

# MINNEAPOLIS COMMODORES

# CHORD-INATOR

Barbershop Harmony  
Society  
nee



Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America

OFFICIAL BULLETIN OF THE MINNEAPOLIS, MINNESOTA, CHAPTER

10,000 LAKES DIVISION – LAND O’LAKES DISTRICT:

MAY 2007 – VOL. 63– NO. 5

## Dyke’s Deliberations During Dish Drying

In 1994 the Minneapolis Chapter celebrated 50 years of barbershop harmony. I helped to put together a written program to commemorate that significant event. One of the things we tried to do in creating the program was to honor those Commodores who had made outstanding contributions to the welfare of the Minneapolis Chapter during the first fifty years of its existence. Obviously, space limitations prohibited our listing every individual who had ever held an appointed or elected position, so we had to set some priorities.

We began by listing the names of all who had been selected for the ultimate chapter honor of being named *Barbershopper of the Year*. We also decided to set aside space in the program in which we would list the names of all who had served as chorus director, chapter president, and show chairman. Recognizing the importance of quartetting in the growth and success of our chapter in what was then called the *Society for the Preservation and Encouragement of Barbershop Quartet Singing in America*, we also made note of all chapter quartets who had competed at the international barbershop conventions and/or had earned gold medals in the Land O’Lakes District or in international society quartet competition. Other chapter responsibilities clearly are (and always have been) very important in the total

scheme of things and might well have been included, but few would argue with the significance of those that were selected.



Robert S. Spong

A few days ago in paging through that program commemorating our first fifty years, I was struck by the fact that one member’s name kept coming up over and over again. In fact, his name was on every list that I noted above. No one else in the Minneapolis Chapter can make that claim. I daresay very few men across the entire Barbershop Harmony Society have so enviable a record of significant contributions to their chapter. It’s quite unusual to perform in top-notch quartets, take on the awesome responsibility of directing an international-level chorus, and also assume major administrative duties. This record is even more impressive when you consider that ours is not a small chapter, in which multiple responsibilities often fall upon individuals, but one in which membership has surpassed the century mark during all but a few years of its existence.

So who is this do-it-all Commodore? Most of you old-timers have probably figured it out. Many of you relative newcomers may have no clue. And that’s my *Please go to Spong, Page 6, Column 2*

**Minneapolis, Minn. Chapter  
Land O'Lakes District, SPEBSQSA  
Meetings every Tuesday 7:30 PM  
House of Prayer Lutheran Church  
7625 Chicago Avenue South  
Richfield, MN 55423**

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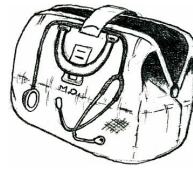
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Assistant Chorus Director .....Doug Miller  
Assistant Chorus Director.....Dave Speidel  
Tenor Section Leader .....Dan Kregelberg  
Assistant-Jeff Vander Plaats  
Lead Section Leaders .....Gary Jacobson  
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## Doc's Bag



The alliterative headline on Page 1 of this issue is not the work of your editor but rather that of **Dr. Robert Dykstra** who served in this post in 1964 and 1968. His editorial comments were always introduced with the five “D” words and were a significant part of the reason he was named LO’L Bulletin Editor of the Year in 1968.

In those days editing was a real pick-and-shovel job with type-writer, rulers, scissors, glue pots, art-gum erasers, poster boards and blue pencils, the standard armamentarium of the aspiring Horace Greeley. Striving to be editor of the year was indeed a daunting challenge.

With lightning-fast computers, state-of-the-art desktop publishing software and word processors, yesterday’s drudgery for the editor has become a comparative walk in the park; that is when his contributors meet their deadlines without his begging, cajoling and groveling.

The award-winning bulletins require dedication and commitment not only from the editor but mainly from the chapter officers, board members, committee appointees and other contributors.

