

MINNEAPOLIS COMMODORES

CHORD-INATOR

**BARBERSHOP HARMONY
SOCIETY**
nec



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:

OCTOBER 2007 – VOL. 63 – NO. 9

Amazing Grace

The saga of a unique man who just wouldn't quit.

This a story of a true warrior, not from Desert Storm or the mountains and deserts of Afghanistan and Iraq, but one wearied from his sixty-year battle with life itself.

Born in Jackson, Minnesota, of parents Rose and Gordon, it soon became readily apparent that **Mark Sathe** was visually impaired. In fact, he was later diagnosed as suffering from *Leber's Congenital Amaurosis*, a condition in which special light-sensing cells are missing from the retinae, resulting in various levels of blindness.

In his early school years he befriended **Lance Johnson**. [Later on Lance, his dad, Walter, his grandfather, Oliver Iverson, and Mark's parents sang together in the

Our Savior Lutheran Church Choir in Jackson. Much later it was Lance who introduced Mark to the Commodores.] Undaunted by his handicap, Mark attended the *Minnesota School for the Blind* in Fari-bault, where among other things, he learned the art of piano-tuning and joined (as the trumpet player) a rock band called the *Greenmen*, which featured another future Commodore, **Dan Cole**.

From there Mark and Dan, along with the band, went on to St. Cloud State. [A certain *Sheila Johnson*, surely not by accident, became the seamstress for the group, but that is another story.] It was at St. Cloud that Mark met and married **Ginny Brown**.

Following graduation and in need of a job, Mark knocked on the door of *Career Consultants* in Bloomington and was told that in view of his handicap [*Ha!*] he wouldn't fit in. "Give me a desk and let me see what I can do!", he said. It wasn't long before Mark had purchased the business renaming it *Sathe Associates*. It was not too many years later that the move was made to St. Louis Park and the business given its current name, *Sathe Executive Search*.

Besides for Ginny, their two fine children, **Katharine** and **Jonathan**, and his grandson, **Evan Goebel**, Mark had a passion for golf, *seeing* the ball in his special way, better

than many of his sighted links companions.

It was a special day when Lance Johnson brought Mark to the Commodores eight years ago. He attacked his music with the same *you can't stop me* attitude that guided his whole life, and that he applied to recruiting for the chorus. Dan Cole was just one of the many members for which Mark earned nine *Men of Note* awards. In recognition of his remarkable achievements he was named *2005 Minneapolis Barbershopper of the Year*.

[Editors Note: As this issue was readied for press, Mark lost the last battle in which it seemed he just didn't want to quit. I have never met a more remarkable or
Please go to **Mark**, Page 6, Column 3



Mark and Ginny—June 2007

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

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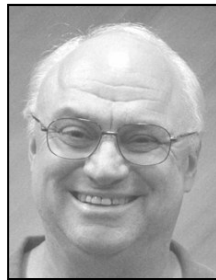
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Curt Comments

*By Curt Brekke,
Our summer avocation...*



Curt Brekke

It all started in 1964, with a visit to Lake Calhoun where they still have those Saturday morning sailing regattas. I thought, that looks like fun, so I went and bought a book, *Learning*

to Sail. Then I had the information, but no way to apply it, so next came a little 13-foot piece of plastic known as a “Sunfish”, which I hauled around on top of my Volkswagen and launched at every opportunity. Early on, I discovered how addictive sailing was. When the sails fill in a freshening breeze and you feel the boat accelerate, it is akin to Barbershopper goose bumps.

Soon, I experienced a phenomenon and affliction, common to sailors, known as the “Two Foot Blues”. This is a condition where any boat you own is always two feet too short. After suffering with this for a few years I visited Johnson Boat Works at White Bear Lake and they fixed me up with an almost unmanageable contraption, 20 feet long, known as a *C Scow*. It was on this boat that my wife-to-be and I had our first date. As time passed it was great fun, but then the “Blues” returned with a vengeance”. This prompted us to search for larger craft and wider waters.

We bought our first Lake Superior boat in 1984. This one was a 29 footer with a keel, meaning that it would not tip over. Many happy summers passed, but always the “Blues” were looming.

There were other futile tries to cure the “Blues” until 2002, when the most recent attempt was built in Maine and transported in by semi-

Go to Brekke, Page 5, Col.3

On Yewer Behalf

By Dan Cole, Program VP

Do you ever feel like you’re *RUNNING OUT OF TIME*? Or how



Dan Cole

about this one: *LIFE IS WHAT HAPPENS, WHILE YOU'RE MAKING OTHER PLANS*. There seems to be a cliché to cover every situation and each is based on some truth

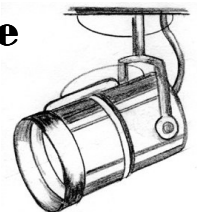
or reality.

Well today is one of those days when I reminisce about being 12 years old again and I’m at the St. Cloud Municipal Swimming Pool and I hear the lifeguard’s whistle. And then I hear the guard’s voice yelling, “No *RUNNING* at the pool...*WALK!*”

Often times I wish I had a lifeguard still whispering in my ear, “Walk!

Go to Cole, Page 11, Col.2

Commodore Spotlight



Larry Lundby...

is another stalwart of the vaunted bass section, but one who, with the likes of **Dan Smith** and **Jim Richards**, also spends additional long hours adapting our song charts to the beloved (hated?) *Frogger*.

