

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

DECEMBER 2015 - VOL. 71 - NO. 11

"...A CHILD IS BORN TODAY!"



Sing we NOW of Christmas "Sing we Noel,

Noel, Noel, Noel!"



"HAPPY HOLIDAYS!"





Commodores



Twin Cities Show Chorus



Basses Wild



UnFOURgettable



CHORD SMASH

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**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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James Souhan

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Lead Section Leader..... Gary Jacobson
 Assistant - Dan Smith
Bari Section Leaders Dave Speidel
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PILOT'S LOG: 11/10/15 Captain Paul's last flight -



Paul Richard Martz
1954 - 2015

Dear Richard [Ongna],

Please thank everyone for their thoughts and prayers. The Commodores were what Paul missed most. Thanks for the memories.

Donna [Martz]

Editor's Note: Paul Martz was a Barbershopper and Commodore for only a few years. An accomplished bass-singer, with his winning smile and his resonant voice, he quickly worked his way into the front row of the chorus.

Paul flew for nine years on active duty in the Navy and in the Navy Reserve thereafter. In 1984 he joined and flew with Northwest/Delta Airlines becoming a Captain as well as a flight instructor for the big jets.

He was stricken with a particularly aggressive and rapidly-spreading kidney tumor, passing away just a few days before his first grandchild's birth.

Captain Paul has been, and will continue to be, sorely missed by his many Commodore friends.

From the Prez ...

By Gordy Aumann, President

Merry Christmas and Happy New Year to all of you!



Gordy Aumann

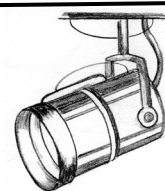
These are two very different holidays that we celebrate just one week apart. Christmas is a celebration of the past. Jesus Christ was born over 2000 years ago. The New Year

is a celebration of what is to come.

One of the numbers we sang at our recent Christmas Show has struck a particularly poignant chord with me this year. *The Work of Christmas* ... really begins after the celebrations are over.

During this turbulent and often hectic time of year, I hope and pray that all of you and your families can truly find the reason for the season. Then move into 2016 with renewed vigor to continue the work of Christmas in everything you do.

Commodore Spotlight



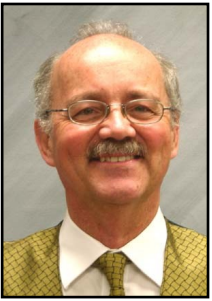
**Dan Williams
is that ...**

ever-smiling, mild-mannered, unflappable purveyor of the chapter's finery, be it formal or otherwise. Having taken up the reins of the Commodore Haberdashery in the hallowed tradition of **Joe Houser** and his #1 Elf, **Dale** (the *Gadfly*) **Lynch**, Dan has kept us properly attired and accoutered for every occasion in every season. Dressed by Williams is certainly an appropriate approbation for his yeomen-like service. He has earned and richly deserves our thanks.

And, oh, for relaxation, Dan served proudly as chapter president in 2014.

Jottings (to steal from Sid Hartman)

By Paul Wigley, Director



Paul Wigley

As we close another year, I find it impossible to not look back and reflect on the successes of the Minneapolis Commodores. OK, we can start with finishing in 2nd place at District contest. That's fantastic! It's a great district, and we heard a bunch of really great choruses...and we managed to snatch a higher score than all but one other. Choruses that consistently sing at a B+ level are among the tops in BHS. Great work.

Now, let's get to stuff that REALLY matters! Ha! I've said it before. You would think with my involvement in the Contest and Judging system, that contests would be the "end all, be all" of my Barbershop life. Quite the opposite is true. The following jottings are all the real reasons that I love being a part of the Commodores:

- We all would love to see more recognition for outstanding efforts other than competition. It would be wonderful to have accolades for contributions to the community and society. The Chapter Achievement awards are a start, but they are sorely understated and not celebrated in any special way.
- Participating in a Barbershop chorus

should be all about making better friends and having fun through singing! Events like **James Souhan's** informal singing at *Toppers* get our chorus out in public, giving those singers an opportunity to have fun through singing, and establishing a great relationship with a local business and their patrons. Guys that sing at these events show a great selflessness by giving their time and singing on behalf of the Minneapolis Commodores. The goal of bringing more harmony to relationships and building the group experience is strengthened through these local performances.

