

KEEPING THE  
WHOLE WORLD SINGING

# CHORD-INATOR

BARBERSHOP  
HARMONY  
SOCIETY



MINNEAPOLIS  
COMMODORES

OFFICIAL BULLETIN OF THE MINNEAPOLIS, MINNESOTA, CHAPTER  
\*\*\*\* A CHAPTER WITH AN ENVIABLE PAST - AN UNBOUNDED FUTURE \*\*\*\*

10,000 LAKES DIVISION - LAND O' LAKES DISTRICT

FEBRUARY 2015 - VOL. 71 - NO. 2

## THE STATE OF THE NUTS – 2014 SALES DRIVE

*Nut Tsar Dick Riemenschneider reporting!*

It has been an extremely successful Nut Sales Campaign in 2014. The numbers are not all in yet but here is what is known at this time: \$11,000 has already been contributed to the Commodores treasury; 78 currently active Commodores sold product this year, up from 69 last year; 2,680 bags of product were sold, up 160 bags from last year. The show sales were successful with 97 pounds being sold at the Christmas show.

I have not yet tabulated the individual sales for this year but it appears that the top salesman sold over 200 bags of product. That, gents, is a great sales effort.

So on behalf of all the Commodores I would like to thank the 78 members that sold nuts this year. This is a very important fund-raiser for the chorus and it is wonderful to see the rising enthusiasm shown by the members for this annual event.

And, while I am thanking members, I would like to give a special thank you to those members that made the trek to *Haus Riemenschneider* for the nut

bagging. All 2,100 pounds of nuts in the first order were bagged in three shifts of three hours each. That is an average of 233 pounds of nuts per hour. You can bet that no peanuts had a chance to sprout under the feet of those stalwart baggers. Those working two bagging shifts were: **Neal Mortenson, Jim Richards, Guy St. Martin, and Rod Vink.** Those working one shift were: **Gordy Au-**

**mann, Dan Cole, Gene Heupel, Rollie Neve, Rich Ongna, Mark Ortenburger, and Glenn Retter.**



Tsar Riemenschneider (foreground) with one of his agents behind, suggesting to the Editor that he seems to be smelling some *quid pro quo* here; say *SUBmarine* sandwiches for nuts.?

Also deserving special recognition are those members that own a business and used the Nut Drive to provide our product to some of their customers or staff. **HOBO Incorporated** owned by **Ken Wentworth** purchased 132 bags of product and the foil gift bags. **HOBO** is a chemical formulator and manufacturer providing development, manufacturing, and logistical services to sales, service, and manufacturing organizations. **McClellan Sales Inc.**, owned by **Terry McClellan**, purchased 40 bags of product and foil bags. **McClellan Sales** supplies products and services to technicians and trades people who have specific needs for tools, supplies and hardware items used to install systems and equipment. **Broadway Rental** and **Broadway Party Rental** owned by **Guy St. Martin** purchased 27 bags of product and the foil gift bags. **Broadway Rental** has the motto "Name it...We rent it." **Broadway Party Rental** rents quality party and event equipment for large corporate events to small intimate gatherings.

These corporate partners increased our sales a total of 199 pounds. Thank you Ken, Terry, and Guy.

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Three Commodores were corporate sponsors of the nut drive. From left to right are Guy St. Martin of Broadway Rental Companies, Bill Ward, a multiple Subway franchisee, and Ken Wentworth, owner of HOBO Inc., a chemical formulating and manufacturing company.

John Carlotto, 2014 Champion Nut Salesman admires his trophy.

# A-cad-e-nut Awards

2014



Dick Riemenschneider instructs Jim Richards to take that Century (100 lbs. or more) trophy to Ebie, the real sales-person in the family.



Dick Riemenschneider is shown here presenting the final sales-proceeds check to Past-President (2014) Dan Williams (ctr.) and 2015 President Gordy Aumann. Total proceeds for the 2014 sales: \$11,000.

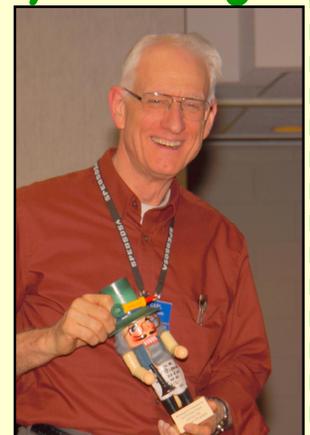
### Tsar from Page 1

Gentlemen, get ready for the 2015 drive. The sales effort will kick off on Tuesday, September 1. New for this year, the plastic Ziploc® freezer bags will be replaced with food grade heavy-duty clear-plastic "stand bags" complete with heat-sealing, tear notches for easy opening, and zip closures. Like the consistent improvement and professionalism of our singing and presentation skills, these bags will elevate the level of professionalism of our sales effort.

Anyone having suggestions for the improvement of this important fundraiser please get your comments to me. In the meantime and as always....**It's Great To Be A Commodore!**

Staff Photos

## Kernel Riemenschneider presiding!



Other Century Club Members (left to rt.) Denny Rolloff, Dan Cole, and Carl Pinard.