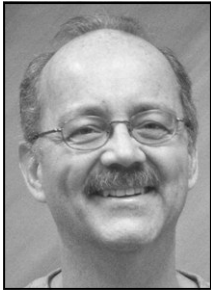
When not barbershopping, Larry can be seen and heard, often in duets with his wife, Cathy, in musical productions at their church, Anoka United Methodist.

Larry can also be seen performing in Anoka’s *Two Rivers Chorale* which will be presenting its fall concert, *Made In America*, at Bethel’s Great Hall on Sunday, November 11, at 3:00 p.m.

From Out Front

By Paul Wigley, Director

I had a realization when I typed the title of this article. It was the realization that I am so extremely fortunate to have a perspective of the Commodores that very few people have. "From Out Front" I am able to see the most amazing guys I know on earth; guys that are from all walks of life, from all ages, from vastly different musical backgrounds, etc. Yet every Tuesday I am lucky enough to look out at the best friends I have anywhere. And I am lucky enough to be able to listen to the fantastic music that my friends create. "From Out Front" is a very humbling perspective, indeed!



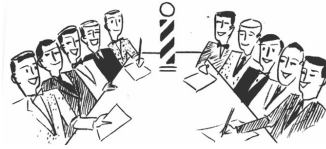
Paul Wigley

As I reflected on our rehearsing of **Jayson Ryner's** wonderful arrangement of *I Love to Tell the Story*, I found myself simply awed at the beautiful sound and beautiful music that was coming from the Minneapolis Commodores. The most memorable moments of all musical ensembles usually come from the most inauspicious places like rehearsals! Those of you that are so committed in your rehearsal attendance know this. Contests, shows, and community performances, are all great opportunities, and have their share of great moments. But, I am convinced that the goose bumps that we all live for seem to arrive at very unexpected moments. Our last work on *I Love to Tell the Story* was a *goose-bump* moment for me.

It's so much fun to realize we're back to full strength after the summer vacations, golf dates, ball-games, etc. Every Tuesday evening is like opening a new page of a book, starting a new section of our show music, making a slight change in a contest song, wondering what *Go to Wigley*, Page 11, Col. 1

Board Highlights

By Steve Daniel, Secretary



From the meeting of September 27

- The guest quartet for the 2008 show will be the *Humdingers* from Disney World.
- **Rollie Neve** is the new tenor section leader.
- The Commodores marketing team, under **Pete Jarnberg's** leadership, held two meetings recently, one to generate ideas for marketing the chorus and the other focused on fundraising.



Steve Daniel

- **Dave Casperson** is organizing a barbershop-chorus festival for youth, to be held concurrently with a quartet workshop planned by **Dave Speidel** in February. Publicity will be targeted initially to Lake Conference schools. Attendees, having received the music in advance, will work on two songs and sing them in an evening performance. The Commodores may also sing in the show. A budget of \$1500 was approved for the festival.

- **Luther Romo** has completed an orientation booklet for new members and will be available to meet with them one-on-one prior to chapter meetings.

- There will be no chapter meetings on Tuesday, 12/25/07, (Christmas Day) and Tuesday, 1/1/08 (New Year's Day). Instead, there will be a chapter meeting on Thursday, 12/27/07, at the usual time and place.



A special thanks

Dear Commodore Family,

I want to thank you for keeping Paul and me in your prayers these past six months. From the time of my diagnosis of breast cancer last March 15, and throughout the surgeries and 16 weeks of chemotherapy, the Commodore family has been a wonderful support for us.



Becky

Thank you for the beautiful flowers that arrived when you and Paul were in Denver singing your hearts out at International.

I was able to see a live telecast of your performance thanks to **Loren** and **Norma Wuttke!** And thank you, too, for the many cards you sent with good wishes. **Bill Ashley** has a ministry there! The traditions the Commodores have of compassionate caring, and a true sense of community, are what set you apart. To be in your presence is to experience the warm glow of love.

Thank you again.

Becky Wigley

Of note...

Judy Olson, director of the *Twin Cities Show Chorus* and longtime friend of the Commodores, will be inducted into the *Evergreen Club* on November 6 at its annual banquet at Jax Café.

The club, founded in 1916, has a membership comprised of accomplished musicians, amateur and professional, from the Twin City area.

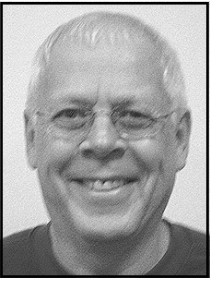
The Commodores' **Bob Spong** was inducted into the club several years ago and has become a *Lifetime* (25-year) Member.

Congratulations, Judy!

Georgia Grind

By Jim Erickson, *Blissful Baritone*

The district contest looms in the very near future and so I have had



Jim Erickson

to suspend my research on the *Georgia Grind*. Unfortunately, it was just as I was discovering some mother lode information (which promises to completely change the course of my pursuit) when I was faced with the discouraging rhetoric of a close friend of mine who, after reading a couple of my articles for the first time said something like, “Yeah, all that *Georgia Grind* research that is just so much male-cow excrement (I sanitized the wording to make it inoffensive). Now, ordinary mortals would be offended by this, but I have taken up transcendental meditation and have mellowed myself through such insults by merely closing my eyes and humming, “Ooommmmmmm.” Too bad for me. In this state, I was driving on 494 and side-scraped two Hummers and a VW convertible before coming out of my trance. As we all pulled over, I thought here would be a good chance to teach some of the blissful results of meditation to the three drivers. They saw otherwise, however, and my doctor told me the black eye and missing tooth would heal as soon as the cosmetic surgery was completed. Really, they acted as grumpy as basses do when they don’t get to *beller* out their notes.

