

Michigan

# troubadour

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JOHN MORRIS  
O.C.C.



# THE Michigan Troubadour

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Jack W. Oonk, Editor

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practice weekly. It does not have planned sing-outs for either paid or some community service. Inactivity is when your chapter does not have a planned program for your regular chapter meeting nights with a confirmation from the visiting quartet and/or your visiting chapter well in advance. Inactivity is when your chapter members are not informed of your chapter activities via a chapter bulletin. Inactivity is when your librarian does not keep song books up to date with the songs your chapter is singing, that can be passed out at all meetings to members and guests to make everyone feel they belong. Inactivity is when your chapter nominating committee starts thinking about next years officers sometime in November, when they should have been nominated in September and elected in October, so they can prepare themselves and the chapter activities and goals by January 1, 1967.

Inactivity is when the incoming officers have not called a general meeting of all the members of their chapter to sit down together and appoint those men to the various committees who will be responsible for membership, induction, interchapter activities, community service, publicity and promotion, nominating, delegates, sergeant at arms, librarian, finance, wardrobe, voice captains, chorus manager, bulletin editor, service project, quartet promotion, etc. for the coming year.

Inactivity will result if you do not have a proper meeting place where your chapter meetings can be conducted in an orderly manner commensurate with the Society standards.

Inactivity is when your chapter officers do not attend the chapter officers training school sponsored by the district each year for the specific purpose of aiding your chapter administratively, or when the members do not attend the various music seminars and/or chorus directors schools held in your district under such capable direction as that of Bob Johnson.

Your chapter doesn't need all this stuff you say? Then why isn't your chapter growing in leaps and bounds? Why are you losing as many or more members than you are signing? Why have your chapter meetings been as lukewarm as yesterday's news? Why have you had a 30% turnout of your membership at your meeting nights? Why have you had certain men grumbling to you about what is wrong with your chapter?

You don't need all this stuff? Then why are those chapters, who do subscribe to these things, growing? Why is it that these chapters have chorus and quartets competing in district conventions? Why is it always a pleasure to visit these chapters on their meeting nights? The answer is ACTIVITIES.

Activity must stem from your chapter officers and be carried out by each committee chairman and the membership. Activity is as important in a chapter as it is in life. If in life you choose to do nothing, you will become mentally stagnant and physically incapable.

Let us strive then to make your chapter one of activity for the remainder of 1966 and a real going chapter in 1967. You must do it...it will not happen by itself.

From the Pen of the President



Is your chapter one of the chapters where the members are not attending your meetings? This is true of many chapters where there is inactivity.

What do I consider inactivity? Inactivity to my estimation is when a chapter does not have regular chorus

IMPORTANT: All address changes should be given to your chapter secretary. Make sure your chapter secretary forwards this info to International (source of our mailing labels). THEN you can be sure the Troubadour will be mailed to the correct address.



Utterings  
from  
Onk



## Aw . . . Come On Fellas

After trying for the last couple of months to hold down my regular job of production control at Holland Die Cast, starting up my own Finishing Company and put out the Troubadour, it has become evident that it cannot be done. This was made evident by the quality of the past couple of issues of Troubadour.

After talking with President Eric concerning the situation it was decided to seek a replacement through the medium of Troubadour.

Editing Troubadour is really a rewarding job. If you can produce a chapter bulletin you can produce a Troubadour. The job does require a few nights a month burning the midnight oil. It also requires a dedicated barbershopper who can make decisions as to what is printable and constructive to our barbershop world and what is not.

The man who takes over the publishing of Troubadour inherits an IBM typewriter, a camera, a couple of files filled with pictures and information, a checking account and a bunch of dedicated reporters. He will also receive assistance from President Eric Schultz, the hard working Harringtons, the Duane Mosiers of the district and myself, if so desired. He will receive bales of information from International also.

The publishing of Troubadour is now set up so that the typing and labeling is payed for. Any printing concern with off-set equipment would be happy to take over the printing of it, so that poses no problem.

If the challenge of being editor of our district publication appeals to you, would you please contact either Eric Schultz or myself. You can call me collect at PR2-4381. I will be more than happy to spend an evening explaining the fundamentals in putting out an issue of Troubadour.

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## Looking Up . . . by burt szabo

This is to be the first of a series of articles for the Troubadour, commenting on barbershopping activity in Michigan, on several aspects of barbershopping in general, and on the contest and judging program in particular. When one has been a member of the Society for a dozen or more years, an active member of two or three chapters, has attended numerous contests and conventions in half a dozen districts, plus more than a dozen International conventions, the urge to comment on some activities in our Society becomes very great. Yet it is with some hesitation that I begin this series of articles, which hopefully, will appear monthly. If their content proves interesting to the reader and provokes some thoughtful comment from the membership, then the effort will have been worthwhile.