**Minneapolis, Minn. Chapter  
Land O'Lakes District, BHS  
Meetings every Tuesday, 7:00 p.m.  
House of Prayer Lutheran Church  
7625 Chicago Avenue South  
Richfield, MN 55423  
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**FROM THE TOP**

By Gordy Aumann, President



Gordy Aumann

On Sunday, March 1, we will be performing in a benefit concert for the *Intercongregation Communities Association* foodshelf. We will be joined by the Faith Church Choir and one or two small groups from Minnetonka High School. The ICA foodshelf provides services to seven communities in the West-Metro Area: Minnetonka, Hopkins, Excelsior, Deephaven, Woodland, Greenwood, and Shorewood.

ICA's mission is to offer hope as they provide assistance to people in need. Their vision is to uphold the dignity of these people as they strive for self-sufficiency in partnership with church congregations, organizations, businesses, and individuals in the area. ICA's programs include:

1. **FOOD:** In FY 2014, ICA distributed 1.7 million pounds of food to individuals, families, schools, senior centers and other services agencies. The number of Food Services has increased by 154% since December 2007 and has continued to climb. ICA also offers specialty food to meet the allergic, medical and ethnic needs of its clients.
2. **FINANCIAL ASSISTANCE:** ICA provided \$217,838 in financial assistance benefiting 1,310 individuals in FY 2014. ICA assisted with rent, mortgages, utilities, bus passes, bus tokens, transit-link passes, and miscellaneous items.
3. **MOBILE FOOD SHELF:** Over 90,000 pounds of food were delivered in FY 2014 to 232 individuals, primarily senior citizens, at five low-income housing units.
4. **EMPLOYMENT SPECIALIST:** 111 Individuals met with ICA's Employment Specialist and 78 individuals secured employment in 2014.

**The Circus is Coming to Town!**

By Jake, 2015 Show Chairman

First, let me thank all the people helping out with this show. The Show Committee is meeting regularly and plans are moving along quite well. The songs for the show have all been introduced and learning deadlines established. Now comes the fun work...



Gary Jacobson

**SELLING THE SHOW.**

Men, we can fill Benson Hall (twice) if you go out, talk up our show, and get your ticket orders in to Diana Pinar so she can get them to you and you can finish the sales. Another "pure gravy" concept is the selling of *sponsorships* and *show ads*. We will be having more program presentations related to those challenges in the next month. This is a show for the whole family. Get out and talk it up!

Groups singing in the show (quartets, VLQs, Brigadiers, etc.) should give *Go to Big Top, Page 4 Column 1*

The specialist works with clients who are unemployed/under-employed to increase their chances of securing employment.

5. **FOOD SUPPORT OUTREACH:** a multilingual staff met with 463 households to provide resources to SNAP (food support), Hennepin County services, and other resources.

6. **SEASONAL PROGRAMS:** In FY 2014, ICA gave 943 Thanksgiving turkeys and fixings.

I hope you will all be able to perform for this great community outreach program. Admission will be a non-perishable food item food or a monetary donation.

It's great to be a *caring* Commodore!



## BOARD HIGHLIGHTS



Chapter members are always welcome to attend the Board meetings.

### From the meeting of Jan. 15, 2014

By Bill Warp, Treasurer

• **Treasurer's report:** accepted; members authorized to handle money for the chapter are, John Carlotto, Carl and Diana Pinard, Dick Riemenschneider, Dan Slattery, and Dan Williams.



Bill Warp

• **Membership:** more Riser Buddies needed; Board members should take the lead in welcoming guests and new inductees; visitors will be introduced immediately after the warmup sessions.

• **Music:** Al Matchinsky's proposal for implementation of the *Inner Game of Music* program was accepted and will be set in motion; search is ongoing for a 2016 Annual Show Chairman.

• **Altruistic Purposes:** there is an AP link on the Chapter website offering a summary of accomplishments in 2014; the U of M is looking at our recent proposal; Chairman Denny Maas is working with Nate Weimer on a possible grant for a trailer to replace our truck.

• **Next Meeting:** February 19

### Big Top from Page 2

me the titles of your songs.

We are going to start reading through scenes of our show script in the next week or so, to get you performers in the mood. Start thinking about the circus characters you may want to mimic. Brigade guys for the most part will be clowns; talk to **Dan Williams** who is working with cos-

## Happy Birthday

- 01/14 Paul Martz
- 01/15 Bill Warp
- 01/22 Loren Berthilson
- 01/23 Candice Hojan
- 01/26 Shirley Retter
- 01/26 Karen Richards
- 02/03 Violet Bifulk
- 02/04 Ray Ensrud
- 02/06 Jeff Culp (30)
- 02/06 Martha Smalley
- 02/06 Judy Windey
- 02/07 Paul Paddock 25)
- 02/08 Glenn Retter (80)
- 02/07 Karen Wentworth
- 02/08 Sherry Machen Ostergaard

## Happy Anniversary

- 01/22 Bob&Sherry M Ostergaard (5)
- 02/04 Daniel J & Sheila Cole



tumes for characters in the show.

Show posters are available. Please check Mark Ortenburger's "No Mail List." And get the corrected information to him ASAP. We hope to save money on postage. If you feel that sending an early mailing would be beneficial, go ahead and keep your customers on the list.