Congratulations to **Dick Teeters**, editor of the Greater St. Paul Chapter’s *Star Gazer* and **2006 LO’L District Bulletin Editor of the Year**. He obviously has the dedication and commitment cited above.

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## On Yewer Behalf

By Dan Cole, Program VP

Wow! What a fun show! What a



Dan Cole

great time we had singing with our southern brothers! What a great Afterglow! What a great bunch of guys you all are! You might think that after eight

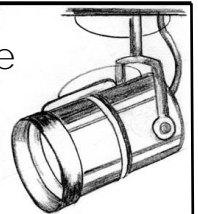
years as a barber-shopper the bloom would be off the rose, but I sure don’t feel that way and I’m looking forward to next year’s show, ‘cause I get to sing *Slippery Sam* again—What a hoot! Wa-wa-wa!

Many thanks go to the show committee—Carl Pinard for his vision; Carol Smith (and Dan) for their creativeness and especially Carol’s ability to direct and execute all the details; Gary Jacobson (and Marilyn) for both being creative artists and set designers and also for making it all happen. And I’m not *Go to Cole*, Pg. 9, Col. 2

## Commodore Spotlight



Jim  
Sweers...



is that quiet, unassuming, diminutive (NOT!) gentleman who sings lead in the **Diminished 4th** out of Mason City.

For something to do other than run his electrical-contracting business and quartetting, he chaired the 2007 River City Show Committee.

The incomparable Iowa hospitality shown to the northern contingent was outstanding; a reflection of his and his chapter’s regard for the Northern Commodores.

Thanks, Jim, for your efforts and friendship in the finest Iowa style.

## Welcome Aboard - New Commodores

**Corey Hanson** lives in Eagan and works as a kitchen designer for Home Depot. Born in Lake Mills, Iowa, he graduated from high school there in 1988 and later went on to matriculate at the Art Institute of Minnesota.



**Corey Hanson**

In 1991 he joined his brother, **Mike**, in the River City Chorus then under the direction of our own (now) **Paul Wigley**.

In the mid-90s Corey, a baritone, moved to Minneapolis and joined the Hilltop Chapter.

Now as a dual member of the Commodores he will be able to sing in Denver with his brother (also a dual member and lead of Mason City's **Journeymen**, the Central States fifth place quartet).

A warm welcome to the Commodores, Corey.

**Don Rudnik** and his wife, **Joan**, live in St. Paul. He was born in Winona, Minnesota, and later moved to St. Paul where he graduated from Mechanic Arts High School. Don has worked in sales virtually all of his adult life.



**Don Rudnik**

In addition to a great interest in music, Don likes to swing a golf club.

His barbershopping experience dates back 20 years to Winona where an avid barbershopper, **Dick Darby**, brought him in to the *Hiawatha Valley Chorus*.

After four years Don moved to Minneapolis and after a long hiatus was convinced by **Jerry Koch** to get back into barbershopping with the Commodores.

Don will further buttress the bass section. (*Never* too much bass!)

## Mary says, "Thanks!"

We would like to thank all the Commodores who sang at Carl's funeral. It was great to see such a large turnout, and even better to hear your voices fill the church. At one point, I swear I could hear Carl's old tenor voice hit that high note. He was proud to be a Commodore.

We would also like to wish all of you good luck at the International in Denver. See you at the shows.

Thanks again. Mary Pearson

### LADIES NIGHT/BOTY

Sunday, June 3, 2007

Golden Valley Golf Club

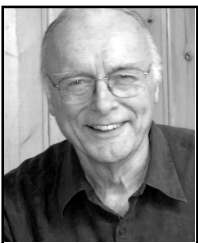
Make your plans now!

Party Chairman **Dan Krekelberg** assures us that the committee has been working overtime to offer you an evening you definitely won't want to miss! This is a fine opportunity to show how much that special someone means to you.