- The Harmony Brigade is the best example of having fun, building relationships, making friends, and expanding the group experience through singing. The past couple of years I personally have been SO jealous of the Commodores members singing off in the corner, having fun, sounding really good....that this year I'm joining them! I'm tired of being jealous (but now I do have to learn a lot of music! Ha!) I can't wait for that weekend in February. **Dave Speidel** is a rock-star when it comes to organizing and promoting this event!
- There needs to be more celebration of the "middle class" of Barbershop members. The vast majority of BHS members are NOT quartet champions, or chorus champions...but rather guys that like to have fun and make friends through singing. This is my definition of *middle*

class: the vital backbone of the Commodores, and the vital backbone of our Society.

It is choruses like the Minneapolis Commodores that truly pay the bills for BHS activities. We attend district conventions in large numbers, we give to the *Harmony Foundation*, we keep working to bring new members into the Barbershop family, we give to local altruistic projects. The "middle" class is the financial and administrative backbone of the Barbershop structure.

- The Minneapolis Commodores are a microcosm of the Society. The majority of Commodores are not district champion quartet singers, but very good singers that like to make better friends and have fun through singing. Our biggest workers may not be our best singers (then again...maybe they are!), but they are our best administrators, our biggest financial boosters and recruiters, and our hardest logistical workers (risers, HOP set-up, driving trailer, on and on).

Yes, as I look back on the year 2015, I feel incredibly fortunate to be surrounded by men that want to make better friends, bring harmony to more relationships and group experience, and have fun through singing. We are amateurs—we do it for the love of singing and making music. THAT is something that I will always celebrate, be proud of, and be grateful to be a part of. Thank you all for a great year! My best friends truly are within the Minneapolis Commodore family.



SUNSHINE HOTLINE



By Rich Ongna, Sunshine Chairman

Phone: 952-829-7009

Email: ddongna@usfamily.net

The Commodores extend their sympathies to **Donna Martz** and family in the passing of **Paul** on November 10th. A memorial service was held for him on Tuesday, November 17th in Pensacola, FL. He was buried in Barrancas National Cemetery located at Naval Air Station, Pensacola.



Rich Ongna

Bob Griffith had carotid artery surgery on November 19th. It went well and he's recuperating at home.

Jim McCarville had quad bypass surgery the second week of November. He has returned home after a couple of weeks in therapy at St Gertrudes. Doctors are continuing to monitor a fibrillation issue. He hopes to be back in the new year.

John Carlotto had heart surgery to replace two valves and do one artery bypass on Tuesday, November 24th. It went very well and he's recuperating at home.

Jane Rolloff spent a few days in Methodist Hospital and a few in St. Gertrudes dealing with congestive heart failure. She is back at home now under **Denny's** watchful eye.

Glenn Retter has been dealing with some health issues. Cardiologist's are monitoring his heart and he is receiving some walk therapy because of some falls he's taken.

Tom Dahlen was dealing with shingles around his face, eyes and neck. It affected his vision for a while. He's feeling much better now and can see clearly again.

Happy Birthday

12/14 Dave Casperson
12/19 Steve Daniel
12/19 Ken Knutson (75)
12/20 Natalie Lapakko
12/21 Judi Jarnberg
12/21 Hardin Olson
12/21 Lawrence Smalley
12/22 Rollie Neve
12/27 Gene Heupel
12/28 Terry Jean St. Martin
12/29 Laura Jane Dawson
12/29 Chuck McKown (55)
12/29 Ebie Richards
12/29 Bonnie Vink
01/03 Mary Erickson
01/03 Doug Miller (75)
01/06 Connie Ashley
01/09 Caryl Hansen
01/09 Linda McClellan

Happy Anniversary

12/17 Paul & Becky Wigley
12/19 Tony & Debbie Mason
12/21 Denny & Jane Rolloff
12/23 Ken & Judy Knutson
12/30 Bob & Jean Spong
01/05 Russ & Jeni Born

Remember: Please keep me informed about who is ailing and don't assume that I already know because often I am 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.



November Reenlistments

Denny Maas.....4 yrs.
Jeff Sangaard.....4 yrs.
Mark Bloomquist.....7 yrs.
Gene Heupel.....7 yrs.
Ken Wentworth.....7 yrs.
Blake Wanger.....8 yrs.

BOARD HIGHLIGHTS



Chapter members are always welcome to attend the Board meetings.

From the meeting of November 19
By Bill Warp, Secretary

• **Treasurer's Report:** Peter Jarnberg will act as temporary treasurer until John Carlotto returns following his major surgery.



Bill Warp

• **Membership:** Commodore contributions to *Give to the Max Day* totaled about \$1800.

A *Visitor Night* will be scheduled in the near future, a chairman to be appointed by next meeting.

Members discussed the Commodores joining the *Rotary Club* or the *Chamber of Commerce* and perhaps manning a booth at the *MIA Convention* in October.