We are going to try to get as much information as we can out to the public about *Under the Big Top*, through broadcast, print, social media, and our website. Bring your cell phones, take some fun pictures and post them on Facebook. That will help to get the word out.

This is an easy show to sell. Our March 1 performance at the ICA Foodshelf performance at **Gordy Aumann's** church will give us a wonderful opportunity to promote our show. It is a Benefit Performance, but we can certainly give the audience a short teaser for our BIG SHOW!

## SUNSHINE HOTLINE



By Rich Ongna, Sunshine Chairman

Phone: 952-829-7009

Email: [ddongna@usfamily.net](mailto:ddongna@usfamily.net)

**Bob Dykstra** had heart surgery on



Rich Ongna

January 28, two valve repairs and a bypass. The surgery went well. **Editor Doc Hardin** (the Chapter gynecologist) and later **Jim Richards** and **Bob Spong** (the two represent-

ing **FLBTMOT**) stopped in to see Bob on the 29<sup>th</sup> and found him tired but in good spirits. I'm sure he'd appreciate your cards of encouragement.

**John Odden, Leo's** son is scheduled to receive a kidney transplant on February 19.

**Romana Jorgensen, Jim's** wife returned home on January 16. Unfortunately Jim fell on the iced sidewalk the day before that. He didn't break anything but was feeling the aftereffects.

**Remember:** Please keep me informed about who is ailing and don't assume that I already know because generally I'm in the dark. Help me brighten the days of our ailing members. Just a short note of encouragement or a brief phone call can make the day of a person who's not feeling well.

**Northern Pines  
Harmony Brigade  
An eXtreme  
quartetting experience.  
February 20-22, 2015  
Crowne Plaza Hotel  
Plymouth, Minnesota  
Register Now!**

## Georgia Grind... Celebrates Ten Years

By Jim Erickson, *Beginning Baritone*

You may have been able to withstand the wailing pleas of a then future award-winning editor **Doc Hardin**. So pitiful to see a grown-man grovel. Begging, begging, begging, for someone, anyone, to scribble a little something to help fill his otherwise faltering publication. I couldn't take it any more. It was about **ten years ago** I succumbed and looked for a subject. A lyric in one of the songs we were rehearsing hauntingly called to me for explanation. Asking other Commodores about what that lyric meant led to blank stares. "Aw heck, we just sing the junk. We 'don't know nothin' 'bout what it means." [*I want the names of the Commodores who spoke like that!*]

OK, to paraphrase the **Little Red Hen**, "I'll find out about it by myself." Research the lyric, that is. Intrepid researcher that I am, I scoured all references I could lay my hands on. What was the lyric, you say? "Do a little jiggle with a **Texas Tommy wiggle**." Result? I wrote an article on just what those words were all about. (See a reprint elsewhere in this issue.) And, in the process, happened to discover the words, "**Georgia Grind**." That triggered my decade long search for the origins of that catchy phrase.

And, what a search it has been. My eyes have itched from poring over dusty tomes for hours in distant libraries. My fingers became bloody stumps in the most intense times of recording my notes on an ancient, clackity typewriter in places where electricity was years away. There are whole frequencies of my hearing range that are now dead after listening for hours to archival recordings hoping to hear just something about the Grind. (And so much more.) But, I

was eager, so eager, to tell you about my findings. Only through tough discipline did I restrain myself from making a premature elucidation. Sneakily, though, I did write tidbits about my ever-expanding search. And, Editor Doc was always eager to publish whatever I submitted as long as it showed I was inching closer to the **Big Reveal**.

Oh, I made things infinitesimally more difficult for him occasionally. Almost forgot that some time ago I had done this, but on the monthly article drafts I sent to troubled editor, Doc, I began slightly increasing the size of the title, "Georgia Grind," on my column heading. It may originally have been a font size of 12—an ordinary size—but then the next



Reading the **Georgia Grind**

month's draft I decided to increase to 14. Getting no response from Doc, increased it to 16, then 18. And more every time. (Still no response. Was he sleeping?) Did he have unending patience to put up with my obnoxious font growth? Was he just plain oblivious? And why did I do it? Was I just trying to get at him for the years of editorial abuse? Then 28 and 36. Well, I was approaching the end of larger font sizes.

Now Microsoft Word provides many options but has rationally limited just how large any "normal" font user can go. Yeah, right! Shortly, I reached the largest font size (72), I believe. (After a few small steps in font increase, the software began to make seven-league-boot-size leaps, perhaps programmers believing that no

one would want to use such small, incremental steps forever. Only me, I guess.) Still no response. Clever dog, that Doc. Eventually I went back to the less-harassing smaller font. With never a mention to this very day!

[*Alright, now you have your editor's response; a compromise, back down to 21 point!*]

I do think, however, that the good Doctor may have had an accomplice in the conspiracy of non-reaction. One of Doc's lowly Chord-Inator proofreaders is the little known **Bob Dykstra**. My sense of him is that he sits cloistered in a small, dank basement "office" poring over the future chorus publications only to arise triumphantly upon spotting a dangling participle, a past pluperfect utterance or even just a common missed comma. But I believe my scribbling's have made his surroundings even danker, darker, and drudgerous.