And, a bit grumpy was I as I headed this past weekend up to my 50th high school class reunion. I didn’t know what to expect and wasn’t sure I wanted to be associated with people who were old enough to be around for the 50th. Classmates turned out from all over the country (our class had about 76 members, eleven now deceased) and the reunion went nicely. Even the class of

‘57’s original kindergarten teacher was there and she bought everyone two drink tickets. What a gal! Our football coach showed up looking about the same as I remember him from my playing days, and best of all, my high school choir director was there at age 85, looking very sharp and still having his quick wit and friendly outlook. To him I owe much of my interest in singing good music, including some pretty tough stuff for high school kids and for enjoying getting the highest ratings at the state high school contests for the several years I was there. (Sounds kind of like the Commodores?) He was pleased to hear that we had done so well at Denver and it was truly good to see him again.

But through a strange twist of fate, I happened to mention that I was researching an obscure musical subject, the *Georgia Grind*. His face paled and his mouth took a nervous tic that twisted into an expression of simmering horror. “What?”, he said, “What?” He then had to be escorted to a nearby chair in the midst of some of our class cheerleaders as he seemed to sink into a still-conscious state of another dimension and began to breathe words that could not be heard or deciphered. He began talking in tongues, and remembering what our esteemed Commodores’ director, **Paul Wigley**, had taught us, I yelled, “Do like Paul taught us. Don’t move your jaw when you try to get out the words, as you will continue to trip on your tongue. Just de-emphasize the jaw movement and use your lips sparingly.”

Being of a musical persuasion and one who had used such guidance earlier in his high school career, a glimmer of recognition coursed from his eyes. After a few moments, he came back into this reality and stared at me with eyes that would pierce titanium. He then quickly rattled off a quiet tirade telling how he had been quite a playboy in college when he first learned some of the secrets of the

Georgia Grind. In fact, he said, “I was the rambling rake from Georgia. Take my advice and don’t pursue this accursed *Grind* any further.” He then started spewing some musical theories that would make even **Dr. Jim Richards** blush and headed to the bar to use his two drink tickets. I didn’t see him for the rest of the evening.

What a quandary I now remain in. Do I continue to research the *Georgia Grind*? As the saying goes, “To write with a broken pencil is pointless.” And maybe this is not only pointless, but also dangerous. There have been threats on my person. **Hardin Olson** (*editor extraordinaire*), for instance, threatens me every month. I know he thinks that my mind is a steel trap, but one that has been left out for so long that it is has rusted shut. But my promise to you is that I will not stop my research. I do have to develop new techniques, however, and that will be a test of making sure my memory is as sharp as it ever was. Also, it will be a test of my memory to make sure it is as sharp as it ever was.

Sharp, though, will the Commodores be at the contest this October. Having stood in the hallowed halls of the International contest and sung at our highest levels, we have entered a state, and taken on the qualities, of *honorificabilitudinitatibus*, and with that in our vest pocket, how can we do anything but our best once again.

As **Dick Plaisted’s** message to us was as we were moments away from performing in Denver, “Leave it all on the stage!” So, leads, anti-leads, basses and tenors, give it all you’ve got. And next time, I’ll give you all I’ve got on the *Georgia Grind*.

On to the land of pulled pork!

Keep Smiling...
(even on the risers)

Slattery's Slant

By Dan Slattery, VP Chap. Devel.

Hi Guys, it looks as though the



Dan Slattery

summer is nearly gone. Now is the time when everything returns to a normal and the time for us to get back into the regular swing of Tuesday chapter meetings. As you all know, we are

continuing to prepare for the Rochester contest. Also, we are starting to work on the new show music.

We all know the contest set, but there are some slight changes in the interpretation, so if you have been missing lately it is time to start coming back to find out what they are. Besides, it's amazing how much we forget in just a short period of time, so brushing up is necessary.

This is also a great time to bring guests. I'm not sure if everyone knows it or not, but if you bring a guest and that person joins, you will receive a credit toward your next dues renewal. Bring enough new members each year and you will get your dues paid in full.

As you know, the Commodores have a lot of fun, and we have the best guys in the world as members, so lets not keep barbershopping a secret. Bring some guests. The Commodores are one of the best choruses for getting new members, so let's keep up the good work. We are family. Let's share our family with others.

It's Great to be a Commodore!



We Love Mickey Mouse...

By Gary Jacobson, '08 Show Chair

The committee for **Salute to Disney**, the 2008 Annual Show, met



Gary Jacobson

on Thursday September 20, 2007. Nine members attended, even though we had severe weather that evening. Here are a few key points of our meeting:

We will be having student tickets available for \$10.00. This rate will be available for grade school, high school and college students. These seats will be available only in the fifteen-dollar sections. Students accompanying adults in all other sections will be charged the full price. We hope this will not be confusing.

Members selling the student tickets will have to mark the \$15.00 ticket with an "S" and make sure your records show that seat at \$10.00. For this plan to work, **Diana Pinnard** has indicated it will be imperative that members follow her instructions to the letter.

We will also be offering a discount for groups of 20 or more. The rate is \$2.00 off of the regular ticket price. Flyers will be available shortly for members who have contacts with organizations that wish to take advantage of these group rates.