## Chord Candy

by Jim Richards, *Der Tagmeister*

A tag, or, more properly, the coda, is a musical device for artistically bringing a song to a musically satisfying conclusion. But for many barbershoppers, the tag is where the singer will often find the greatest concentration of great ringing chords in the least number of measures. This translates into the most fun for the least time invested. Many tags are written for purely recreational purposes with no intention that they be used on any particular song. The memorable tags in this category will almost always feature a surprise in the form of a particularly juicy "grabber" chord, or an innovative harmonic pathway of getting back to tonic, or "home base." This month's Chord Candy is one such tag written by Burt Szabo and used with his permission. The penultimate, or "next to last chord" on the syllable "-out" is an Ab 7/9<sup>th</sup> chord, the Ab root of which is just a half-step away from the tonic, G. If you can sing the "grabber" getting home is easy and fun from there. The late, great Dave Stanbora would have



**Dr. Jim Richards**

Burt Szabo - 1990s

cal

The musical notation shows a tag for the song "How will I get by without you?". It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a quarter note 'H' on G4, followed by quarter notes 'o' on A4, 'w' on B4, 'I' on C5, 'g' on B4, 'e' on A4, 't' on G4, 'b' on F#4, 'y' on E4, 'w' on D4, 'i' on C4, 't' on B3, 'o' on A3, 'u' on G3, and 't' on F#3. The accompaniment provides harmonic support with chords. The tag is numbered 1 through 4. The final chord is an Ab 7/9 chord, which is a half-step away from the tonic G.



The Combined Commodore Chorus Previewing Denver *At the Ball*

# Showtime—2007



*Aarps-a-Chord* listening to the singing of the birds on the banks of the Old Muddy



Will Louis (aka Dan Cole) ever find Flossie and woo her back to their cozy little flat?



*Tote that barge! Lift That Bale!* Lance Johnson gives it his all with his rendition of *Old Man River*.



Here Comes the Show Boat! The *River Queen* begins her journey down the Mississippi to New Orleans, passing Hannibal and St. Louis on her way to the Deep South. Mark Twain and other dignitaries signed on for parts of the trip.



Dr. Robert Dykstra (aka Captain Bob), with Commodore President Curt Brekke assisting, calls out the names of the door-prize winners.

*Show Photos by Wade Gardner*



Jayson Ryner (left), director of the River City Chorus presents *The River City Outstanding Chorus Award for 2007* to Paul Wigley, the Commodores' director and immediate predecessor (and early mentor) of Ryner's in Mason City. Their motivational and leadership skills are going to cause many raised eyebrows in Denver in July. (Probably as many or more as in Wichita last fall.)



*The Incomparable Sarah Wigley*



Travis Wuttke has taken over the Glows Chairmanship from Loren, his dad, and continues in his father's grand style.

## The AFTERGLOW



Our headliner quartet, *State Line Grocery* (l. to rt.) Mark Lamback, Drew McMillan, Tim Brooks and Dylan Oxford, awed the Glows audience with their lovely rendition of *Danny Boy*. Their CD, *Paper or Plastic?*, is mostly very good barbershop and is well worth your investment.



*The Salty Dogs* (l. to rt.) Hansen, Plaisted, Dykstra and Hatlestad, came out of retirement again to sing about a crazed Mississippi squirrel. (No, guys, there will not be another retirement party!)

*Glows photos by Hardin Olson*



*Diminished 4th* (l. to rt.) Ryner, Johnson, Sweers and Murray brought a wonderful load of good old Iowa corn from Mason City to Minneapolis.



The 1984 LO'L District quartet champions, *Special Edition* (l. to rt.) Daby, Aronson, Barloon and Hall), put on their Stetsons and took us on a sentimental journey to the old Ponderosa Ranch.

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[<loldistrict.org/hep/2007/lax/>](http://loldistrict.org/hep/2007/lax/)

Register now. You don't want to miss a really great time.

## In Memoriam



**Theresa Meyer**

Our sympathy goes out to Roger Meyer and his family at the death last month of his courageous wife, Theresa, after a long and arduous battle with cancer .