• **Music and Performance:** There will be Thursday tech rehearsal on April 14, 2016 prior to the Annual Show on April 16. There will be more \$25 tickets printed for the show.

• A chairman and theme are needed for the 2017 Annual Show.

• Octet challenges will continue in January. Each octet will be given a thirty minute evaluation by Paul Wigley following the performance.

• **Marketing:** Commodores need to be more active on social-media sites. Peter Jarnberg shared some concerns of the LOL District Board. The fall District Contest lost money and the board is looking at how to reduce costs.

• Next meeting December 17 at Wooddale Lutheran Church.



Chord Candy #139

by Dr. Jim Richards, Der Tagmeister



Jim Richards

There was a time in the not too distant past when the Contest and Judging Committee attempted to preserve the “Barbershop style”—at least in the contest venue—by decreeing that at least one third of the chords, by time duration, must be “Barbershop 7th” chords. This tag should please the preservationists since 57% of the time is spent on 7th chords and even more than that if the tag is retarded toward the end! More recently the C & J Committee has taken a more liberal approach to accepting that which was previously unacceptable. I promise equal time in a future Chord Candy for those whose harmonic appetites are more adventurous. Meanwhile, enjoy this one!

The musical score is written for a four-part barbershop quartet. The melody is in the soprano part, with the lyrics: "The rose in the bo- som of my heart, my heart." The harmony is provided in the alto, tenor, and bass parts. The score includes four numbered measures (1, 2, 3, 4) and a key signature of one flat (B-flat). The time signature is common time (C).

Goin' Way Out West

By Dave Speidel, 2016 Annual Show Chairman

With all of the other things on our plates, we haven't had much time to focus on the 2016 Annual Show but now we're going to hit it hard and heavy. We have a nice start on the music and our goal is to have all of it off paper by the end of January, the possible exception being a new contest song we will be introducing shortly. With the great learning tracks in your possession this is a very realistic goal. So strap on your “chaps” and giddy up!

Our literary professor and master narrator, Bob Dykstra, will be crafting a diary of our exciting journey out west. As yet we haven't decided on any special characters since we must wait to see how the story-line evolves in Bob's diary. With that being said, we will have a minimal

number of cast members and the story will be driven with more narration.

We have two special-guest groups booked for our show. The first is the *North Star Boy's Choir*. If you google the choir you will find that they have done a little bit of Barbershop in the past and have performed very well in national choir competition.

Our headliner quartet will be *Artistic License*, a top-10 finalist at International this past summer. This four-some boasts veteran quartet men who have competed in other top-10 quartets. According to **Paul Wigley** we can expect an excellent program from them. By lending her production expertise, **Judy Olson** will be helping us pull off a great show!

A major change this year is the one-show format to see if we can do a better job of maximizing our bottom line. The show will start at 3:00 p.m. and end at approximately 5:15.

Ticket prices will be \$15-25 as in previous years, but we will be making a bigger deal out of the After-

glow, promoting it as a *Cabaret-style* event complete with a dinner buffet for about \$25. Starting at 6:00 p.m., the Cabaret will be open to the public and members will have an opportunity to sell a *Combo Package* to their guests. This will be a better value than when patrons come to the show and go out on their own for dinner afterwards, especially when you consider we will offer live entertainment.

The Cabaret Chairman is **Travis Wuttke**, and the *Mermaid* will be our Afterglow venue. In addition to the Combo Package members will be permitted to sell Afterglow-only tickets to customers who elect to forego the dinner.

All Commodore members are invited to attend the buffet (and we might even sing a song or two). It will be a perfect opportunity to socialize with friends and family in a relaxed atmosphere that you certainly would not want to miss.

**SUPPORT
HARMONY
FOUNDATION**

Georgia Grind

By Jim Erickson, Blathering Baritone

Ready to face down the Gods of



Jim Erickson

weather war? As a medicine man, Doc Hardy was smart, challenging, tough, very intuitively competent and yet with a side that was tender, warm, often funny, and

just plain complex. Not the skilled surgeon he had hoped to become, but adequate for that turn of the century. That was Doc Hardy. Horses and buggies were still the way you got around and practical medicine, practiced all too often by little-schooled "doctors," was common. And Doc Hardy was one of a few who went to a medical school of, oh, a little credibility.

Answering a cry for help at a distant farm in threatening weather, Doc Hardy had grabbed his bag and hurried to help. Call over, Doc hastened to his buggy just as a treacherous storm broke. Minutes later, the whiffletree of his buggy exploded into matchsticks from a lightning strike. Stunned, Doc, seeing he had lost one horse, reined in the crazed survivor and headed home, only to reach Devil's Corner where the Devil himself must have spooked the Satan-black horse. Hurling Doc into the arms of, well, dear reader, read on and see...