We will be selling *Sponsorships* this year to be listed in our show-program by *Levels*, e.g. Gold, Silver, with specified dollar minimums for each level. Levels and parameters will be established by our Marketing/Program Committee. Each member will be encouraged to sell three to five sponsorships. Contact the people you do business with. Get your neighbor or relatives to fund a sponsorship supporting the Commodores.

There will be a full-dress perform-

ance at Lakeville North High School in the spring. It looks like March 25 or April 1 depending on the availability of the auditorium.

Paul Wigley will set this date. It will be a benefit show for Lakeville North's vocal music program. The *Now and Then Singers* will be the featured group. This means we have to be ready by March 25, 2008, just around the corner.

A reminder: You chorus members have agreed to learn music within four weeks after a song is introduced. This requires discipline and means that members must make attending every rehearsal a priority. You can't learn songs if you don't practice them. [Practice at home, polish at chapter meeting.] Bring your tape recorders or digital recorders to make your own learning tapes. By the way, that is a legally acceptable way to aid in learning your music..

These are just a few tidbits of information coming out of our first meeting. We have a great committee working on this show. It's going to be fun and exciting. It should be easy to get support from our communities and ticket sales should be great.

Let's get the ball rolling right now.

Brekke from Page 2

truck with a pilot car and a chase car with yellow lights flashing. To this date, the Blues have been at bay, but you never know when they will return.

As Patty and I were walking along the front channel in Superior a couple of weeks ago, we were reflecting on the passing of another season and the many memorable experiences we have shared sailing on Lake Superior and agreed that they have been 24 summers well spent.

Editor's Note: I know from whence the Brekke's came. Our "Blues" stopped at 29 feet but we have been landlubbers since 1998 and still have many wonderful memories.

Bari-ssentials: ‘Til we meet

By Paul Krull, Commodore (South) Ass’t Director / Bari Section Leader

In the first part of August I had a brief flashback. Wow, I realized, last year at this time we were just getting started with this grand experiment and figuring out how to make it work. *Uff Da., guess we did all right on dat, der den.*



Paul Krull

I’ll admit I wasn’t all that excited by the idea at first. It seemed interesting, but I couldn’t see how putting two groups together was going to have any possibility of increasing the overall score. If scores didn’t improve, I thought River City would have just as much fun going to Rochester and singing for fun. I was so, so, wrong.

The “south” guys worked harder than ever. Fear of being the weak link was a powerful motivator! When some change in the plan caused grumbling, it was easy to pass it off as, “Well that’s how

they’re doing it up there now, we’ve just got to adapt.” Maybe you guys who rehearsed up north heard the same thing in reverse? Hmmm... We were all a step or two out of our comfort zones and that made us pay attention. Both chapters learned things from each other and we all improved. What a great feeling.

I’m ready to move forward to new things. Like many of you, I’ll be happy enough to put these two songs away for a while! But—next time I hear a proposal for something new and different, I’m going to be more open-minded. I’ll remember back to a great experiment that couldn’t possibly work and I’ll think about the great guys I met, the friendships I renewed, and the way it all came together. What a great ten rehearsals!

Mark from Page 1

courageous man.

The Commodore years with Mark have been memorable in so many ways. I think all of us, if we reflect honestly on our associations with him, will probably have to admit that because of his example we have all tried a little harder to learn our music and polish our performance skills.

Some time ago, Mark and his son, Jon, were discussing an upcoming district chorus competition. Mark said something to the effect that the Commodores were hoping to place second in the contest. Whereupon, in a brusque voice Jon said indignantly, “Since when have you ever settled for second place?”

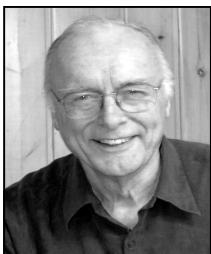
That sums up the story of Mark Sathe’s life. He was a first-class husband, father, grandfather, businessman, musician, and above all a special human being who never lost that special sight of the joy of living in the company of good friends.

He will be missed by all of his fellow Barbershoppers, Commodore and GNU alike, but he will never be forgotten.]



Chord Candy #44

by Dr. Jim Richards, Tag Meister



Dr. Jim Richards

“Good voice leading” means that the notes of each part have followed one another in a nice smooth contour. This tag has good voice leading that makes it easy to sing even though it consists of a bunch of colorful chords including three honest-to-goodness barbershop 7th chords. (Can you identify them?) A little time spent trying this one with three other guys can be a richly-rewarding adventure. Enjoy!

as taught to JDR by rote by Ed Watson 9/22/07

1 2 3 4 5 6 7 8

It's good-bye my love fare-well my love it's time to say good night.

Buzzing the Venues with ... the Gadfly

By Dale Lynch

No doubt you can share with The Editor a certain frustration as you seek in vain a tie to barbershop- ping in some of the lines the Gadfly sets down in this space.



The Gadfly

How about this, then. At dinner the other night were my D.F. (Dear Friend) **Mary, Hardin**, my editor, and his wife, Director **Judy**, and two of her Twin City Show Chorus stalwarts, veterinary **Dr. Dawn Bradshaw** and **Kathy Gray** and also **Carol** and **Joel Kleschold**.

Out of an unusual and fascinating *fish* chat with Bradshaw and Gray, I asked my D.F., Mary, whether she thought my Editor would go for a Gadfly Column on “The Propagation of Guppies.”

