed above should be told about our Singing Valentines. Share with them a story of how your Valentine (spouse, or friend) reacted to receiving the Valentine.

A problem we are experiencing is one where we are not able to field a balanced group of singers for sing-outs. I personally want to ask each singer to commit to attending each sing-out. We will strive to limit the number of sing-outs to one per month. These are posted and announced weeks in advance so as to allow our singers time to arrange their schedules to attend.

It was impressive that so many singers worked on their music over the holidays and came prepared to sing the new songs. This should be a continued practice for each of us. Come to rehearsal prepared to sing, know the words, notes and music, then we can work on other avenues of our performance.

We will be hosting the Yankee/Mountain division contest in March. The site for the contest will be on the Western Connecticut university campus in White Hall. For those who have been to contest, you have seen the men and women who escort the chorus or quartet from one location to the next, door monitors and other volunteers. We will be responsible for filling these positions. Several wives have volunteered to fill some of these jobs but we men will need to step up as volunteers too.

As you can see from the above a goal of involvement of all singers is what the Board wants to work towards. I want to ask each of you to evaluate how you can become more involved in the growth of the chorus.

January Board of Directors Meeting



Respectfully submitted by Robert Golenbock, Secretary.

Meeting called to order by Danny "My Funny Valentine" Anderson at 6:12pm on January 5, 2016 at the Church of Christ.

Secretary's Report: There is an emendation to the minutes. Our Planning Session is on the 23rd of this month. The minutes as amended were received by Andy Bayer, seconded by Walt Barlow.

Treasurer's Report: This was a good month. We spent more this year than we budgeted, but we earned more than we expected. The report was received on a motion by Robert Golenbock, seconded by Jim Hopper.

Membership Report: We have five visitors tonight and one of them is a potential member. On February 20 we are performing at Oxford Greens. We should set up a table with our information to aid in recruitment. Since Dickson lives there, he will speak to residents on our behalf.

VP Public Relations: The Danbury HS choral director has invited us to their rehearsal on January 22, February 5, and February 19 from 2 to 4 pm. We will have a quartet there. Art has made some connections with people at Comcast who would like us on local shows. Art will get details. We need to start our Valentine's campaign including the News-Times online, Facebook, and the Patch.

Music Committee: The Music Committee is involved in setting up the DHS presentation. See the last Hatter Chatter for a summary of the last meeting. We do need to choose our contest songs and we need to choose our repertoire for our March appearance at Charter Cable.

Old Business: The planning meeting is at 9am on January 23. The Installation dinner is at 7pm on January 12 (\$25/person). We need 6 people on Friday night and 6 people on Saturday morning to staff the Division Contest being held in Danbury. We can help and sing last. We can warm up at 11am and sing at approximately 12:15pm. The cost to attend the Division contest is \$45 plus \$3.47 this year – the same as at District. Annual Show: Peter is meeting with the facility to talk about the new ticketing system. The use of the venue is set. Ad sales planning is not set yet. But there will be a budget meeting soon.

Continued on the next page

Board Minutes

Continued from the previous page

New Business: Singing Valentines – We need to decide on who is singing and when. Jim is doing street signs. Joe is putting up the Facebook ads to a maximum of \$250. It behooves each member to book a Singing Valentine. The price is still \$49. We are singing Friday, Saturday, and Sunday.

Members Present: A. Roberts, C. Powel.

Officers Present: D. DeMarche, D. Anderson, R. Golenbock, J. Hopper, A. Cilley, J. Hudson, W. Wilcox, P. Daubner, W. Barlow, A. Bayer.

Meeting Adjourned at 7:10pm. Next meeting February 2.

Music Committee Notes

By Wynn Gadkar-Wilcox

The music committee continues to work on the consistent implementation of goals derived from the 2015 contest. We have decided to extend smiling as the "Skill of the Month" through February.

We continue to work on developing new procedures for sectionals, urging more quartet work for our regular members, and ensuring that "skill czars" work on implementing particular individual skills.

As members now know, we have had a number of discussions about the spring division contest. Based on the cost and our feeling that we could not field a competitive chorus, we voted to reverse our recommendation to attend the contest. However, the chorus as a whole, in an advisory vote, voted to attend. The matter will be now resolved by the Board of Directors.

Finally, the music committee is preparing for the 50th Anniversary show, as well as our second taping with Charter Cable in March. We have tentatively scheduled the Charter people to come to the Church for a rehearsal, probably in early March, so that they can tape us in the chapel, which will be an environment much more conducive to accurate singing.