A giant whoosh of wind made the woodpecker holes in the trees moan and whistle like a broken flute. Flinging through the air came an ugly stump of a limb, thud, right in front of his horse's hooves. Bug-eyed would be a pale description of what Doc saw in the animal's eyes. He could cling to the makeshift reins, yeah, but when his spooked horse reared up, the surprised Doc was hurled into the arms of Morpheus. (you know.....the Greek God of Dreams).

Cradled gently on the edge of a floating lightness, Doc was now piercing the mists of memory. Finally being able to bring things into a bit of focus, he saw the fading red brick buildings of... of what? Was that my medical school in the midst of those beautiful oaks? It was. And as the pungent laboratory fumes wafted his way, he strolled along the stone walkways toward the stark classrooms. Abruptly, he caught the fragrance of Lilacs? Or? (Oh, forget what he smelled!)

The rest of the world faded and there she was. "I can't breathe!" he stammered. All the students had talked about her, but as these were his first days at school, he had never seen her. And now she was walking right at him. Arm in arm with her father, the medical school Dean, she had



Reading the **Georgia Grind**

her hand in front of her face whispering in Dad's ear. Whisper over, she turned to look down the sidewalk right into the eyes of Hardy. Bam! Hardy's knees turned to jelly as his mouth gaped open. The Dean's hard-boiled reputation shone through his narrowed eye slits as he glared at this freshman. He didn't have to pretend to be tough. One look and kids like Hardy turned to a pile of blathering mud.

She knew immediately what had just happened. And she couldn't help an outright giggle. No, a proper laugh

would be more like it. She was eighteen now and giggles were only for little girls, she thought. But, in her mind she was bubbling over with giggles. ("Oh God, she's laughing at me! Should I turn and run right now?") Glued to the spot, Hardy just stood there like a puppet whose manipulator had just taken an intermission. Here was this fresh as a breeze, obviously confident, young woman. And in just that flash of a moment, Hardy sensed she was a bit brash with a full measure of impishness.

Even in one little nibble, she swallowed him up scarcely tapping even a shadow of the power she could lord over him. ("Help me someone, she is so...sooooo...so pretty.") Oh, yes, she was really that pretty, but worse for him she knew it and used it to haunt all the young men in medical school. I guess that's why she didn't have much interest in winnowing out one or two choice males for her indulgence. Maybe they all seemed sort of the same. Boring for the most part. Medical students. Hah! "They all seem so, well...antisepic."

And yet, did Hardy see a spark of a flirt in her narrowed eyes? Eyes slit like her father's and yet hers glowed with a mischievous challenge. Aimed directly at Hardy they wilted him even more if there was even a smidgeon more left to wilt. The Dean coldly growled, "Good afternoon, Mr. uh, what was your name again?" "Hardly, sir." "Hmm I don't recall a 'Hardly' in school."

Well, folks, the demolition of Hardy was now complete. He couldn't walk, talk, or even mutter his own name. Same name he'd had all his life and yet he now called himself, "Hardly." Her eyes widened as she failed to stifle another laugh, a polite one, though. And as the Dean turned away to greet another, this object of absolute fetchedness [sic] turned away, too. But with her head tilted and eyes just a teasingly bit sideways, she smiled tauntingly saying,

Go to **Grind**, Page 8, Column 1

Grind from Page 7

"Bye, Mr. *Hardly*." Then she was gone.

"Blithering idiot, that's what I am." In a dream-blink, suddenly he was in class, a class led by a rather stout, coarse man whose credentials were that he had worked alongside a noted doctor for some years, but had had no "school" training. Which was not uncommon in that day. Most homes didn't have a bathtub or telephone. Babies were born at home in almost every case and one study reported that 90% of doctors had no college education. In fact, medical students attended so-called medical schools many of which were condemned in the press and by the government as "substandard." This during a time when the five leading causes of death were: pneumonia and influenza, tuberculosis, diarrhea, heart disease, and stroke. This was the world in which Hardy wanted to prepare for his life's work, but the classroom on this day couldn't begin to keep his attention. His mind could only flash, flash, flash back to the constant stings of his devastating chance meeting. The Dean and his daughter... ummmmm. "Oh hell, I don't even know her name." He harbored no doubts that it would be something as capturing as she was.