“You will never – ever – sell that to Hardin,” said my D.F. “The Editor,” she said, “will fear a typo and it will come off the presses as “Yuppies” and all over the LOL and beyond, the barbershop community will think The Editor is letting the Gadfly take a crack at GNU or somebody if you write about creating a higher species of fish (an obvious reference to Greendale).”

The Gadfly had no response to that.

“Further,” said Mary, the D.F., “The Editor will think about his coming competition with other newsletter editors and he will take one swat and the Gadfly will disappear forever, and so will the big bucks and notoriety the Gadfly has learned to expect for lo, these many issues.”

That did it. Not a single line now – nor ever – about “uppies” with a “G” or with a “Y.” The Editor and my D.F. are always right.

Five By Design is a name to remember. With a small band – seven or eight people playing like fifteen, the three guys and two girls just make your evening great! We saw them and heard them at the new auditorium at the *Shakopee High School*.

That, incidentally, is a very nice venue with easy access, excellent acoustics, sound system, lighting and seating, commodious rest facilities, and helpful personnel. The city and the school system have done a fine job.

But back to “Five By Design.” They have been working together for twenty years or more, an performed with the National Symphony Orchestra in D.C., and toured with their own band everywhere, paired largely with local symphony orchestras. My editor and Judy have heard them twice before, as have the Klescholds.

The group specializes in tunes you used to hear. They package various titles and arrangements and sing them as you heard them. The band takes you back in similar presentations of radio / TV themes. You will remember *Peter Gunn* and a whole lot more.

Five By Design came out of the University of Wisconsin-Eau Claire and Minneapolis. The band members are from everywhere, and have great jazz and big-band experience.

You can catch them on December 31 in Duluth where they’ll be in concert with the *Duluth-Superior Symphony*.

Their full 2007-2008 schedule can be found easily at this web address www.fivebydesign.com

Vikings old coach Norm Van-Brocklin certainly would have had the words for our chorus as we look to contest, “Let’s Get to Gettin...”

It’s great to be a Commodore!

Life is Short – The Art is Long

By Dan True, Presentation Coach

Recently, I was looking on the internet for information on how to raise the level of the Minneapolis Commodore performances. I came across an article on the Barbershop Society web site *Zen and the Art of Barbershopping* by John Perricone. John compares the western art of barbershopping with the ancient wisdom and philosophies of Eastern martial arts. The article mentions four pillars of Eastern philosophy that may help many of us be become better performers.



Dan True

1. **Life is Short, the Art is Long**
2. **Kill Your Ego**
3. **Differentiate Constructive From Destructive Criticism**
4. **Cherish Your Beginners Mind**

These four quotes from the first pillar provide great insight to what you can do to become a better Barbershopper and, therefore, a better performer.

“You will never master all aspects of an art (like barbershop singing) because the potential for learning, if you are open to it, is literally bottomless.”

“You are not measured by how good you are in comparison to someone else, but by the effort that you put forth to better yourself.”

“You can strive to improve on where you are in any given moment in time.”

“We must be collectively committed, regardless of where we are in our development, to help ourselves and to help each other become the best performers that we are capable of becoming.”

Go to *True*, Page 11, Col. 3

Basics of Choreography

By David Speidel, Ass't Director

The Commodores are blessed with an abundance of new talent coming into the chorus. But regardless of our age or number of years in the barbershop society, we must evolve as entertainers in order to give our paying audiences an enjoyable musical experience. With this in mind I felt it would be worthy to put down some very simple notes about how we want you, as singers, to move, focus and express yourself during and in between the musical selections. (Note: I said *in between* songs.)

Body Posture: Yes, even your basic body posture tells the audience a great deal about your mental attitude during the entire performance. A *Positive Singing Position* is simply putting the majority of your weight on your forward foot with your knees slightly bent. (This usually means the left foot if you are on the left side of the risers and the right foot if you are on the right side of the risers.) Your upper body has the chest lifted with no bend at the waist, shoulders slightly back, and your chin pointing at a slight downward angle. This puts your breathing apparatus in its most efficient mode of operation and we all know that proper breathing and breath support is 80-90 percent of the game. It helps you to get the energy you need to sing well and that energy is transferred through the performance to the audience. You maintain this position with its energy before and after each song.

Resets: Resets are a very simple way to get your body back into *Positive Singing Position*. Resets are typically done during the transition from one phrase to another, or to help emphasize a particular word

in a phrase. In most cases, the reset brings you back to your typical riser position and facing the director. It usually involves a simple shift of weight to your back foot which allows you to turn your forward foot and body back to a desired location ending with a press and lift forward. One time I heard a coach recommend a visual image to help us with this move. He said that you should think of leading and pressing forward with your belt buckle. This does accomplish the same effect. Remember, resets are always done with a lift, which helps bring your chest back to its proper singing position.

Attention

**10,000 Lakes Division Quartet
School
Southwest Metro YIH Choral
Clinic
Saturday, February 2nd, 2008
St. Andrews Lutheran Church
(tentative location)**

This will be a combination LOL District and Commodore sponsored event with an evening performance by the YIH chorus, the Commodores, and quartets (to be announced).

Get your quartets organized and prepared prior to attending. It is most beneficial if you have at least 2 songs well-prepared as a quartet.