In complete exasperation with having to proof the mysterious ways of my writings, he finally capitulated, I venture, and just wrote off any variation from good, solid, understandable, and even readable material by telling Doc, "Oh, that's just Erickson being Erickson." Easy way out, don't you think? He may be nonplussed (or even *plussed* for that matter) to learn that I take that as a compliment, particularly since compliments in this writing business are few and far between. Luckily, the pay is extraordinarily bad. [*And much too generous!*]

So where was I? I guess this is just my way of saying the last ten years writing with these guys looking over my shoulder has been hugely fun. Sometimes I have chuckled as I wrote, anticipating their reactions. Or, as I tweaked them a bit; fun, fun, fun! Thanks, guys. But much more importantly, I want to thank all of you readers for sticking with me, some for all ten years. Each of you seems to have come up with your own approach to what I have offered. Some, a replacement for sleeping pills. Others, for a chuckle or two. Lots, for

Go to **Grind**, Page 6, Column 1

*Grind from Page 5*

stretching intellectually. And probably multitudes making these words into a multiple “outhouse” read.

Whatever. My purpose from the start has been to write something to distract you from having to read each month, “Don’t talk on the risers.” Or, “Get off the charts faster.” Or some of those other ultra-boring, anal-retentive, incessantly repeated Barbershop-singing rules. I may have said this before, but if I have bored, offended, angered, confused, or disoriented you while just hoping to entertain a little, then I have surpassed my goal of the past decade. Now, on to the next decade. With a solemn promise to make the Big Reveal sooner than you think.

In the meantime, I truly believe you should hold ever so fast to that which is good. Cherish the present and live in it. Time really does fly. And do keep on recruiting. Other men should have a chance to live the fun you and I do every time we get together.

A footnote: I am sorry for **Rollie Neve** who has suffered some pain as mentioned in his last article. He must have experienced what they call a “slow-news month” and was left with no alternative but to write about his suffering in dealing with all matters Erickson and Baritone. To my surprise, though, through his own writing he seems to have unwittingly come up with a remedy to his pain. He said he was driven to take a sleeping pill for relief. Good idea! Too, Rollie, if you continue to suffer pain, might I suggest two sleeping pills? Or even, dare I say, two *ample* handfuls? Sleep tight, Rollie... And pay attention to **Wigley’s** directive: “Don’t let the bedbugs bite.”

\*\*\*\*\*

## Origin of the Grind

*By Jim Erickson, Beginning Baritone*

Now you don’t really think I was going to make the Big Reveal here. You did? Sorry about that. But I did think some of the more recent readers (those with the Commodores less

than ten years) might not know how the Georgia Grind Column got started. In late 2004 we began rehearsing a new song for concerts and contest. “At The Ball, That’s All.” It told all about the excitement and suave techniques when dancing at a grand “ball.” There were many decipherable lyrics, but one phrase had quite a shady past, not immediately evident. More about that later.

*At The Ball* became the up tune to be performed at contest. But there was to be a unique wrinkle. Members of the River City Chorus of Mason City, Iowa, became Commodores for the 2006 district contest. With 150 singers on the contest stage, the Commodores won the chance to go to 2007 International. And at International, they took eighteenth place in the world.

Here’s “later.” The phrase that was soil for sprouting the Georgia Grind was “Do a little jiggle with a Texas Tommy wiggle.” My article told about that jiggle/wiggle phrase and ending with a reference to the Grind...a small beginning and below is how it read back then:

### Texas Tommy Wiggle?

*By Jim Erickson, Beautiful Baritone*

“Do a little jiggle with a Texas Tommy wiggle!” in “At the Ball, That’s All.” Sounds hot, but what the heck is a Texas Tommy wiggle? Maybe someone in the chorus knows what this is from their youth, but being relatively young, I had never heard of it. So, going to the Internet, here is what I found – condensed and sometimes paraphrased. (See [www.streetswing.com](http://www.streetswing.com))

The Texas Tommy is said to be the first swing dance. Around 1909, dances were done in “closed” position, and this may have been the first modern dance to include the “break-away” step (open position) while using the basic eight-count rhythm of swing dance.

The Fairmont Hotel in San Francisco reportedly gave birth to the Texas Tommy. The hotel’s house band

regularly played the Texas Tommy song primarily for dancing. Who originated the Texas Tommy is obscure, but most likely it was being done and someone capitalized on it. Some say Johnny Peters developed the Texas Tommy in the pre-1910s in San Francisco. Peters and Ethel Williams were masters of the dance seen regularly at the Fairmont.

The Texas Tommy, however, may go way back to the Civil War. A famous dancer named “Tom from Palestine, (Texas),” was known for “putting a glass of water on his head and making his feet go like trip-hammers, sounding something like a snare-drum.” He would “whirl around and such” while all his movements were from the “waist down, without spilling a drop of water.” He was known as “The *Jigginst* fellow ever was.” Although this doesn’t sound like a swing dancer because he danced alone, he may have had something to do with the rhythms and style.

The 1913 Broadway Musical “The Darktown Follies” spotlighted Ethel Williams and others, doing the “Texas Tommy” as couples with the basic step of a “kick and a hop three times on the same foot” followed by whatever they felt like doing.