### *Spong from Page 1*

reason for contributing this historical piece. I think that everybody including those relatively new to the Commodores should have an appreciation of those who worked so hard and contributed so much to set the firm foundation that enables our chapter to continue to be one of the elite chapters in the Barbershop Harmony Society.

The Commodore with the unique record of accomplishments described above is none other than fifty-year member, **Bob Spong**. Bob joined the Minneapolis Chapter in 1956 at about the time he took over as tenor of the Hut Four Quartet and helped them to win the Land O'Lakes District quartet championship two years later. Spong and the Hut Four also competed in international quartet competition ten times, finishing in the top twenty seven times. Their highest ranking was eleventh in 1959.

While singing with the Hut Four, Bob was a full-time member of the Commodore Chorus and also found time to serve as show chairman in 1968 when he created "Tunes in Toonerville" replete with an authentic Toonerville Trolley which was built in Bob's garage. (Anyone younger than age 52 may have to "Google" Toonerville Folks or Toonerville Trolley to get some notion of what this is all about). Suffice to say it was a great show! A year later Bob was elected chapter president and then was honored as BOTY in 1972.

At about this point in time the Hut Four decided to disband. Our hero wasn't ready to quit quartetting, however. Almost immediately Bob joined **Bob Dowma, Jim Foy, and Rod Johnson** in organizing the *Happiness Emporium*, a quartet in which he (Bob Spong) sang baritone. They won the Land O'Lakes District Quartet Contest

in 1973 and just two years later captured the SPEBSQSA International Quartet Championship in Indianapolis.

You can imagine the time and effort that must go into winning an international gold medal as a quartet no matter how talented a foursome may be. Despite that, Bob added the responsibility of music director to his resume' in 1970. He directed the Commodores from 1970-74 and then again in 1978, and took them to international competition three times during that period. In 1978, in fact, the Commodores earned a fifth-place medal under Bob's direction.

Bob, although still an enthusiastic barbershopper, has been largely inactive in recent years because of vocal problems which forced him to leave the Happiness Emporium in the early eighties. It was about that time that he assumed the musical leadership of the Senior Choir at Christ the King Lutheran Church in New Brighton, a position he only recently relinquished. During his tenure in that position his church was noted for the annual spectacular musical dramas that attracted huge crowds and rave reviews. Bob and his wife, Jean, were primarily responsible for those presentations, so barbershop's loss was clearly Christ the King's gain during the eighties and nineties.

Today Bob keeps his oar in the barbershop waters largely through the "*Friday Lunch Bunch That Meets on Thursday*." He is a loyal and (not surprisingly) contributing member of that group in his position of resident song leader. Come to lunch some Thursday and greet and pay your respects to one of the Minneapolis Chapter's all-time great leaders, Bob Spong.

*By Bob Dykstra, Historian ad hoc*





Bob and Jean get reacquainted in a scene from the 1964 annual show, *Coney Island Holiday*. This was their third show together after their marriage on December 30, 1961.



For 17 years Bob sang with the *Hut Four* shown here performing in *Tunes in Toonerville*, the 1968 annual show in which he also served as show chairman. From left to right: John Hansen, bass; Dan Howard, bari; Bob Dykstra, lead and Bob on tenor.



In 1968 and again in 1970 the *Hut Four* toured U. S. military hospitals in the Far East, entertaining troops wounded in Viet Nam. Pictured above are left to right, Spong, Dykstra, spokesman Hansen and Howard. *Editor's Note: It is not certain whether the photo above represents their first or last trip.*



After less than three years singing together, the *Happiness Emporium* swept the quartet honors at the International convention in Indianapolis in 1975, having finished tenth in Kansas City the year before. Joined by (l. to rt.) North Star Chorus tenor, Bob Dowma, and Commodores Rod Johnson, lead, and Jim Foy, bass, Bob continued to entertain audiences until voice problems forced his retirement from the group several years later..