Michelle, (that was her name, Hardy!) chuckled again as she thought about the serendipitous encounter with the blubbing freshman. "What a mess he was," she mused. And yet, what was it that she found just a little enchanting. Oh, he was cute in a farm-boy sort of way. And who knew how smart or clever he was when he couldn't even remember his name under a little pressure. But she sensed something in his being that was beginning to grow on her. Intriguing her. She knew the power of her charms over boys, but thought better of calling them up if Hardy and she should happen to meet again. Besides, she had so many things in her life other than medical students. A smart and capable girl, she dallied in art and

music, and was always striving to learn about the latest trends in her world. And she was curious and ambitious, not annoyingly so, but just of the kind who put her heart and strength into her efforts whatever they were. "Wonder if the boy mutterer and I might cross paths again," she asked no one in particular.

Another dream-jump and he was in a laboratory preparing himself for his first cadaver experience. A genuine autopsy kind of exploration. Except for his uncle's funeral, he had never seen a dead person before. Now you do understand that the autopsy room was not germ-free. But for the most part neither was anything medical then as much of medicine was practiced in some pretty ordinary, everyday conditions. Non-sterile, that is. And the word, "practiced" probably was pretty close to the truth then. Besides, this was a dissection, not a surgery. Was the main difference that surgery had a, well, a just a quite different odor? Surgery smell? Autopsy smell? Both assaulted the taste and smell "buds." But both had a kind of acquired sense that became more familiar with each experience.

So, here was a dead, naked person lying but inches from him and his co-freshmen. Who? Where did he come from? What was his name? Had he been dug up for a few paltry dollars by some itinerant grave extractor? Less politely known as a "grave robber." A lot of questions were not asked by those in charge because the need for cadavers was constant in a medical school.

With the guidance of his teacher, Hardy grasped the cold, shiny scalpel and awaited the word to make an incision. His inexperience and uneasiness were probably the reason he hadn't noticed a rather unusual lump in the abdominal area. If he thought at all, he may have projected that it was a tumor or growth of some kind.

Instead, concentrating intensely on

doing a good job, he made the incision slowly and carefully. "Ah, this is pretty straightforward," he said to himself "not anything like I imagined might go wrong." Self-satisfied, he leaned over the cadaver to get a closer look at his handiwork, when suddenly (Hardy could only utter a blue-faced gasp) there came a...

To be continued. (If I feel like it...)

Note: Be sure to spell Barbershop with a capital "B." [see below] (This satisfies the editor's requirement that my articles have some relationship to Barbershop.) And even though there has been this slight diversion with the story of Doc Hardy, never fear that the search for the origins of the Georgia Grind is continuing. In fact, I have just discovered...(also to be continued next time...Maybe!)

Hold fast to that which is good and keep on recruiting.

Let's put the
capital
"B"
in Barbershop

BREAKING NEWS

from the Northern Pines
Harmony Brigade

All I want for Christmas are 2
Tenors and 5 Leads!

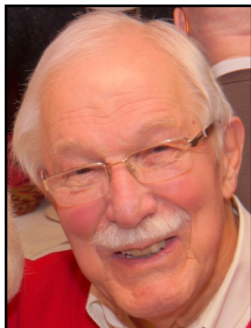
Our roster for the 2016 Harmony Brigade Rally (Fe. 19-21) is almost full. We have 20 baritones and 20 basses, but are short five good leads and likewise, two good tenors. We will also accept additional applicants for the other voice parts if you register ASAP. Don't miss out on the opportunity to sing lots of good songs with other well prepared singers. Register today at www.nphb.org

Dave Speidel, NPHB President

Barbershop Judging Rules Through the Years

by Bob Dykstra, Curmudgeon-at-Large
Sixty-Three-Year Member of SPEBSQSA

At a recent meeting of the *Friday Lunch Bunch that Meets on Thursdays* it



Dr. Bob Dykstra

was mentioned that the *Barbershop Harmony Society* judging community is making significant changes in what is now the

Presentation Category and will rename it the Performance Category.

That led to five or six of us old-timers trying to come up with the Barbershop judging categories that were in place when we competed in the far distant past...basically the 1950s and 1960s. We all remembered that there were five categories and could quite readily remember *Arrangement*, *Balance and Blend*, *Stage Presence*, and *Harmony Accuracy*. No one could recall the fifth category...although I (unsuccessfully) argued for *Attacks and Releases*.

So upon my return home I decided to do a bit of research not only to rediscover Category 5, but to trace (rather casually, I'm afraid) the evolution of Barbershop contest-judging rules during our beloved Society's 77-year history. My primary research sources included *Heritage of Harmony* (1988) by **Val Hicks**, *Keep America Singing* (1948) by **Deac Martin**, *Melodies for Millions* (1965) by **Will Cook**, Harmonet Reporter's online contest summaries, and certain copies of the Society's publication, *The Harmonizer*.