“Tommy,” by the way, was a slang term for a British infantryman in the 1800-1940s, and the song title could be describing a Texas soldier. A “Texas” Tommy was a female prostitute who worked the trenches and/or walked the streets in the early 1900s. One description of the basic dance steps said that during the break-away you should do the “Georgia Grind, and wiggle the hips, (the woman dancing provocatively [for the man] and a few improvised steps) and you have the Texas Tommy.”

Now, I suppose you want to know what a “Georgia Grind” is. I’ll save that for later when you’ve had a chance to settle down from day-dreaming about the “little jiggle with a Texas Tommy wiggle!”

It’s great to be a Wig(g)ley Commodore.

# Quartet Quaffs

## Four Seasons

Undoubtedly the high point of February is our Singing Valentines program. Surprising a valentine recipient with candy, card and chord-ringing love songs creates an emotional high that touches recipient and quartet alike. The ladies respond much more positively to that kind of harmonious stimulus than do the gentlemen.

That particular feminine trait brings back some memories of a previous presentation when one year we were delivering a valentine greeting to a male recipient at a health club. Seeing us coming, he ran away and tried to hide. It didn't work. We nailed him in a corner and proceeded to bathe him in four-part harmony. Sheepishly he accepted his fate, all the while warily looking around the area for any of his buddies, anticipating the embarrassment that he would suffer from their relentless ribbing and teasing.

A similar incident comes to mind when we delivered a valentine to a sailor on board a naval warship anchored on the river in the port of New Orleans. His shipmates had a blast kidding him as we left.

On the other hand, the women more often than not shed a tear or two as they savor the moment. One incident will stay with me forever. We sang to an elderly couple as the husband gifting the valentine stood next to his bride, holding her hand. She shed some tears, and the beauty and tenderness of the moment was very touching. Their love for each other warmed our hearts and blessed all of us. What better combination is there than cupid coupled with a Barbershop love song?

So get your quartet together and savor the loving times you will have. And

those special moments will add to your memory bank. The Four Seasons will enjoy the valentine experience with **Mark Ortenburger** filling the bass part. Our baritone, Rich, vetoed the onus of singing romantic baritone solos.

Which brings me to the ongoing saga of the search for the answer to the chord-ringing, overtone-series caper fomented by gentleman, and foundational baritone, **Jim Erickson**. You remember in our last episode that the terrifying prospect of a BARITONE SOLO exploded on the scene. Certainly this is a milestone development in this ongoing and intriguing investigation. It does appear, however, that this electrifying possibility did not resonate with our chorus leadership, because no action from the board, the music committee or the membership chairman, **Harvey Weiss**, in the form of emergency sessions, were called to deal with this dilemma.



Not even, I might add, was a team sent to the scene of the crime with recording devices to authenticate the facts and evidence. This bespeaks of the respect and reverence the chorus holds for our esteemed baritone, **Jim Erickson**. Surely, they must believe that Jim would never do such a thing. That being said, of course, does not deter from the need to bring this investigation to a conclusion. We must proceed with the realization that a BARITONE SOLO will not affect chorus operations. I can only conclude that there are enough internal safeguards in place to mitigate against this phenomenon occurring.

So our attention returns then to the source of our concern, the venerated

birch wood outhouse where our celebrated celebrity sits singing. There is no denying that there is only one voice singing, that can only be construed as singing solo. All we can hear, of course, is what escapes the confines of his enclosure. If we don't detect it as a solo rendition, but rather as a song with all four parts present, we must deduce that some supernatural force is in play.

Pondering this powerful possibility brings to mind the connection this unique baritone has with Baritonia. This relationship, outside of his mental fantasizing, is clearly supernatural in character. Picture in your mind the power of Baritonia as it engulfs Jim and allows him the joy of singing BARITONE SOLOS in all of his Barbershop songs while answering nature's call, while outside all one hears is all parts and no predominant BARI-TONE PART.

His solo singing would be arcane through the power of Baritonia. It kind of boggles the mind. Furthermore, no Commodore team visiting the site with recording instruments would find anything out of the ordinary, and would have nothing to report. The brick wall of a BARITONE SOLO that arose in our investigation, therefore, has been dissolved, and the investigation can proceed to explore other avenues of inquiry. That innocent birch wood outhouse of unknown manufacturer's identity can remain an innocent monument to solace and contentment bathed in the blessings of Baritonia.

The relief, my dear readers, of this revelation is immense. The purity of ringing Barbershop chords remains intact, and increases our commitment to the advancement of our craft and of our Society. The investigation can continue without the specter of the above turmoil resurfacing itself. In the meantime keep singing, learn your words and music, and prepare for a smashing successful show in April.

It's GREAT to be a Commodore!

**Rollie Neve** for **Dan, Rich, and Tom**

# More Quaffs

## Easy Listenin'

On Saturday, December 13, the Easy Listenin' Quartet had a performance at a private residence in the Irving Park neighborhood of Saint Paul. The house we performed in was a restoration of an 1860s-period upper-class house and the restoration was magnificent. We sang for seven people in the living room of the house at a holiday party and our 20 minute performance was met with tremendous enthusiasm. The performance was a surprise from the host to all present, including his wife, and the surprise unfolded without a hitch.