## A Spong Album



Jean and Bob are shown here at the 1995 *Eleven Who Care* banquet. Bob was nominated by the members of his *Christ the King* church choir and was feted as one of Channel 11-KARE's eleven honorees that year. Bob's volunteer, philanthropic and humanitarian efforts are without peer and made him (and Jean) uniquely qualified for this honor.

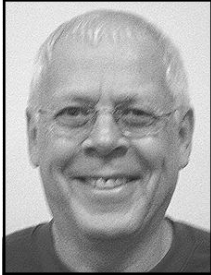


The Spong family is shown here in the Spring of 2005. Daughter Karen and husband, Mark, are on the far left; daughter Jenny and spouse, Tim, in the center; and son, Jeff, and wife, Barb, are on the left. (I will leave it to you to count the grandchildren.)

## Georgia Grind – Headstrong

By Jim Erickson, Bonked Baritone

Howdy Pardner. Well I just heard from my sister, JoAnn, who lives in the heart of Iowa in a small *farmish*



Jim Erickson

town. Her husband, Jack, still does some work on the old family farm to help his son, David, and it was until recently a pretty serene life scene. That is, if you overlook the time he got hit

in the back by a plow blade that had broken behind the tractor he was driving and almost impaled him on the steering wheel. Or the many other times he came close to who knows what as many farmers do every day. But, most recently, he was tending to a young calf, trying to get it to suckle from a milk pail and having just enough difficulty that his attention was diverted for a moment.

Too late, he heard the thundering hooves of the protective mother cow that was summoned by the bawling of the confused calf. Now, he was doing no harm to the calf and was trying to teach it how to get enough sustenance to become at least a teenage cow. (Kind of like baritones trying to entice leads to see that there is more to life than their otherwise carefree and narcissistic approach to all things musical. Had to look up “narcissism” to make sure I had the fitting choice of word. Narcissism is excessive self-admiration and self-centeredness. In psychiatry, a personality disorder characterized by the patient’s over-estimation of his or her own appearance and abilities and an excessive need for admiration. Yeah, I think I *dictionarily* slam-dunked it.)

He began to run for the fence and would possibly have made it to safety had he been his son’s age. Alas, he wasn’t. The big Mama

reached him first and with a deft flip of the horns, tossed him up over the fence where he landed right (or wrong?) on his head. After sitting for a spell, he finally made his way to the good doctor who, upon thorough examination, pronounced him relatively unscathed, but with the warning to his wife that if Jack seems to do anything strange, rush him immediately to the hospital. Perplexed, she told the doctor that her husband has been strange all his life and how could she begin to fathom that fine line between his history and his present condition.

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The observation will continue!

So, what does this have to do with singing? And especially, singing baritone? You just never know what’s coming down the road or thundering across the corral. And, for baritones, where the next note is coming from. Just when you think you’ve got it all figured out, the guy in charge of the Karma controls takes a nap, nods over onto the levers and inadvertently flips them in all different directions. Whoops! “Ahhh, let them figure it out and we’ll call it the human condition,” says Karma. What is this disruption of intended results in the desired

progression of things? (JEE-Karma’s coyness was evidenced in our concert by the planned—but unnervingly and mistakenly absent—telephone rings in “Meet Me in St. Louis” during that song’s skit. Karma rules again!) And, what is this singing thing anyway?