Planned Hand Movements: Hand movements, such as in the phrase *out on the briny, with the moon big and shiny* are meaningless unless you use the rest of your body to complement the move. A general rule of thumb is that the body, head and eyes will follow the hand to a desired location. Even when we do the moves as in *I'll Be Seeing You, "...in that small café, the park across the way..."*, many of you are actually using very slight hand movements which lead your body toward the desired location. This is natural and visually effective. The most frequent hand/arm movement

we do as Barbershoppers is the typical arm extension out to the audience at the end of a song (*The Barbershop Spread*). In typical fashion, many people get overextended, leaving themselves no where to grow with the end of the phrase and volume change. Think of moving more slowly and putting more energy into your arm and hand. Don't be a wimp and don't be a stiff! Do it like you mean it and leave some room to grow with your arms and body.

Body Leans: Body leans occur with phrases like, *"...there is no verse to this song, but I don't want to wait a moment too long..."* and our famous *wave* move. Balance is always the key thing to remember with any significant shifts in body weight. If you have overextended yourself you've taken yourself out of a *Positive Singing Position*. Always keep yourself balanced over one foot or the other and your torso in an upright position.

Focal Points: It is extremely important that we all agree on where our visual focus is. There is nothing more distracting to the audience than seeing an individual with bouncing eyes. This is someone with eyes that wander between the director, the audience, the lights and who knows what else. Unless otherwise specified, the majority of our music has our visual focal point *on the director!* Terminology that we use for focal points might be:

- Down the Tiles: Body and head position are straight out at the audience
- Standard Chorus Position: Body and head are focused at the director
- 10-C: ten rows back down the center aisle
- Clock Positions: 4:00, 2:00, 12:00 10:00, etc.

These concepts help us break down the auditorium into logical areas for visual focus. When we can lock on

these focal points as a group the effect can be dramatic.

Faces, Faces, Faces: Any performance judge will tell you that he primarily looks at the face of the performer to see if the desired message of the music is being transferred visually. All of you have it in you to do this. You've been doing it all of your life! As individuals we all have different degrees of facial expression. During some of the past rehearsals I've tried to point out some of the singers who need to work on faces. Please don't take it personally. If I don't say anything you'll never know that you need improvement. Usually it is simply taking abilities that you already have within you and amplifying them. What stops you? What I have learned over the years is that we have many distractions that affect our mental concentration – and it is reflected visually on our faces. How do you get rid of these distractions? It is often an issue of self confidence. If you know your notes, words, music and choreography so well that they are second nature, then you've eliminated 95% of the mental distractions. The other 5% may come from external sources. External distractions can be overcome by being so focused that nothing bothers you during your performance.

Summary: If I had two priorities for you to focus on, they would be your *Face* and *Positive Singing Position!* For quite a few years during my younger days I used to coach swimmers and divers. I always told my student divers during the approach (which starts from the moment they step onto the diving board until they physically spring off the board) they should pretend that they are the greatest divers in the world. My thinking was that this would boost their self-confidence and would also convey to the judging panel that they were about to see a really good dive. Despite the actual quality of the dive, it usually left an initial posi-

Saving those tunes

By Bill TeVogt, Chorus Librarian

The Minneapolis Commodores Music Library is now up and running. There are about 500 titles listed and the number of copies per title range from 1 to 223 depending on the title. To answer



Bill TeVogt

a couple of questions: Yes, you may view the listing of titles by contacting Bill TeVogt; No, you may not have a copy of the listing; No, you may not go digging through the files and Yes, you may sign out copies of the music but your name will be recorded as well as the number of copies you receive and the date. This information will be expunged when the copies are returned.

A new listing of the music that should be in the member folders/binders will appear in the SWIPE in the near future. Any music not in that listing should be turned in so it may be filed. An arrangement costs about \$3.50 to \$4.00 per copy so the chorus has a large investment in music. Some of this music will be used in future shows so it would be a cost-saver if all unneeded music is turned in enabling us to know how many copies of each we have.



tive mental impression with the judges and would influence their scores. Now how does that translate into your performance? Perhaps your mental attitude and body language should convey to the audience that for the spot that **you** occupy on the risers, **you** are the best Barbershopper in the world and part of the best Barbershop chorus in the world!

Barbershop Courtesy

By Jim Richards

For the most part we Commodores engage it two types of singing. The first, obviously, is the disciplined singing we do on the risers. We are fortunate to have **Paul [Wigley]** as our director and to receive a valuable singing lesson each week. The second is the less-disciplined gang-singing we enjoy at the Legion after our chapter meetings where everyone is welcome to join in on whatever part seems needed at the time.

There is a third type of singing that some Barbershoppers often enjoy. A foursome may want to sing a song as a quartet. They may be singing a song unfamiliar to you, or they may even be trying to sing one of the songs in the chorus repertoire. When it is obvious that it is a foursome singing it is recommended that we do not volunteer a fifth voice. This is called "fifth wheeling."

Why should we have such a rule? Barbershop singing is all about ringing chords. That challenge becomes more difficult with more than one voice per part. *[Editor's Note: Hence the success of many small elite choruses.]*

Barbershop courtesy goes the other way as well. If the majority present would prefer to gang-sing then quartets should be courteous enough not to dominate the activity. Suppose you are a gang-singer who longs to be a quartet singer and are a bystander eagerly listening in as a foursome sings. Barbershop courtesy suggests that at the appropriate time the foursome might share the experience by letting you fill in for one of the parts. Or, if that is too challenging a prospect, they could encourage your barbershop experience by inviting you to *fifth wheel*.