On Tuesday, January 23 the Easy Listenin' Quartet had the pleasure of performing a 45 minute show at the

Calvary Center Cooperative in Golden Valley. The Calvary Center Coop is a 116 unit senior condo. Among the owners is **Eunice Hamre**, the



Eunice Hamre (center) flanked by *Easy Listenin'* (left to rt.) Dick Riemenschneider, Rod Vink, Dan Slattery, and John Carlotto.

wife of a long time Commodore **Bill Hamre**. Old timers will remember the Hamres as the coordinators of the Commodores nut drive and Bill as a Commodores BOTY recipient.

In fact, I took over from them in 2007. Bill and Eunice were great mentors as I got acquainted with how the nut program works.

Our set included 16 songs and the 65 people in attendance were very appreciative of our efforts. It seemed that high points of our set for the audience were *I Believe in Music* and our winter songs, *Winter Wonderland* and *Jingle Bells*. They also liked our closers of *This Little Light / Do Lord Medley* and *Run, Run, Run*. The set concluded as January birthdays were announced and we lead the crowd in a rousing rendition of *Happy Birthday*. It so happened that Eunice Hamre was one of the January birthday celebrants. After the show we enjoyed mingling with the residents and sharing birthday cake with them.

**Dick for Rod, Dan, and John**



# SUPPORT HARMONY FOUNDATION



## Chord Candy #130

by Dr. Jim Richards, *Der Tagmeister*



**Jim Richards**

This is February, and on the 14th of this month many a Barbershopper will be singing a Valentine across the Society to someone's very special person. This issue of Chord Candy features one of Burt Szabo's inventive creations that is appropriate for Valentines Day but not for the harmonically timid. However, if it can be mastered there is much enjoyment to be had by both the senders and the receivers. The Tenor sings the melody, the Lead's part is very easy in that intervals, up or down, are all half steps. The Bass has the fun of experiencing chord progressions by downward intervals of thirds in Measures 1 and 2. The Bari's part, on the other hand, is one that, sung by itself, brings nausea to the other three parts. (Bari: Remember that interval from F# to Ab in Measure 1 is just one whole step.)

The first two chords are classic Barbershop, a C7 and an F-Major, respectively. The 2nd and 3rd chords in Measure 1 are a D9 and a Bb9, respectively, each without a 5th. The half-note in Measure 2 is a G9, also without a 5th. The last chord in Measure 2 is a Barbershop C7 with the 5th in the Tenor. If you have made it this far you are home free. In Measure 3 and 4 the Tenor and Bass have a two-octave spread on F while the Lead and Bari share a duet "tiddley" that starts and ends on an F-Major. Remember: The purpose of the gorgeous collection of chords is to deliver the timeless universal message from the heart. Enjoy!

Burt Szabo, 4/16/98

Tenor melody

Be- lieve me, I love you true, you know I do.

true.

## A Brief Bloomington Chapter History

By Wayne Rasmussen with contributions by Jim Angell and others.

### Imprimatur

Why, you ask, is a Bloomington-chapter-history piece appearing in the Minneapolis Chord-Inator. Don't we have a sufficient stable of accomplished, deadline-meeting, reporters and columnists who, each month, race to be the first to get their mellifluous prose to their flagging Editor's desk? Well, none of the above!

As you begin this historical journey you will read that the Bloomington Chapter was chartered by the Commodores and that our chapters have been closely entwined over the years and that a great number of our legendary heroes were their heroes, too.

*Ironically, the first official registered stop in SPEBSQSA of our much-loved brother-Commodore, Wes Hatlestad, was in the Bloomington Chapter. Jerry Hatlestad, Wes's dad, was a magnificent bass and an early Minneapolis-Chapter recruit, if not a charter member. Jerry never heard Wes perform with the Salty Dogs but it is a safe bet that he is hearing Wes now.*

*So enjoy the read and if you have the opportunity thank Wayne Rasmussen for his fine work.*

\*\*\*\*\*

The Bloomington Lamplighter Chorus was chartered in 1957, having been sponsored by the Minneapolis Commodores. **Bruce Churchill** was prominent in this endeavor and remained a close friend and supporter of the Bloomington Chapter throughout his Barbershop life.

We were known as THE Fun Chapter, yet we competed every year, had two or three registered quartets at any given time and learned new songs regu-

larly. Our yearly Parades of Quartets touted many International Champions (the *Buffalo Bills*, *Auto-Towners*, *Mark IV*, *Gentlemen's Agreement*, *Happiness Emporium*, *Note Cracker Sweets*, *Grandma's Boys*, *Chicago News*, *Music Gallery*, *Interstate Rivals*, *Sidekicks*, *Western Continentals*, *Gas House Gang*, *Keepsake*) to name a few. Other greats were the *Night Hawks*, and



The early Lamplighters Chorus with Richard Dick Directing

the *Hut Four*. Many of our parades and shows were held in area high schools like Bloomington-Kennedy.

*Roll Out The Barrel* was the theme song of the Bloomington Chapter during the 70's and was even used in contest before it was outlawed. The tag is likely still echoing in a few of those buses we chartered to contests around the LOL District.