Is that all there is, Alfie? What’s it all about, Alfie? Why sing instead of just getting up in front of an audience and telling stories? Or, do choreographed gymnastics? Or, just be able to stand on the second riser without falling off like I did during the concert. Well, let me refer you to a couple of different explanations. The director of the St. Olaf College Choir, Anton Armstrong, said in a recent interview, “Music gives us a way to express ourselves beyond everyday feelings.” And, the late Bob Stickney, my wife Mary’s cousin, would introduce his mostly classical public radio program, “Music from the Heart,” saying, “For the common things of every day, we have words in the common way. But, for the heights and depths words cannot reach, we have music, the soul’s own speech.” (If not his words, then author unknown to me)

Cathy, a friend of mine who was at the Commodore’s recent concert, is not reluctant to be straightforward with her musical opinions. She thought the performance of “Time after Time” was “perfect” and that was especially so, considering the huge number of singers who had to nail it in their synchronized, emotional rendition. And, Paul Wigley’s goose bumps he tingled with after directing the combined chorus’ concert warm-up that morning apparently were wildly infectious. Those bumps spread into the audience when we sang “Time” and multiplied up my friend’s arms as we blew the top off with the last notes of the song. As I turned with the chorus to face the audience to receive the applause, I didn’t need *Go to Erickson, Page 10, Col. 3*

## Braking News from Cane

By *Bart Ebale*

As your mother told you, don't believe everything you read! We have been singing "cane break" for months as we practiced the sheet music of "The South Rampart Street Parade." That is patently wrong. Oh sure, there are some local colloquialisms (say that quickly and it'll tickle your insides like a roller coaster) that use cane break. Another researcher said that canebrake was correct only because the dictionary spells it that way. (Who am I to defend the dictionary, but in its defense, it offers both versions, "break" being the alternative spelling.) He further said that he suspected those in the South spelled it however they wanted and it was the same word spelled either way and/or as one word or two. So, there is some dissension as to whether it is cane brake, or canebrake, etc. A really thick and heavy dictionary shows it as one word and dismissively says it is a "thicket of canes." Another expands to say it is a dense growth of the giant cane. (Sugar for the most part, I am guessing.) That's all! But is it?

I doubt that canebrake originated with it, but the song, "Nancy Dill (or Till)" seems to be a starting point for discussing the term. "Canebrakes" supposedly grew in moist lowlands of the South near the river, and traditionally, were the home of fierce animals, escaped slaves, renegade Indians, outlaws and marginalized people. The song is purportedly a minstrel song about a young man's love for a woman who lived down in the canebrake, close to the mill, and his pursuit of her, and their lives thereafter until he would join with her once again in heaven. The singer of the song isn't courting a fine lady, but is *Go to Ebale, Page 10, Col. 3*

Photo Unavailable.

## We Get Letters

Doc:

Just a quick note to say how much I enjoy AND appreciate the Chord-Inator.

I sing with **Bob O'Gorman** in one chorus and with **Fred von Fischer** in another. Also, there's **Bob Anderson** who was a Commodore.

It's great to be a Commodore! I'll bet everyone is excited about the up-coming International! Good luck. No 'send-off' show, huh?

**Norm (Wolfe)**



*Cole from Page 2*

forgetting the guys who are always there to lend a hand to help put it together – the sets, the staging, and the little details that enhance the show.

Thanks to our assistant directors, Gary Jacobson and Dave Speidel, for all their extraordinary time and efforts to help us learn our music and I especially thank them for their patience. We were a tough bunch to work with—thanks for not giving up on us.

And thank you, Paul, for always being positive and for having the guts to stand in front of us, sometimes not knowing whether we're going to be good, bad or ugly.

Wow! What a relief! We did it! I knew we could. The Commodores are the greatest bunch of escape artists in the world of barbershop. And we seem to be getting better at it as time goes by.

Now I have different thoughts about the second half of the show and I say, "Look out, Denver!" They are about to hear not just a good chorus, but one that can sing and perform and compete with the big boys. I'm feeling good and I'm looking forward to a Rocky Mountain high.

