



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 5

www.madhatterchorus.org

Early Summer 2016

Mad Hatters Harmonize in New Canaan

By John Bradley

On Saturday afternoon, May 14, the Danbury Mad Hatter Barbershop Chorus made its first visit to the New Canaan Library where it performed its “a cappella madness” in the library’s Curtis gallery.



Mad Hatters warming up before their performance at the New Canaan Library. Picture by John Bradley.

The audience in the gallery, which has displayed art by Picasso, Warhol, Corot, Pissaro and many others, started small, but others joined as the chorus’s harmonies wafted through the library.



The Mad Hatters performing. Picture by John Bradley

The chorus members who arrived early were getting a little nervous when, 15 minutes before the performance, our director had not yet arrived. But Joe Hudson, despite reportedly bad advice from his GPS, made it on time.



Chorus members thanking audience members after the show. Pictures by John Bradley.

The day did have its very sad side. Kris Smith, wife of long-time chorus member and Sunshine Chairman, Don Smith, died earlier in the week. Mad Hatters Art Cilley, Bob Bradley, Dick Zang and Joe Hudson sang “I Believe” at that morning’s funeral, conducted at the Croton Falls Community Church in Croton Falls, NY, where Kris had been the organist.

She was a loyal supporter and good friend of the chorus. She will be missed by us all.



The 1977 Danbury Mad Hatters. Submitted by Bob Connolley

Quartet Corner

News from our chorus quartets



Traveling Men – *By Wynn Gadkar-Wilcox.*

Traveling Men recently performed at the Early Childhood Center on Cottage Street in Danbury on Friday, June 17. Our tenor, Art Cilley, volunteers at the Center and we sang for the preschool graduating class.

That performance, and a recent appearance singing at a wedding, may be the last for the current configuration of the quartet, as reported in last month's HATTER CHATTER.

Real Chemistry – *By John Bradley.*

The quartet has been very busy rehearsing for our upcoming performance at London's Royal Albert Hall on July 4.

We've been polishing our normal repertoire numbers, and have added an additional piece we feel will be most appropriate for a performance in England on July 4, "Breaking Up Is Hard To Do."

We have been informed that Queen Elizabeth II will be in attendance, accompanied by her husband, Prince Phillip, Duke of Edinburgh, and her son, Charles, Prince of Wales.

It is reported that the Queen is an avid fan of "the old songs," and keeps some CDs of her favorite barbershop quartets in her official Bentley.

We have also learned that Elizabeth has a particular fondness for Real Chemistry bass, Dick Walter.

According to the Queen's Master of the Horse, she recently stated, "That Yank has such a booming, deep voice. He is such a hunk!"



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

A THANK YOU FROM BILL MANION

I would like to thank the Mad Hatters for including me in the 50th anniversary show. It was an honor to appear with you.

Joe is doing a great job of directing and getting you to produce a solid sound. I was quite impressed. For the life of me, I don't understand why you don't have 50 men on stage - your sound is that good an attraction.

Seeing and singing with so many of my singing compatriots and singing with the first two editions of Rare Occasion brought back a flood of wonderful memories. The friends you make in barbershop last for your whole life.

As you know, I spoke of one such gentleman and shocked myself by the emotion I felt. It was as if I were speaking at Joe's funeral. His memory was so fresh in my mind that it overcame me. I hope that didn't put too much of a damper on the show. I should have just talked about the entertainer he was with songs like, "Going to the Hamburg Show" (ask the veterans for the words), and poems such as the dog convention and the widow Brown's (donkey). He sure lit up a room when he arrived. Joe sang with a VLQ with Ed Van Derzee and Len Carlson on either side. Both Ed and Len stood about 6'4" and Joe was about 5' 6". They were dressed in cowboy attire with large Stetson hats (made in Danbury). When Ed and Len had their arms raised and Joe turned his head to either side you can imagine Joe's reaction. Len is quite the innovative engineer and had made two air pressured canisters strapped to his and Ed's back with tubing running up to the back rim of their Stetsons. With actuator switches in their hands, they could fill their brims, and then, in unison, tilt their heads to Joe and give him a shower. Great schtick! Joe also towed a sawhorse on wheels with a blonde mop head and blonde tail. The horse's name was Metro, emblazoned on the side of the sawhorse. Joe proudly announced that Metro was a golden mare!