The first two contests in 1939 and 1940 were very casual with respect to rules. Quartets could sing either with or without instrumental accompaniment and judges selected from among "knowledgeable members" evaluated the contestants holistically.....there were no categories. Judges took notes, had a brief con-

versation following the contests, and selected a winner. (Incidentally, to this point I have not been able to determine exactly when it was that instrumental accompaniment was ruled a competition "no-no," but that ruling came quite early in the Society's competition history).

The next step in judging was instigated by four Society icons at the Michigan State Contest in early 1941. **Frank Thorne**, **Phil Embury**, **Cy Perkins**, and **Molly Reagan**, who served as the judging panel, met for dinner before the contest began and decided that their evaluative scores would reflect the following aspects of Barbershop performance: Musical Arrangement, Harmony Accuracy, and Voice Expression would each receive 30% of the scoring emphasis, while Stage Presence would account for only 10%.

Just a few months later, at the National Convention, however, judges gave a 50% weighting to Barbershop Harmony, 25% to Song Selection, and 25% to Stage Presence. It should be emphasized, however, that judges were not yet assigned to categories; each judge came up with a single score taking into account each of the categories and its weighting.

A year later in 1942 weightings for elements of contest performance were changed again. Harmony Accuracy was to account for 25% of the score, Voice Expression 30%, Song Arrangement 25%, Song Selection 10%, and Stage Presence 10%. Costuming for the first time was included in judging Stage Presence. Prior to this there was no expectation that Quartets would dress alike or would select costumes to augment their presentation.

In 1944 judges were assigned to categories for the first time. Harmony Accuracy was allotted 300 points per judge; Voice Expression (including blend, attacks and releases, shading, rhythm, and enunciation) was allotted 300 points; Musi-

cal Arrangement was allotted 300 points; and Stage Presence was allotted 100 points. (Note that these categories and weightings had been developed and used by Thorne, Embury, Perkins, and Reagan three years earlier).

An interesting aspect of this contest was that one of the judges, Molly Reagan, used a slide rule to mathematically adjust all scores to the six-minute level regardless of how long a quartet actually sang on stage. One quartet sang only a minute and a half and sang well with few mistakes. Another sang for six minutes and therefore had a much greater chance to make mistakes in performance. The slide rule was used to account for that discrepancy. (As I recall when I started competing in 1953 there was major emphasis on avoiding errors if you wanted a good competition score. Hence, the mathematical adjustment of scores making singing time basically irrelevant made sense. Note that minimum and maximum performance times of four minutes and six minutes had not yet been mandated).

Contest rules one year later (1945) did mandate that singing for fewer than four minutes or more than six minutes would be penalized. Another major change was that prior to the convention the definition of Barbershop harmony was adopted in the interest of "preservation." The primary impact of the definition apparently was to require that the melody, whether sung by the lead, bari, or bass be below the tenor. Judging categories included: Voice Expression - 300 points (blend or lack thereof, attacks and releases, shading, enunciation, time and rhythm); Song Arrangement - 300 points distributed between song arrangement and voice arrangement; Harmony Accuracy - 300 points; Stage Presence and Costume - 100 points. (In light of my comments in the last paragraph suggesting that error avoidance was of primary concern in scoring well, it's interesting that most of the discussion in the 1945 contest "manual" speaks to the penal - *Go to Rules, Page 10, Column 1*

Rules from Page 9

ties judges should assess for errors in each of the categories).

A couple of interesting instructions were part of the 1948 judging procedures. Forty quartets competed in what was then called the Semi-Finals, the highest-scoring fifteen of which were selected to sing in the Finals Contest. The Finalists were admonished, however, under penalty of disqualification, that they must sing two different songs from those performed in the Semi-Finals. (I'm not sure whether or not this was the first contest with this specific rule). The top five quartets from the Finalist competition then sang in the Medalist Contest and were told that they could sing any two songs of their own choosing. (I assume this meant that they could perform any of the four songs already performed if they so chose). Another interesting point of emphasis was that quartets not in costume or not dressed alike were to be disqualified.

By 1951 judging categories had stabilized and were to remain so for approximately the next 20 years, the period during which the *Hut Four* and I competed in ten international quartet contests as well as a number of International preliminary and District contests as well. Beginning in 1951 *Voice Expression*, *Harmony Accuracy*, *Balance and Blend*, *Arrangement*, and *Stage Presence* were each granted 200 points per judge. Actual singing time was penalized if it fell outside the parameter of four to six minutes.