IGTBAC

## Happy Birthday

05/11 Stuart Martin\*  
 05/11 Gordy Aumann  
 05/11 Lance Johnson  
 05/13 Todd Lien\*  
 05/13 Ardis Von Fischer  
 05/14 Doris Hall  
 05/16 John Carlotto  
 05/16 Steve Murray\*  
 05/19 Steve Grady  
 05/24 Pat Griffith  
 05/24 Patricia Jo Schmeling  
 05/25 Arlene Davies  
 05/26 Carl Bloedel  
 05/27 Pete Mitchelson  
 05/28 James Erickson  
 05/28 Marge Riemenschneider  
 05/28 Brenda Rotherham Kessler  
 05/31 Leslie Dahlen  
 05/31 Bill Hamre  
 06/04 Nathan Olson\*  
 06/04 Steven J Bodensteiner\*  
 06/05 Neal Mortenson  
 06/06 Paul Krull\*  
 06/07 Gary Jacobson  
 06/07 Loren Wuttke  
 06/09 Jim Kessler  
 \* Commodores South

## Happy Anniversary

05/11 Lou & Nan DeMars  
 05/17 Bill & Eunice Hamre  
 05/18 Gordie & Barbara Aumann  
 05/18 Ken & Gail Leach  
 05/19 Mike & Candice Hojan  
 05/26 Loren & Jane Berthilson  
 05/27 Rod & Bonnie Vink  
 06/02 Dan & Kathy Williams  
 06/02 Jim & Kay Foy  
 06/06 John & Caryl Hansen  
 06/06 Vern & Linda Halvorson  
 06/06 Chuck & Cathy Dostal  
 06/06 Glenn & Barb Aronson  
 06/06 Luther & Marie Romo  
 06/08 Mark & Ginny Sathe  
 06/08 Vern & Virginia Johnson



No April board meeting to report.  
 Next meeting,  
 Thursday, May 24  
 at Wooddale Lutheran

## Buzzing the Venues with ... the Gadfly

By Dale Lynch

The Gadfly has been pre-occupied lately with Society visionaries like O.C. Cash and Jim Richards, but that's pretty good company, right?



The Gadfly

My own visions get a little loopy, I admit, and they usually occur when the NoComms of Minneapolis are shuffling stage left / stage right along the risers and environs as we welcome to another performance our brother SoComms from Mason City.

To understand my loopy vision you first must accept the Gadfly theory that the SoComms are perfectly represented, avoirdupois-wise, by the talented *Diminished 4th*. Three guys stand there, solid as rocks and ready to grab the fourth, Jason, if the wind blows.

If one goes with the Gadfly assumption here, then you see that as we integrate and re-integrate the Commodore "body," and if we assume that NoComms are the same proportionately as the SoComms, we've got about six guys who stand solid as rocks, then two that are "Jaysonian," then six "Solids" and two more that are not, and so on. It will be ok, but crowded and getting worse as the "rocks" tend to out-eat the "Jaysonians," and take up more room all the time. What to do? Spatially, the "Jaysonian" prospects

are dim, indeed. But, what if we all take off our shirts?

Now wait, don't laugh and dismiss this out-of-hand. There's more and maybe you'll like it. See, what's required here is a change of persona. All the big rocks go to the back and to the sides. All of the "Jaysonians," that is skinny guys, the short guys, are in the middle.

Everybody slathers that "glisteny" body lotion on shoulders, backs, chests and arms. Slip/sliding against one another up there, probably now there's plenty of room; injuries few as we *choreo* away.

Did I say that every guy carries a sword, a spear, maybe a shield? We begin to sway and to chant a little, bodies glistening as we gyrate around some; the audience goes nuts, especially the ladies. They scream, and that's our cue.

We launch into an aria from the Norwegian *Walkyrie*. We march, spears pounding the risers, the stage; swords in upward thrust. The judges are confounded. A new category is born – and a new medal struck for the Commodores.

The Finale: Spear carriers fall on their spears, swordsmen on their swords. Valkyrian heroes all, we bleed quietly, awaiting the Valkyrie Maidens of legend who deliver us to Valhalla.

If you weren't a Valkerian hero, what in the world would you want to be?