Len was always coming up with innovations. Once, when the chapter was singing at the Danbury Hospital wards, he had made a set of 14" tall foot platforms coupled with sewn-together sheets up to his neck and covering every part of him to the floor. Quite an imposing site to see this 7'6" spectre. All went well until we hit the children's ward. When the kids saw him stooping to get into their room, they went nuts-scared to death! That ended that part of the performance. The good old days. We sure had a lot of fun.

I mentioned that I played cribbage with Joe. That is a game that I love and thought I understood pretty well. On the other hand, Joe had been cribbage champion of the Seventh Fleet. In all the times I played against Joe, I never beat him. Not

even once! Joe was a statistical genius and understood the odds of the game to a tee. All I could do was marvel.

Not only is barbershop a great hobby for enjoyment but also very therapeutic. Not too many people know this story, but when I started my company in the early 70's, I was required by the bank to put my house up as collateral for the start-up loan. With five young children and a supportive wife, I swallowed hard and signed the papers. Naturally I was very stressed. But I was directing a barbershop chorus and the preparation time and rehearsals gave me a wonderful stress-relieving outlet. Certainly, barbershop helped me keep my sanity while my company stabilized. For info, I sold the company in 2000 and started my own consulting business which was active until last October when they finally figured out how old I was: 85!

I am still singing in a quartet, Now and Then, and am president of the Hernando Harmonizers chapter. My lead in Now and Then, Pete Petracco, sang with Mario Merolla when Mario moved to New Jersey. Mario was the lookout in the crows nest of the Nina (constructed by our master carpenters, Tommy Dardis and George Swanson) when my quartet sang "Christopher Columbus." We had period costumes. I was Columbus with a blacked out front tooth, a gold lamé cape made by the Danbury Dolls, knickers and a period tam about two feet in diameter made of orange felt by Bob Connolley with an ostrich feather about three feet tall. When Mario sighted land he announced he saw Indians. When I asked him what they were, he said, "the Washington Redskins!" Ah, the good old days.

It would be great if the next time I see the Mad Hatters in action you would have over 50 men on stage at International. Not impossible, but not as important as maintaining your enjoyment level. With Joe at the helm and a strong music team, that's a given.

Thanks again for including me in the show. Quite an honor.

I treasure my time at Danbury as I treasure the Hall of Fame plaque you bestowed on me a few years back. It hangs proudly in my office for all to see.

By the way, if anyone is going to Nashville for International, please look me up. Nancy and I will be at the convention headquarters hotel – one of the perks of being a fifty year BHS member!

Bill Manion

• • •

MAILBOX

I just started singing in my middle school chorus and I'm confused by the difference between pitch and key. Could you explain them please?
Daphne from Danbury

Continued on the next page

Daphne, a lot of veterans of our chorus get confused by pitch and key, and have trouble finding both.

***Pitch** is the high or low frequency of a sound. When you sing, you create pitch because your vocal cords vibrate at a certain speed. As an example, a foghorn emits a low frequency or pitch, whereas the sound your smoke detector emits when you press the test button is a high frequency or pitch.*

In singing, when your vocal cords vibrate at a faster speed, you sing a higher pitch than when they vibrate more slowly. The A just above Middle C vibrates at 440 cycles per second

If you are interested, perfect pitch, or absolute pitch, is the ability to identify a tone without any reference, out of any tonal context. For instance, a person can hear a tone and can instantly determine what note it is.

Relative pitch is the art of putting notes together, of understanding their relationship. Then, of course, there is the pitch-er who throws a ball toward home plate.

*A musical **key** is a song's "home." The key tells the sharps and flats used, the scale the song is based on, the scale note that serves as is the song's "tonic," or key note, and much more.*

For example, the key of C has no sharps or flats so its notes are C, D, E, F, G, A, B, then back to C. The key of C# has C#, D#, E, F#, G#, A#, B, and C# again. The notes used vary depending on the key.

One of the toughest things about a capella singing is being able to stay within a song's key without instruments to help out.