Vintage Knights of Harmony with, clockwise from top-left: Tenor Mike Stump, Bari Bob Griffith, Bass Dan Topel, and Lead Merrill

Comedy quartet contests for novices were hosted by Bloomington during most of my [Wayne Rasmussen] 45 years with the group. All of the local chapters participated in this successful event over the years. A recent

pledge was made by the Minneapolis Commodores to host and perpetuate the **Bloomington Comedy Quartet Contest**—a generous and most fitting tribute I believe.

Our annual "fishing trip" took place at a resort on Eagle Bay Lake near Park Rapids and some guys even fished! Over the years this event rotated to Richmond, Minnesota, on Horseshoe Lake, to Albany, Princeton, and even

Breezy Point Resort (all in Minnesota) in some of the later years. The wives were often included. Camping trips with extended Barber-shop families were quite common during the 60s, 70s and 80s, times when our children were growing up. Whitewater State Park was a favorite destination for many years. A small tornado came through our camp sites there in 1970,

but we all escaped major injury although **Jane Angell**, **Jim's** wife, was tossed and rolled around the campground ensconced in the Angells' tent.

Meetings started in members' basements and as the group grew through the years, moved to various VFW and American Legion clubs in Richfield, Bloomington, and St. Louis Park as the group grew. Our final home on Tuesday evenings was the Eagles Aerie 3208 in Bloomington.

Our membership peaked under the tutelage of **Richard Dick** in the 60s and early 70s.

Show scripts were written by members and the productions presented at Richfield, Bloomington and Edina schools over the years. There were also a few *roadshow* collaborations with the Little Falls and Minnetonka chapters. Our longest chain (20 years) of road engagements was for the Red Wing Lions Club at the T.B. Sheldon Opera House.

In our 57 chartered years there were countless parades, fairs, parks-con-  
Go to *Bloomington*, Col. 1, Page 10

*Bloomington from Page 9*

certs, hockey, baseball and basketball games. Don't forget our many shopping-center appearances in the south-metro area either.

Some of our most memorable shows included 1969's *Felice Nativitas Caesar*, 1971's *Frisco-A Far Out Western*, 1975's *Barracks Bags & Barber-shop*, 1994's *Not So Quiet On The Western Front*—just a few of the memorable moments over the past fifty-plus years.

We all have our favorite shows, but the spoof of Fibber McGee & Molly, *Happy Days Are Here Again*, in 1989 was one of my favorites. Fibber's famous closet was featured with a special surprise. The audience, the cast, and even our director, **Gil Stammer**, lost it completely when a battered, flattened trumpet was pulled out of the McGees' mysterious conglomeration. **Kim Dykstra** was featured as Molly.

*Summertime* (1987) was our last show with our popular director, **Harold Ulring**, and it left a lasting impression on the chorus and audience as well. In 1995 Bloomington came up with a *Minnesota Hospital* skit that became a classic for all of us. Thanks to **Doug Larsen's** expertise many of our shows after 1982 were recorded on video and now provide us with the opportunity to enjoy those moments over and over. If you are persistent and contact the right people you may be able to view one or two someday.

Chapter quartets have sung and competed in almost every venue imaginable (Auto dealerships, weddings, funerals, anniversaries, corporate-training sessions, ice cream socials and hundreds of singing valentines). Christmas holiday seasons produced a tradition of entertaining seniors in the south-suburban area and at the Veterans Home. If someone wanted a little *a cappella* music, Bloomington was

there.

About 1970 we became the Bloomington *Sportsmens Chorus* to fit better with the sports image of the area. I can recall singing the *Tiger Rag* at Twins' games on more than one occasion. Sometime after the teams moved downtown we decided our penchant for fun fit better with the *Good Times Chorus* moniker.

A roster of our better quartets includes the *Knights of Harmony* (that



Commodores in a recent Bloomington Comedy Quartet Contest, the *Norski Fourskies*, with, left to right: Tenor Ken Knutsen; Lead Gary Jacobson; Bass Ray Ensrud; and Bari Bob Griffith. Editor's Note: The large block letter at the far left most certainly must be a "P", don't you think?

later with new bass, **Dr. Jim Richards**, earned the 1990 Seniors Quartet gold medal as *Grandma's Beaus* in Tucson, Arizona), *Sands of Time*, *Friends* (the quartet), *Random Sample*, *Mississippi River Ramblers*, *Jubilaires*, and *Old Spice*.



Early *Random Sample* in Comedy-Contest mode from left to right: Tenor Harlan Mellem; Lead Jerry Larson; Bass Jim Hedding; and Baritone Allen Gray (Thanks, Harlan and Jim!)

Our 50<sup>th</sup> Anniversary Party was celebrated with many of our past members, friends and directors in 2007 at the Eagles Aerie 3208 in Bloomington. There were a lot of stories recalled that evening and a truly good time was had by all.

The list of Bloomington directors is a little longer than the rosters of basses in the *Knights of Harmony* and of baritones in the *Happiness Emporium* and includes from the beginning: Tom Tjornholm, Richard Dick\*, Les Dergan, Jerry Stenstavold, Kermit Hansen, Harold Ulring\*, Gil Stammer, Nate Rickertson, Al Matchinsky\*, Jerry Larson, Roy Johnson, Barbara Wack, Carol Stenstrom, Al Matchinsky again, Jim Hall\*, and Patricia Ostrander. They were appreciated by all of our members and by the audiences who listened to our performances. [\* Are or were Commodores at one time or other.]