It's great to be a Commodore!

box? There probably would not be too many and they could be dealt with on a one-on-one basis, discussed at the board level, or brought up before the membership at chapter meetings.

We (Commodores) are good but a few simple changes could make us better. Is anyone paying attention?

Russ Pettis

*Ebale from Page 9*

begging a poor girl from those humble surroundings to get on the riverboat and run away with him.

Chorus of Nancy Dill:

*Come, love, come. The boat rides low,*

*Rides high and dry on the Ohio*

*Come, love, come, and go with me.*

*We'll go down to Tennessee.*

The music, unique to the cane-brakes, is probably entwined with all the music of the South to make up what has become what is broadly referred to as Dixieland. Hope this clears up something you probably didn't give a fiddle for in the first place. But, if someone says, "Gimme a break" you can bore them to tears reciting the above.

Bart – The Commodore Wannabe



*Erickson from Page 8*

to feign a chuckle so I would have the required, painted-on face smile. No, I was full of tingles myself and the chuckle was gushingly real.

*Alfie-----, I think that's what it's really all about.*

I must finish now and I have to apologize to the readers of my column (Now numbers fourteen if you include Editor Hardin, spell-checker and grammarian Bob Dykstra, my wife, daughter, her dog Scout, three people who owe me money and two who lost a bet to me), but this article is uncharacteristically short for me. Short though it is, I don't have quite enough room now to reveal the latest on my research about the "Georgia Grind" that was unearthed after I finally shaved my head (87 hairs in all) and went into "rehab." I'll tell you next time for sure.

Great job at the concert, everyone, and now, flatlanders, let's start our deep breathing exercises for our journey to the mountaintops in Denver.

## May I suggest...

During my years as a Commodore I have made a few observations; one in particular, that suggestions from the rank and file are often not well received. I have even heard members say, "I'm not saying anything. Nobody pays attention, anyway".

Let me make a suggestion. Why not use the old idea of a suggestion



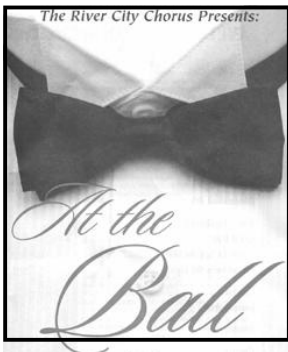
Diminished 4th



Buffalo Chips



Square One



The splendid River City Chorus



Guest quartet *FRED*



Journeyman



...with River City...



The finale with the Denver-bound combined chorus.

Photos by Judy Olson

**CHORD-INATOR**  
**MINNEAPOLIS COMMODORES**  
 Minneapolis Chapter of SPEBSQSA

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Jerry Hammes.....	712/336-2935
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Mark Narveson.....	641/749-2457



**To:**

**LOOKING AHEAD**  
Chapter Level

- May 15, 2007, **Comedy Quartet Contest** at Bloomington
  - May 28, 2007, **Memorial Day programs**
  - June 3, 2007, **Ladies Night/BOTY**, Golden Valley Golf Club
  - June 9, 2007, **Joint Rehearsal**, Faribault
  - June 23, 2007, **Joint Rehearsal**, Lakeville
  - July 17, 2007, **Como Park sing-out**
  - July 19, 2007, **Waconia sing-out**
  - April 5, 2008, **Annual show**
- District Level
- Oct. 26-7, 2007, **LO'L District Convention and contests, Rochester**
  - June 22-24, 2007, **Mini-Hep School**, La Crosse, Wisconsin

International Level

- July 2-9, 2007, **International Convention**, Denver, Colorado

**Barbershopper Of The Year**  
**Dan Cole**

**Commodores and others \*  
 contributing to this issue:**

- Dan Cole
- Bob Dykstra
- Bart Ebale\*
- Jim Erickson
- Jim Jorgensen
- Dale Lynch
- Hardin Olson
- Russ Pettis
- Jim Richards

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*(Yeah! Yeah!)*