District Dirt

By Robert Bradley

The board of the Northeast District meets regularly, sometimes in person, sometimes by phone and computer. I find my time on said board to be rewarding, challenging and interesting. The interests of NED singers is always uppermost and the work that members of the Board do is to be

commended. A day does not go by when there is not communication among the Board members..

Right now we are looking for a location for the Eastern contest in April, looking for locations for 2017, getting the convention ready for October, planning the HX Camp and Harmony College, setting up directors workshops, making budgets, doing PR and marketing for all of our doings, setting up registrations and working with various chapters to set up events to go along with the NED events. In addition, we are coordinating with Nashville and other districts, setting up another Leadership Academy for 2107, dealing with judges which can be like herding cats or, as one of the CA's asks, "who is your Judge wrangler?" Basically, we are handling the 101 things that come up from around New England.

We also need to be aware of new ideas coming from the Society. It has a new employee dedicated to training our leaders on the chapter and district levels.

The Northeastern District stretches from the Canadian Maritimes to the Hudson by Peekskill, to the Long Island Sound and west to Saratoga. It is one of the largest geographic areas in the Society.

It amazes me that we have so many volunteers who spend hours working for the chapters and for the District. Thank your chapter board members and the District Board members for the work that they do for you the artist.

A letter has gone out to all chapter presidents explaining the increase in fees for the NED contests. The letter was a direct result of chapter input to the board.

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Greetings Northeastern District Members and Friends!

We are looking forward to a successful and exciting 2016 celebrating 70 years of creating music together as a district! In 2016, we are reverting back to our former contest structure as recent years. This would include two spring regional conventions along with a Sunrise Division Convention and one fall district convention in 2016.

From the feedback gathered through the NEDCON2015 post-event survey and conversations with chapter and district leaders, we believe that overall, the NED Fall District Contest/Convention (NEDCON2015) was successful, but also carried a set of barriers specifically with massive responsibilities in contest facilitation (hosting division contests, district contests and international qualifying contests all at once). Also through this feedback, many members expressed that they would like to see a spring contest/convention.

Your district board looks forward to 2016 and we hope that you, your chorus, your quartets, your family and friends will join us at our events throughout the year!

Harmoniously, Guy Haas, President, Northeastern District

The Danbury, CT Chapter SPEBSQSA

104 Lexington Blvd, Bethel, CT 06801
203-744-9480

| | |
|---------------------------------|---------------------------|
| President: | Danny Anderson |
| Musical Director: | Joseph Hudson |
| Assistant Director: | Wynn Gadkar-Wilcox |
| Director Emeritus: | Don Sutherland |
| Membership VP: | Andy Bayer |
| Public Relations VP: | Art Cilley |
| Music VP: | Wynn Gadkar-Wilcox |
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| Package Show Chairman: | Dick Walter |
| Chorus Manager: | Robert Golenbock |

The Hatter Chatter

Serving the Mad Hatter community since last Tuesday

| | |
|--|--|
| John Bradley, Hatter Editor | Dick Zang, Chatter Editor |
| 39 Beekman Drive | 2 Camelot Crest |
| Lake Carmel, NY 10512 | Sandy Hook, CT 06482 |
| Jbrad1313@earthlink.net | jezang@charter.net |

Proofreader: Miss Taralily

The editors of the Hatter Chatter welcome submissions from all chapter members and friends of the Mad Hatters. E-mail, mail, paper airplane us your thoughts, observations, opinions, singing tips and whatevers, and we'll turn them into Pulitzer Prize copy

February Milestones

Birthdays:

5 - Linda Anderson
8 - Vikki Bradley

Wedding Anniversaries:

9 - Chuck and Judith Kreiger

Mark Your Calendars



Performance – Saturday, February 20.

The Village at Oxford Greens (Clubhouse), 111 Country Club Rd, Oxford, CT. Warm-up 7:00 PM. Sing 7:30 PM.

Coaching Session – Tuesday March 8. Regular rehearsal. Joe Hunter, coach.

Yankee Division Contest – Saturday, March 19, 8:00 AM – 4:00 PM.

White Hall (WCSU), 181 White Street, Danbury, CT. Details to be announced.

Holiday Concert: December 5, Church of Christ, 90 Clapboard Ridge Rd, Danbury, CT, Sing at 3:00 PM, warm-up TBA.

Annual Show: Saturday, May 7, 2016. WCSU Visual and Performing Arts Center, 43 Lake Avenue Ext., Danbury, CT. Details to be announced.

Performance – Saturday, May 14.

New Canaan Library, 151 Main Street, New Canaan, CT. Warm-up 12:30 PM, sing 1:00 PM.



*Wynn Receives Mad Hatter of the Year Award.
Picture by John Bradley.*



*And, of course, there is always singing!
Picture by John Bradley.*