President's Podium

By Danny Anderson

Each month John Bradley and Dick Zang turn out a wonderful news letter for our Chapter. We are fortunate to have them, with their talents, to produce the HATTER CHATTER. Not every barbershop chapter produces a monthly newsletter. John and Dick, thank you for your dedication and for what you do to support the Chapter

Speaking about talent, Wynn Wilcox did a wonderful job researching the history of the Chapter. The book that he published is a great read. I learned a number of things about the Chapter. We might need to revive some of the events the Chapter used in the past to recruit new members.

Wynn sent an email attachment of the book to the membership. If you have misplaced it, let Wynn or I know and we will send you another email attachment.

A thank you goes to the Music Committee for the time they are dedicating in meeting, discussing and planning the future

music for the Chapter. They have developed a plan that leads to developing singing skills and presentation skills.

By implementing these skills, the plan calls for the Chapter to win our category at the Spring Competition. To win we will all need to "buy into" the plan and work together toward winning.

A part of preparing for the competition is becoming comfortable singing in front of groups of people. There we learn how to get over stage nerves and learn how to perform for the audience while entertaining them.

When viewing videos of ourselves we can see our mannerisms. Are we closing our eyes, looking off in different directions, not standing for best vocal production, smiling. All of these mannerisms and more have to be refined and practiced before live audiences. Improvement on these mannerisms will lead to improved presentation and singing scores at the spring contest.

Thanks to Andy for preparing and leading the Guest Night last month. He engaged the help of many members who provided food, greeted guests and provided handouts of the night's songs and activities. Brian was the only member who successfully got a guest to attend - thanks Brian for getting him here.

I know others invited people to come who did not show up. Don't give up on them, keep asking them to attend. As we know, once they get bitten by the barbershop "bug" they usually become a member - we all did!

Joe is doing a wonderful job directing us. He is putting in many hours preparing for each practice. Each of us receives, each week, the plan for the rehearsal in advance. We should come prepared for the evening. That means we have already rehearsed the music before arriving and have the music in hand when we go to the risers (not having to go dig it out of our bags).

When on the risers we should not be carrying on conversations between songs, but listening to the directions given by Joe. **Joe is our director**, he has prepared a plan with the music committee so we should not be trying to direct and distract the group from the risers. To show consideration for other members, if we have a question, ask Joe on the "side." Most of the time the question only pertains to the one asking the question, not the membership.

*(Editor's Note: This also applies to emails. You should reply to all only when everyone **really** needs to know what's being communicated).*

The Board would like to encourage the members to be at every rehearsal possible and to respond to requests about attendance at sing outs on a timely basis. We have lost a couple of sing outs because of slow or lack of timely responses.

We ask that you make plans to attend Harmony College in August. See the NED web site for the schedule of events.



June Board of Directors Meeting Minutes

Submitted by Dr. Robert Golenbock, Secretary

Meeting called to order by Danny “A hoarse, a hoarse baritone, my kingdom for a hoarse baritone,” Anderson at 6:05:47 pm on June 7, 2016, at the Church of Christ.

SECRETARY’S REPORT: Somebody’s version of the Secretary’s Report was received on a motion by Wynn Gadkar-Wilcox, seconded by Andy Bayer.

TREASURER’S REPORT: Our Treasurer returned from Italy. Apparently we’re now worth 17 million Lira. Even more when our pasta futures come due in 10 years. Thanks, Dickson! We don’t have the receipts from the show, but our year to date cash flow is positive. Andy Bayer would like us to pass a budget. Jim Hopper said the budget was provided at the Planning Session but not approved. The Budget Committee needs to submit a budget for approval. The report was received on a motion by Robert Golenbock, seconded by Jim Hopper.

MEMBERSHIP REPORT: Andy Bayer reported that our guests from Guest Night enjoyed the evening, but they will not be available in the long term. Wynn concluded that we need to have more guests to have a real Guest Night.

Historically, he reported, a guest night held as a cookout at a member’s house, would include whole groups of people, some of whom were not singers, including neighbors and friends of the Mad Hatters. Robert Golenbock suggested that we need to know in advance who is attending in order not to set up a big shindig and have only members show up.

Terry Dunkle wants to form a membership committee. It would include Andy, Terry, and at least one other member. Andy recommends that the committee could also develop and interpret an exit interview questionnaire to identify problems with retention.