One change made in the Stage Presence category sometime during the late 1950s was to make it illegal for military quartets to wear their military uniforms in competition. (The *Hut Four* competed in their first three district contests while in the service (1953-54) and wore their khakis in each. I never thought of this before but we were not dressed totally alike as the rules then mandated. **Bob Mok-snes** was a Sergeant and thus had more stripes on his sleeves than **Herb Fane**, **John Hansen**, and I had. However, fortunately, we were never

penalized or disqualified.)

After twenty years of relative calm in the Barbershop judging arena (and my leaving the competition stage) significant changes occurred in 1971. The *Voice Expression* category was re-named *Interpretation*. Interpretation judges were asked to adjudicate the artistic presentation of a song including tempo, rhythm, phrasing, dynamics, and diction. Attacks and releases were now part of the Balance and Blend category. The Arrangement Category, moreover, was re-designed to become the protector of the Barbershop style of music. The scoring range for the category was +20 to -20, depending on how well a given arrangement met the criteria of a Barbershop Harmony arrangement. A score of -20 resulted in disqualification of that particular song, a very unusual occurrence. Incidentally, the scoring system just described was in place when **Bob Dowma**, **Jim Foy**, **Rod Johnson**, and **Bob Spong**, the Happiness Emporium, won the International gold medal in 1975.

In 1976 Balance and Blend and Harmony Accuracy merged to create a new category called *Sound*. Quartets and choruses were now judged on Sound, Interpretation, Arrangement, and Stage Presence. Interestingly, just as had happened with the five-category system during my quartet competition days with the *Hut Four* (and one contest with the *Amalgamates*) almost twenty years again passed before the next relatively major change.

Competitors in 1994 were, for the first time, adjudicated using a three-category system...Music, Presentation, and Singing. According to the Society web page: (1) Music judges assess the arranger's skill and the performers' musicianship in bringing the mood or story of the song to life, and the suitability of the material to the Barbershop style; (2) Presentation judges adjudicate how effectively a song is brought to life as well as the entertainment value

and the art of the performance; (3) Singing judges evaluate artistic singing in the Barbershop style, listening holistically for ringing in-tune voices that use a free, beautiful, and rich vocal quality which is wonderfully unified and vocally expressive.

The three-category system adopted in 1994 has now been used without significant change for the last twenty-one years. Recall that the five-category system in place (1951-71) during the *Hut Four's* competitive years remained basically intact for two decades. Furthermore, the four-category system (1976-94) endured for almost another two decades. Recall also that my interest was piqued to explore the history of the Society's judging system by current efforts within the judging community to re-examine the parameters of the Presentation Category and to re-name it the Performance Category. (Information about the category change can be found in the latest issue of the *Harmonizer* which arrived a couple days ago.) So it appears a significant change in judging rules is imminent...again after a period of approximately two decades.

In reading the *Harmonizer* discussion about the new Performance Category by **Ken Keller**, current Chair of the Contest and Judging Committee, I noted with interest that he, too, came up with the twenty-year cycle that seems to define significant changes in the manner in which Barbershop contests are adjudicated. I wonder what to expect in that regard around 2035. Maybe we will have returned to the system used during the very first two quartet contests, holistic assessment. We seem to be heading that way. At any rate, those of us who were judged during the regime of Attacks and Releases, sorry, I mean *Voice Expression*, don't have to worry about it.

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 ★ Pg. 1 Kirk Douglas Video ★
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 ★ Pg. 4 Wayne Rasmussen ★
 ★ Thanks to all of you for your for ★
 ★ your great work. ★

Letters

Dear Ed I. Tor

You probably know much more than I do about **Pete Villwock's** health condition. Apparently Pete is ailing. **Fritz Herring** is trying to put together a quartet to meet with Pete at his mother's place (where Pete is now living) to sing a few Barberpole Cat numbers. Fritz would be the bass, Pete would be the tenor, and I would be the (fractured) baritone. The only thing currently missing is a lead.

I guess what we need to know—Is there a lead in the Commodores willing to meet with this rag-tag group a couple of times a month to sing a few Barberpole Cat songs and try to cheer Pete up a little? One way we figure we could find out would be to publish this in the *Chord-Inator* as a letter to you,

If there is a lead willing to take a chance, he can reach me at 763/422-1160 or jimjor@usfamily.net

Thanks,

*Jim (Fractured Baritone)
Jorgensen*

Jim [Richards], Hardin

I always look forward to the Chord-Inator, partly because of Professor Richards' tag corner. The tasty [Burt] Szabo offering, in this issue, is one of my favorites...and no surprise, Jim, you got every note right. I assume you know Burt has no fewer than three tag books out, and this one is included in one of them. He taught it to me around a campfire once upon a time and [I] have always delighted in surprising folks with "do you know the real *When I Leave the World Behind* tag?"