In 2011 Bloomington joined forces with the Chinese *Minhua Chorus* and learned some Chinese numbers to perform with them at the O'Shaughnessy Auditorium and on our own show in Bloomington. It proved to be a challenging, but extremely rewarding effort for everyone involved. This was certainly the first performance of its

kind in this area.

In December of 2013 we said our official goodbye, with a little wine and with songs by *Random Sample* and *Medallion*, to our memorable Tuesday evenings with our fellow Barbershoppers. Most of us will still keep in touch and try to "Keep the Whole World Singing." Some will join other local chapters but all of us will remember the "**Good Times**" in song and fellowship forever.

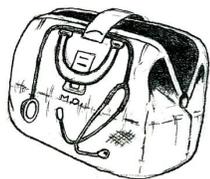
It's great to be a Barbershopper!

The Good Times history is more completely documented online with SMUGMUG. You can view the galleries at:

<http://waynejr.smugmug.com/Barbershop/Good-Times-Chorus>.



# Doc's Bag



By Dr. Hardin Olson, Editor

It was a sad day when the members of the Bloomington *Good Times Chorus* made the painful decision to surrender their charter to International in Nashville.



Hardin Olson

Unfortunately this may become an ever-occurring trend as the average age of Society membership continues to rise without the commensurate attraction of zealous young singers into our ranks.

Granted, the Society with its *Youth In Harmony* program has reached a remarkable number of young men but

the challenge remains; how to keep their interest and more to the point how to woo them into becoming enthusiastic and dedicated members of the Barbershop Harmony Society.

Thus...a huge task looms before us!

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Dateline: 2/4/15 Time: 2030

I just returned from Mercy Hospital having visited **Bob Dykstra**. He is now seven days post-op and suffering some minor complications; namely loss of appetite and atrial fibrillation. He takes liquids like *Ensure* and his GI tract is working. He is on anti-arrhythmic medications so far without success and is somewhat discouraged at the lack of more rapid progress.

Cards and prayers are most welcome. He is in Room 4006 in the main cardiovascular building. I suggest calling before you visit. His direct number is 763/236-8806.

## 8th Annual BHS Open

benefiting  
**Harmony Foundation**  
**Elk River Country Club**  
**Monday**  
**August 10, 2015**  
**12:00 p.m. start**  
**Register on line at**  
**[bhsopen.com](http://bhsopen.com)**



The Minneapolis Commodores Proudly Present:

## Under The Big Top



April 11, 2015

2 BIG SHOWS!!  
**3 p.m. & 7:30 p.m.**

Benson Great Hall, Bethel Univ.  
 St. Paul, Minnesota

### Lions & Tigers & Bears – OH MY!

Be prepared for non-stop, edge of your seat entertainment, right from the very first pratfall to the final ringing chord. You'll be treated to soaring a-cappella harmonies in the Barbershop style. Did we mention there will be clowns? If you're brave enough to watch **Booming Basses** being fired out of cannons, spine-tingling notes being sung by the high-wire aerialists (our **Tenors**), mayhem in the **Baritone** section as they chase the ever elusive 7<sup>th</sup> chords, and our **Lion-Taming Leads**, staring down the king of the jungle as they search for the melody, we'll have it all. This is a **"don't miss show"**. Come one, come all. Make sure to bring the whole family.

**Dr. Hardin Olson, Bulletin Editor**  
**3020 St. Albans Mill Road #109**  
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**1st CLASS  
 POSTAGE  
 HERE**

*Neither shared with the Girl Scouts nor dumped by the Sweet Adelines.*

*Logo courtesy of Bob Clark*

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 Dan Slattery..... 651/747-6384
- FOUR SEASONS  
 Rollie Neve.....952/470-2129
- HOT COMMODITY  
 Dave Speidel.....612-437-4325
- MINNESOTA GO-4'S  
 Harvey Weiss.....763/439-4447
- NOTESWORTHY  
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- SKYPE  
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- SOUNDS of RENOWN.....VLQ  
 Mark Ortenburger.....952/942-8382
- TRIPLE Q.....VLQ  
 Dave Speidel.....952/941-7153
- TURNING POINT  
 Judd Orff.....651/439-3108

**To:**

**LOOKING AHEAD**

**Chapter Level**

- March 1, Food Shelf performance, Faith Presbyterian, Minnetonka.
- March 28, 10,000Lakes Division Contests
- April 9, 2015, Tech rehearsal for “Under the Big Top”, Benson Hall, Bethel University.
- April 11, 2015, “Under the Big Top”. Benson Hall, Bethel University.

**District Level**

**International Level**

**2014 Barbershopper Of The Year  
 Rod Vink**

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

- Jim Angell\*
- Gordy Aumann
- Jim Erickson
- Jim Hedding\*
- Gary Jacobson
- Rollie Neve
- Hardin Olson
- Rich Ongna
- Jim Richards
- Dick Riemenschneider
- Bill Warp



**CHORD-INATOR**

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