VP PUBLIC RELATIONS: Art Cilley assured us that all is arranged for our two high school students attending HX Camp. We have recordings in stereo of our TV shows. Daryl has offered to make membership DVD’s. We will offer Darryl an honorarium for his tremendous efforts on our behalf. We can also set up a YouTube Channel.

Paul Mayer will be taking over as webmaster soon.

MUSIC COMMITTEE: The Committee met in May and discussed the implementation of the Giallombardo method of learning music with the teaching quartet in a consistent manner. We are incorporating more quartetting with informal quartets in our rehearsal process.

We offered to change some members’ voice parts, but there was resistance. We discussed how to implement the “skills of the month,” which include smiling, singing on top of the pitch, maintaining energy through the phrase, avoiding incorrect breaths, developing a unit sound, and focusing.

Our goal for the division contest is to win our plateau. (Plateaus are based on the number of chapter members).

We discussed the format of the 2017 Annual Show (We are leaning toward a Richard Rodgers theme.) and the songs for our next contest cycle, which we believe will be “After You’ve Gone” and “The Shadow of Your Smile.” We also suggested inviting GQ back as our guest quartet.

We recommended doing more rehearsals in the upstairs room where the acoustics are better. Joe will pursue getting Steve Delahanty as coach. The Spring competition is May 5, which means we have to find another date for our show.

OLD BUSINESS: None that I can recall.

NEW BUSINESS: Danny asked the Board members to think about how to get members to commit to singouts and respond next week. We also need to clarify the way we commit to paid performances.

All potential performances go to Walt Barlow. We need to develop a list of section managers who can make calls if there is no email response to a request. One problem we’re having is there is too much email cross-talk and too many inappropriate “reply all” e-mails. Often members aren’t paying attention to important emails that they should respond to. Using Groupanizer should alleviate that problem. And we can send a quartet if we don’t have enough people to form a decent sized chorus.

Walt will make all decisions regarding accepting requests for performances. The result is we can respond quickly and not lose well-paying gigs that we need to maintain our chapter.

Finally, Poughkeepsie wants to know if and when we’re doing an Interchapter this summer so they can be available to attend.

MEMBERS PRESENT: F. S. Key, Y. A. Tittle.

OFFICERS PRESENT: D. Anderson, W. Barlow, A. Bayer, W. Gadkar-Wilcox, J. Hopper, R. Golenbock, D. Demarche, J. Hudson.

Meeting adjourned at 7:15pm. Pandemonium ceased. Next meeting July 3.





Music Committee Notes

Submitted by Wynn Gadkar-Wilcox

Music Committee meeting May 31, 2016

Giallambardo method – Joe is happy with the results so far. The chorus should continue to use the method for new songs. We discussed buying audio equipment to keep at the church so section leaders would not have to bring personal laptops to rehearsals. Wynn will follow up with Rich Waag and/or Walt Barlow since they may have something we can use.

Voice testing – Several members were approached about changing parts on a trial basis but only two have agreed to try it so far (Bob Bradley on tenor, Art Cilley on baritone). The idea is to improve the group sound and obtain better part balance at singouts.

Quartet configuration – Riser placements will involve four part groups of singers who do not sing together in a registered quartet. The May 31 rehearsal tried this and members seemed to like the idea. It should improve self-reliant singing and provide accountability to quartet mates.

Skill of the month – The goal for 2016 is to substantially improve on the six bimonthly skills being implemented this year (formerly known as "skills of the month."). Since all six start with the letter "s", members can remember them as the Six "S's":

1. Smile (Jan-Feb)
2. Stay on top of the pitch (Mar-Apr)
3. Sing through the phrase (May-June)
4. Stop breathing so loudly (July-August)
5. Sound like a unit (Sep-Oct)
6. Stay focused (Nov-Dec).

We want to be sure previous skills are not forgotten or allowed to slip. If Joe stops the singing when skills are disregarded, it should help to reinforce good habits. We listed the skills that we have worked on so far or will be introducing in coming months:

Goals – Chorus categories or "plateaus" have changed. A small chorus is now 30 or fewer members; mid-size is 31 – 45; large is more than 45. The number of members is determined for the current year by the number of members on the books as of December 31 of the prior year (not the number of singers on the risers at a competition).