Sometimes I try to light up folks with *Sing a Lullaby and Say Goodnight* but that doesn't always work out as well. Jim can tell you the story.

As a former bulletin editor, I also enjoy your publication because it's so

The Chairman speaks... interpreting a new chart

Editor's Note:

*What follows is an excerpt of from the Opinion Page of the November 30 Wall Street Journal by James Kaplan, author of **Sinatra: The Chairman**, a recent Doubleday release.*

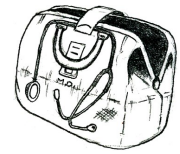
"I take a sheet with just the lyrics. No music," he [Sinatra] once told the casino mogul, Steve Wynn. "At that point I'm looking at a poem. I'm trying to understand the point of view of the person behind the words. I want to understand his emotions. Then I start speaking, not singing, the words so I can experiment and get the right inflections. When I get with the orchestra, I sing the words without a microphone first, so I can adjust the way I have been practicing to the arrangement. I'm looking to fit the emotion behind the song that I've come up with, to the music. Then it all comes together."

Once he sang that number, on record or on stage, he inhabited that lyric, felt it so deeply that anyone listening felt it, too. Combine that with his genius ear and the phrasing he learned from Billie Holiday's vocals and Tommy Dorsey's solos. The result is that Sinatra gives the eerie impression that he is thinking these thoughts, feeling these feelings, in the moment the listener is hearing about them. Nobody else quite manages to bring this off.

well-written and, more important, so lively. The Commodore world reminds me of the Kansas City Chapter when it had a similarly young, handsome and enthusiastic director. Not as talented, (OK, not as handsome either) but we did have a great run!

Dr. Hardin, forgot to mention how much I appreciate your use [of the Bob Clark version on the last page] of the Society logo, with the accompanying Scout/SAI notice!

Doc's Bag



By Dr. Hardin Olson, Editor

I can't tell you how embarrassed I was when I learned that through a jumble of miscommunications, electronic distribution of the November issue of the Chord-Inator did not occur until early December.



Hardin Olson

Whether this was a sign of my advancing age or a just testimony to my weakness at enforcing the erstwhile rigid monthly deadlines I seem to set each month, the result appears the same.

With that in mind here is New Year's Resolution #1 for 2016: I resolve to rigidly maintain the monthly Chord-Inator deadlines as originally posted regardless of would-be contributors begging, groveling or offering financial sops (at least of lower magnitudes). Need I say more?



Lloyd Collings
1929—2015
Former Commodore
and
Chapter Thespian
passed away December 9

Best wishes to Miz Ebie and all! Merrily & "barily,"

Editor's Note: With one exception (First "I" in Line 1) the capitals are mine). Still, a big "Thanks!" to Mr. Bagby!

Jim [Richards]

I need to tell the world...I love JB!!

Paul [Wigley]



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All copy and photos herein without a byline as well as those opinions and commentaries under his byline are the sole responsibility of the *Chord-Inator* Editor and do not necessarily reflect the views of those of the Minneapolis Chapter Board or its officers.

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Dan Cole.....612/940-4554

CHORD SMASH

James Estes.....612/237-3234

EASY LISTENIN'

Dan Slattery.....651/747-6384

HOT COMMODITY

Dave Speidel.....612/437-4325

RING IT ON

Andy Richards.....651/639-9312

MINNESOTA GO-4's

Harvey Weiss.....763/439-4447

RANDOM SAMPLE

Darrell Egertson.....952/943-8737

SWYPE

Mark Bloomquist.....952/541-0232

SOUNDS of RENOWN (VLQ)

Mark Ortenburger.....952/942-8382



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The *Chord-Inator* is available on the Minneapolis Chapter's website **minneapoliscommodore.org** beginning with the January 2006 issue.



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

Logo courtesy of Bob Clark

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To:

LOOKING AHEAD

- April 16, 2016, Saturday, **Annual Show**

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- January 15-16, 2016, **LOL leadership Training Academy - Lakes Chord College, University of Wisconsin - River Falls**

International Level

- January 26-31, 2016, **Midwinter Convention, Reno, Nevada**
- July 3-10, 2016, **International Convention, Nashville, Tennessee**

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2015 Barbershopper Of The Year *Rich Ongna*

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

Gordy Auman
 Jim Bagby*
 Bob Dykstra
 Jim Erickson
 Donna Martz*
 Hardin Olson
 Rich Ongna
 Jim Richards
 Dave Speidel
 Bill Warp
 Paul Wigley

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