Barbershop courtesy is no different than any other type of courtesy. It is simply the dictum that one should be sensitive to the wishes of others.

Quartet Quaffs

Master Blend prepares for its first District contest

By David Wall, Tenor

After just a few short weeks of rehearsal, *Master Blend* qualified in Stillwater at the 10,000 Lakes Division contest to go to the LOL District contest in Rochester..



Dave Wall

When I started singing Barbershop nearly 25 years ago, **Larry Daby** (baritone), and **Glenn Aronson** (lead), were getting ready to win the LOL District championship with their quartet, *Special Edition*. Previous to that, **Doug Miller** had been a district quartet champion and an International medalist as well. Larry has moved to baritone and Doug is singing bass as he has been doing in the chorus. Glenn and I have stayed with lead and tenor respectively. Needless to say, it is a great honor and thrill to be singing with these guys. (Don't tell them I said so.)

In Rochester we will be entering the regular LOL District Contest as well as the LOL Senior Contest in hopes of qualifying for the International Senior Contest in San Antonio this next January.

Most of the time that I have been with the Commodores I have sung in a quartet and I want to thank all of the guys who have been such great supporters of those efforts. It means a lot to have you out there giving us encouragement. We really appreciate it.

It will be a fun to compete with both the chorus and *Master Blend* as the quartet faces our first district contest. What a thrill it is to be able to sing and enjoy this great hobby. I know we will enjoy the weekend in Rochester. See you there!

Four Seasons update

By Rollie Neve, Tenor; for Dan, Tom, and Rich

It was July and the Four Seasons had the pleasure of performing again on a beautiful evening in the spacious back yard of the Ralph James home in Bloomington. Some 60 folks gathered for a supper buffet, fellowship, and the heart-warming sounds of the *Four Seasons* quartet.



Rollie Neve

All in attendance were members of Dan Smith's church family and appreciated the mixture of Barbershop and gospel. Would you believe they liked Dan, too? The sound system carried well, and some neighbors peeked around to see from whence these beautiful, head-voiced, concentrated sounds emanated. If you want to attract people, schedule the *Four Seasons* quartet. The performance concluded and left us with the wonderful memory of a soft summer evening mellowed by a warm sunset.

On July 15, the Four Seasons opened the 5:00 PM Sunday service at Calvary Church with *In The Gloryland Way*. During the offertory, we sang *In the Garden*. The congregation of about 60 worshippers was pleased, and the pastor gave us a warm ovation.

We were honored to sing two songs during the Commodores appearance at the village green in Waconia on Thursday, July 19, before an audience of about 200.

It's a rare privilege when a quartet can entertain the family of one of its members. Such was the case on August 27. About half way through our regular practice, Rollie re-

Report of the 2008 Nominating Committee

By Curt Brekke, President

The following members have agreed to serve next year in the listed positions. The slate will be announced at the next three chapter meetings as required. Nominations from the floor may be also be made at those meeyings.

Chapter Officers

President	Curt Brekke
Immed. Past-Pres.	Terry McClellan
Executive VP	Mark Ortenburger
Marketing/PR VP	Peter Jarnberg
VP Music and Perf.	Carl Pinard
VP Chap. Devel.	Dan Slattery
Program VP	Kevin Huyck
Secretary	Bob Ostergard
Treasurer	John Carlotto

Board Members

Steve Daniel
Ken Glover
Joe Houser
Vern Johnson
Dick Plaisted
Loren Wuttke

quested that instead of continuing to rehearse, we perform at his son's house for his daughter, son-in-law and four grandchildren in town from California. So we hopped in our cars and descended on son John's home. Together with his daughter and John's families plus a cousin and her family we had a house full of 15 people. So quite by surprise, we arrived on the scene and sang to an appreciative family gathering. The young kids loved the Barbershop sound, and the boys may want to become Barbershoppers when they get older. It was a memorable evening and one of the special blessings a quartet brings. It's great to be a Barbershopper.

Vacations curtailed our September activities. However we made the most of reduced rehearsal time and used it to prepare for two booked and some other pending engagements the rest of the year.

Wigley from Page 3

Dan Cole will dream up for *shirt of the night*...the list of adventures is endless! "From Out Front" my challenge (to myself!) is to make every effort to add at least one new, unexpected element to our music-making every Tuesday night. It might be as simple as cleaning up a chord in which vowels aren't matched, or it might be more complex, like changing the intro of a very familiar ballad...just to take our listeners to an even higher level of emotional involvement. Tuesday nights are times of laughter, smiles, and sometimes tears and concerns for our Commodore brothers. They are also times to make music... MAKE music....times that are simply too precious to miss.

"From Out Front" I see men that want to be challenged to be better musicians, men who want opportunities to know their fellow singers informally, and men who are very caring about each other. It is extremely humbling to be out in front. I want you all to know that I am very proud to be able to stand before you. The Commodores have a perspective on singing barbershop and making music that is the envy of many. I'll see you all on Tuesdays!

Service Report

By Jack Beaver, Service Chairman

Harmony Foundation is our society charity. However how do we get our membership to support this worthwhile cause? Passing the cup each week at chapter meetings generates only \$25 to \$30 per week. On the average, only one out of three attending members puts a dollar in the cup. We need some new incentive in this hobby of ours, I for one am unsure what it might be. Do you Commodores have any ideas for me?