Our goal for the 2017 is to win our division plateau. Danbury's goals are:

1. To win its plateau at the Division contest in 2017 (best mid-size chorus, since we anticipate 31 registered members at year end). We believe that if we can consistently implement the six "S's" then we will be able to do so.

2. To learn five new songs in the next year at a higher level than we have achieved recently.

By "higher level" we mean ringing more chords (as opposed to choosing more difficult arrangements). We should be able to accomplish these goals by using the Giallambardo method and consistently employing the skills of the month.

Repertoire and 2017 Annual Show – Songs we might learn include *After You've Gone*, *Caroline, I'm Yours*, *Love me Tender (Wright)*, *It's a Grand Night for Singing (?)*, *Shadow of Your Smile*.

We revisited the theme for next year's show. Some expressed the view that a Richard Rodgers and Elvis theme is overkill. A first half of Richard Rodgers tunes followed by a second half with guest performers, another non-Rodgers chorus number (e.g., *Love Me Tender*), and maybe a joint finale like this year might be better. Wynn suggested an instrumental jazz ensemble as a possible guest group. Peter suggested hiring GQ again before they win at International and their rates go up. We agreed that Peter would check GQ's May availability and the Music Committee would recommend GQ to the Board for a vote.

Members present : W. Wilcox, A. Cilley, S. Colman, P. Daubner, R. Golenbock, J. Hudson, T. S. Eliot.

The Giallambardo Method

By Jay Giallambardo, GSB Medal Music, Inc. Reprinted from *The Old Chorale*, June 30, 2009

1. Listening Step—While following your voice part notes on the sheet music (if you do not read music, follow the notes visually by contour), listen to your part without singing 2 to 4 times through, depending on difficulty. Listen extra times to places that seem tough or that do not seem to match what you see on the sheet music.

2. Doo-doo-doo Step—Sing "doo-doo-doo" on your part two to four times through. Learn to match the pitches and rhythms of the learning recording. Set the recording louder than your "doo-ing" and let it lead your learning. Again, "doo" extra times on the tough places. If there's a place too tough to get from the recording, see your section leader—do not "shrug-off" and rehearse mistakes. On the final doo-ing pass, set the sheet music aside and let the recording lead your ears to the right pitches and rhythms.

3. Muscle Memory Step—Stand and silently mime the song 2 to 4 times through with the recording. Breathe and support as if actually singing. Form vowels and consonants with lips and tongue as if you were singing a perfect rendition. Silently create the physical throat and larynx formations for accurate pitches and freely produced tone, as if singing a perfect unison duet with the recorded voice.

Continued on the next page

Giallambardo

Continued from the following page

On the final muscle memory pass, set the sheet music aside and let the recording lead your ears to the right muscle memory patterns.

4. Full Singing Step—Put it all together and fully sing with the recording. Let the recording continue to lead your learning on the first run through or two. Then, on successive reps, gradually shift the channel balance on the stereo until you are tuning your voice to the other three parts quartet-style.



Repertoire Notes

"**After You've Gone**" is a 1918 popular song composed by Turner Layton, with lyrics written by Henry Creamer.

Creamer and Layton wrote "After You've Gone" to liven up an ailing road show called *So Long, Letty* that had already closed in New York. The original 1916 Broadway production of the show did not include "After You've Gone." It was only after the road show failed that the song, having hooked audiences, became popular.

"The first-ever recording of 'After You've Gone' was likely by its composers. Tim Brooks, in his book, *Lost Sounds*, discovered that the pair cut a now lost trial record for Columbia in April, 1918, although the title of the song wasn't listed. However, while Columbia Records rejected the Creamer/Layton disc, it produced the first surviving recording of "After You've Gone" eleven days later, with regular session singers Albert Campbell and Henry Burr.

Al Jolson was crucial to the spread of popularity of "After You've Gone." He sang it to a vaudeville audience at the Wintergarden Theater in 1918, and that prompted other artists to record it. It was Marion Harris' rendition, recorded July 22, 1918 that became the song's standard bearer. By 1919, her

recording had risen to number one on the charts and remained there for three weeks.