All copy without a byline appearing in the *Chord-Inator* is solely the work of the editor. *Cave Canem!*

Cole from Page 2

Don't run! Slow down and take a deep breath. What's the hurry? Take care. Take your time. You'll get there."

Carpe Diem!

Whenever I get too much going on in my life, there always seems to be something that comes along that says, "Whoa! Who the heck do you think you are? You've gotten too busy to realize what's important and who's important."

A couple of events just recently have caused me to slow down to a crawl. Foremost, Honey has had some health issues related to her back that requires surgery and that's kind of scary, because it's not something I can fix. And secondly, one of my oldest friends, Mark Sathe, is not doing so well and I can't fix that either. There appears to be only one thing I can do in both of these situations—I can take the time to be there—Just be there!

So what on earth does this have to do with the Commodores—everything! Those weekly chapter meetings are a time when I get to slow down, take a deep breath and just be there.

I express myself in song and do it in unison with guys who are much more than strangers on the street; they are guys that I consider my friends.

Thanks to all of you for being my fix, whenever we get together to sing.

**September Guests**

Dan Kerrigan
Jeff Lindholm,
Steff Rolf
Ben Seltzer

Dan is a guest of **Michael Jordan**, has attended several chapter meetings and has a membership application in hand.

Happy Birthday

10/12 Mark Conlon
10/16 Cathy Dostal
10/16 Pat Hatlestad
10/17 Nan DeMars
10/17 Leo Odden
10/18 Bill Kinkel
10/20 Glenn Aronson
10/20 Sandy Bergersen
10/20 Travis Wuttke
10/21 Joel Sult*
10/22 Dan True
10/26 LeRoy Zimmerman
10/30 Sally Daniel
10/31 Grayce Jahnke
11/01 Tom Dahlen
11/01 David Pope*
11/03 Nora Houser
11/03 Marlo Westaby*
11/05 Vern Johnson (80 yrs.)
11/05 Virginia Johnson
11/05 Mark Ortenburger
11/08 Marilyn Jacobson
* Commodore South

Happy Anniversary

10/10 Steve & Sally Daniel
10/12 Rudy & Grace Stenson
10/15 Larry & Faye Daby
10/16 James & Ebie Richards
10/30 David & Catherine Wall

True from Page 7

Notice that 75% of the statements refer to what **YOU** can do. You can come to the chapter meeting each week to learn vocal technique and rehearse with the chorus. You can take time outside of rehearsal to practice your music and performance plan. You can improve your facial expressions by practicing in front of a mirror.

Finally, commitment is key. Are you committed to doing your part to make the Minneapolis Commodores the best performing group we can be? Are you ready to take responsibility for your development and take the next step toward a better performance? Hopefully, that next step includes continuous improvement and annual trips to International as a competitor.

It's great to be a Commodore!

CHORD-INATOR
MINNEAPOLIS COMMODORES
 Minneapolis Chapter of SPEBSQSA

RETURN SERVICE REQUESTED

Dr. Hardin Olson, Bulletin Editor
 306 13th. Ave. N.
 Hopkins, MN 55343

MEETING EVERY TUES -7:30 PM
 House of Prayer Lutheran Church
 7625 Chicago Ave. S.
 Richfield, MN 55423

GUESTS ALWAYS WELCOME



Chapter Quartets

AARPS-A-CHORD.....	03/01/06
Gary Jacobson.....	651/330-4525
EASY LISTENIN'.....	10/01/03
Dan Slattery.....	763/755-2926
FRIENDS.....	(mixed group)
Doug Miller.....	952-8265
GOOD NEWS!.....	04/30/03
Rod Johnson.....	507/645-5750
HAPPINESS EMPORIUM.....	1975 IQC
Rod Johnson.....	507/645-5750
MASTER BLEND.....	03/31/07
Doug Miller.....	952/447-8265
METROCHORDS.....	03/01/06
Dan Cole.....	612/376-0779
SALTY DOGS.....	08/31/03
Bob Dykstra.....	651/633-6951
7TH HEAVEN.....	(mixed quartet)
Jim Foy.....	763/571-0829



DATED MATERIAL
PLEASE EXPEDITE

To:

LOOKING AHEAD
Chapter Level

- Nov. 11, Veterans Day Performance
- Dec. 8, Christmas Performance
- Feb. 2, 2008 10,000 Lakes Division Quartet School/Southwest Metro YIH Choral Clinic, St. Andrew's Lutheran Church
- April 1, 2008 Pre-Show, Lakeville North
- April 3, 2008 Tech rehearsal
- April 5, 2008, Annual Show

District Level

- Oct. 26-27 District Contest, Rochester
- Jan. 11-12, 2008, LOL COTS, UW Stout, Menomonee, Wisc.

International Level

- Jan 22-27, 2008, Mid-Winter Convention, San Antonio, Texas

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Barbershopper Of The Year
Paul Wigley

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

- Jack Beaver
- Curt Brekke
- Dan Cole
- Steve Daniel
- Jim Erickson
- Gary Jacobson
- Paul Krull
- Dale Lynch
- Rollie Neve
- Hardin Olson
- Jim Richards
- Dan Slattery
- Dan Smith
- Dave Speidel
- Bill TeVogt
- Dave Wall
- Becky Wigley*
- Paul Wigley

Support Your Chapter Bulletin!

*Same thing next month.
 (Editor just received his
 internet dental license.)*