The song was featured in the 1934 movie *Sadie McKee* starring Joan Crawford, performed by a band during a club scene. Judy Garland performed the song in the 1942 movie *For Me and My Gal*. You can hear the song in the background to the main menu of

the 2013 video game, *BioShock Infinite*, performed by Jessy Carolina. The song is the theme for the BBC sitcom *After You've Gone* performed by Jamie Cullum. The song was performed in a murder mystery scene in one of Syfy tv's original series *Warehouse 13* episodes .

How to Stay on Pitch

By Dr. Victor Tonedef
Clefnote College of Music

Staying on pitch is a singing issue that you can improve on with effort. I've known many singers who thought they were tone deaf, but that wasn't the case at all.

It simply takes some practice and patience to get to the point where you can understand the note you want to hit, and then hit it in key.

One thing that's going to help you is positioning your tone correctly, because when you do this you'll be able to hear your pitch more clearly.

When you can hear your sound in the middle of your forehead, you'll notice your ability to hit notes on key will dramatically improve.

One way to practice this is by having your hands on your cheeks, and focusing on singing with your sound above your cheeks.

The second part to hitting notes on pitch is really about training yourself to develop a good ear for pitch. And this is a skill that can be learned.

If you have a piano, a great singing exercise is to play a random note on it. Listen very carefully to the note. Attempt to sing this same note once it's died away. Play the note again and see if you hit it correctly. If so, move onto another random note. If not, adjust the note you sang until you find it.

As you do this, pay close attention to where this sound "sits" in your head to sing it easily.

Also, check to make sure your swallowing muscles aren't coming down by placing your thumb under your chin.

Continue practicing this exercise until you begin recognizing pitch easier.

Baritone Deep Thought

Red sky at night, shepherd's delight.
Blue sky at night, day



District and Society Notes



A message on behalf of Mike Soper, President of the Portland Downeasters

You are invited to Pat's Pizza PORTLAND on Saturday night, July 9 for a viewing party where we will watch the BHS International Quartet Finals. This event is sponsored by Exchange Street Quartet, who has purchased the webcast viewing package.

We will be in the second-floor function room of Pat's. For those who have been in the past, it's a nice space and HUGE screen. Nice audio. This is open to family, friends, and the general public.

Where: Pat's Pizza, 30 Market Street, Portland

When: Saturday, July 9.

Time: 6:00 Happy Hour, 7:00 Viewing Starts

The BHS Judging program will be accepting applications for judging candidacy from August to December of this year in all three categories: Music, Singing, and Performance. Our District VP of Contests and Judging, Brian O'Leary, invites all of you to join him at his Saturday daytime class at HCNE in Worcester on August 5-7, 2016! In this class, he will answer any and all questions you have - from the judging process to the application process; he will even have applications on-site so you can begin your journey that day!

Our society has the best and most talented judges in the world, and YOU can be one of them! These men and women serve not just the BHS, but their home BHS districts and sister organizations (HI and SAI), as well! Our district and our *a cappella* singing "reach" becomes stronger with more judges, and more people willing to share their talent and abilities with others!

Please consider joining the C&J team! See you at HCNE!

Christopher Howard, NED VP - Music and Performance,
Dean of HCNE2016



I'll be highlighting some classes, happening at HCNE2016 in Worcester, Aug. 5-7, over the next few weeks. Please DO review the NED web site for LOTS more information and details on HCNE2016. We'd LOVE to have you join us! Make it a Chapter event! Encourage your friends to attend with you! It's fun! Spread the word and share your enthusiasm! Remember - this is all about the music and your voice - you'll learn to sing better!

Contests & Judging

Have you ever dreamed of being a contest judge? Have you wanted to work with quartets and choruses from across the country (and around the world)? Have you ever been to a contest and seen those men and women up front and thought to yourself "Hey, I could do that! But how do I start?" Well, this year at Harmony College Northeast, you will have your chance!

HXNE2016:
Harmony Explosion
Camp NORTHEAST 2016
Thursday/Friday/Saturday/Sunday
August 4-5-6-7
Worcester State University

The Laconia Chapter "Lakes Region Chordsmen"
in association with the NED and the
Parks & Recreation Dept. • Town of Alton, NH
invite you and bring you
"Harmony on the Lake 2016!"

2016 Alton Bay
Barbershop Jamboree
Friday, Saturday & Sunday
August 19-20-21
Special Saturday night SHOW!

Ye Olde Joke Boarde



Submitted by the Unknown Barbershopper

In an idle moment, Sam and Charlie wondered if someday they would be singing barbershop in heaven. They agreed that whoever passed on first would let the other know. A few days after Sam died, Charlie was awakened by a voice saying "Charlie, wake up. It's me, Sam. I've got the answer - some good news and some not so good."

Charlie said "tell me, tell me."

"Well, the good news is that there is a great chapter up here with plenty of good singers --- the not-so-good news is that you will see for yourself at rehearsal on Tuesday."

• • •

All eyes were on the radiant bride as her father, a barbershop baritone, escorted her down the aisle. They reached the altar and the waiting groom. The bride kissed her father and placed something in his hand. The guests in the front pews responded with ripples of laughter. Even the priest smiled broadly. As her father gave her away in marriage, the bride gave him back his credit card.

• • •

The attorney tells the accused barbershop baritone, "I have some good news and some bad news."

"What's the bad news?" asks the accused.

"The bad news is, your blood is all over the crime scene, and the DNA tests prove you did it."

"What's the good news?"

"Your cholesterol is 130."



• • •

A linguistics professor, who was also a barbershop baritone, was lecturing to his class one day. "In English," he said, "a double negative forms a positive. In some languages though, such as Russian, a double negative is still a negative. However," he pointed out, "there is no language wherein a double positive can form a negative."

A voice from the back of the room piped up, "Yeah, right."

Current Mad Hatter Repertoire

Regular Repertoire

It's A Brand new Day
Drivin' Me Crazy
May I Never Love Again
Beach Boys Medley
Long And Winding Road
Lida Rose
Breaking Up Is Hard To Do
Tonight, Tonight
Come Go With Me

Daydream
Happy Together
Blue Velvet
Crazy Little Thing Called Love
Shenandoah
Bye-Bye, Love

In Progress
After You've Gone

Oh, I've Got Hair Oil On My Ears And
My Glasses Are Slipping Down, But
Baby I Can See Through You
At The Gas Station Of Love, I Got
The Self Service Pump

Patriotic/Inspirational

God Bless America
I Believe
So Many Voices Sing America's Song
Star-Spangled Banner

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
Secretary:	Robert Golenbock
Treasurer:	Dickson DeMarche
Program VP	Vacant
Member at Large:	Peter Daubner
Member at Large:	Walter Barlow
Member at Large:	Jim Hopper
Immediate Past President	Robert Bradley
Uniform Chairman:	Andy Bayer
Harmony Foundation	
Chairman:	Danny Anderson
Music Librarian:	Peter Daubner
Sunshine Chairman:	Don Smith
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



A quartet performs at the New Canaan Library. Picture by John Bradley

Mark Your Calendars

Performance

July 12 – Danbury Westerners Baseball Game. Rogers Park, 21 Memorial Drive, Danbury, CT. Warm up 5:30 PM, sing 6:00 PM. Sing “Start Spangled Banner,” then return to Church of Christ for rehearsal.

Performance

July 30 – The Village at Brookfield Common. 246A Federal Road, Brookfield, CT. Warm up 1:30 PM, sing 2:00 PM.



Performance

August 20 -- Bridgewater Fair. Bridgewater Fair Grounds, 100 Main Street South, Bridgewater, CT. Warm up 3:00 PM, sing 4:00 PM.

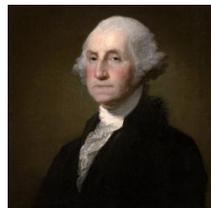
August 27 – Chorus Director Workshop Intensive. 12:00 PM – 5:00 PM. Church of Christ, 90 Clapboard Ridge Road, Danbury, CT.

Performance

September 18 -- Newtown Arts Festival. Fairfield Hills, Corner of Mile Hill Road and Trades Lane. Warm up 10:45 AM, sing 11:15 AM.

Baritone Quiz

Select the picture of the person who served as President of the United States.



A



B



C