It appears that the judging program in Michigan is mov-

ing ahead at last. I must admit that my first year as District Contest and Judging Chairman was rather disappointing. However, at the Holland contest I spoke with several men who expressed a desire to become judge candidates. I applaud these men. Their barbershopping experience is broad and varied. They include quartet men, chorus directors, district officers and just plain barbershoppers with a love of music and a desire to improve the quality of performance of our music.

I believe that a word or two is necessary regarding the selection of judge candidates. After submitting the application forms, the applicant receives a test, the Johnson temperament and objectivity of potential candidates. The norms for this test were established several years ago by examining a group of certified judges and measuring their qualifications in this area. Only those applicants who pass this test may be admitted to candidate status. Obviously not every applicant passes the test. It may even be that some qualified people may not pass the test for one reason or another, and are not admitted to candidacy; it may even be possible that an unqualified person does pass the test and is admitted. During the course of training the deficiencies of the unqualified person are duly noted and he will be dropped from further training thus, making right the one error. Since the test, by the rules and regulations of the judging program, may be administered only once, the other person cannot be admitted to the program. While this method of screening may have some drawbacks, it is nevertheless felt that it does the most effective job of determining judging potential. Any barbershopper in Michigan may take this test by submitting to me a judge candidate application, which is available from me at no charge.

As of this writing we have one new candidate in the Voice Expression category, Fran Jones, of the Greenville chapter. I hope to be able to report more successful candidates next month.

At the present time I am planning a judging school and judges seminar to take place in February or early March for all judges and judge candidates in the district. There may also be an opportunity for some quartets to get some first hand coaching and comments from the judges prior to the contest in April. Details are still being worked out. Look for additional information in the next issue of Troubadour.

Future columns in this series will examine such diverse topics as: Contest Participation - Why?; Musical Phrasing in Barbershop Singing; Is Woodshedding a Lost Art?; Night Howls; Woodshedding vs. Tag Singing.

Readers' comments are invited.

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Dear Barbershoppers:

I would like to thank Duane Mosier publicly for the article (though too glowing of me) and the picture in the last Troubadour. I had sent Duane a small colored picture of the headstone and he had Walter Tedrick finish it in black and white and also enlarge it. I merely thought it "appropriate", as Duane said, because barbershoppers all over Michigan sent the gifts of money we used in buying the stone. I hope each and every one saw the picture.

Very sincerely,

Mrs. Cecil H. Fischer

# The Voice Box



TO: WEBB SCRIVNOR  
c/o THE TROUBADOUR

FROM: BURT SZABO

Dear Webb:

It was with regret that I read your recent letter to the Editor of the Troubadour. It contains several statements which I must contest, and draws conclusions based on misunderstandings and misconceptions which need to be cleared up.

In your paragraph regarding the International chorus contest in Philadelphia you state, "size has become an undeniable factor" in chorus competition. I submit that this statement is false. While it may be true that larger choruses may be able to achieve better balance and a more pleasing blend, and may be able, with greater forces, to make more impressive contrasts in dynamics, it simply is not true that a larger chorus will rate higher scores than the small chorus. One has only to look at the scores of recent chorus contests to observe that there is simply no foundation for your contention that size, regardless of other considerations, is a determinate factor in winning contests.

You go on to say, "the second ingredient" (necessary to win contests) "is stage presence, but this stage presence must be spectacular." "I prefer to see stage presence that has something to do with the words of the song, but much of the movement now seems to be movement for the sake of movement." You state that the implications of this are obvious. I wish you had spelled out these implications for the benefit of those of us who are not blessed with such a thorough grasp of the obvious. If you have read your Contest and Judging Handbook, especially that section dealing with the stage presence category, you would know that stage presence judges are trained to evaluate the appropriateness of all movements on stage. You conclude that all judges of stage presence are favorably impressed by spectacular and inappropriate gestures. A discussion with any of our stage presence judges would convince you otherwise.

The third point you mention, that VE scores tend to be the lowest among the categories, is discouraging. But I fail to get the point. If our choruses exhibit lack of precision, poor pronunciation, sloppy attacks and releases and inappropriate and tasteless use of dynamic contrast, then they certainly deserve low scores. Would anyone argue this point? It simply shows up the failure of many chorus directors to teach their choruses (and at the same time, chapter quartets) proper singing techniques.

It is unfortunate that the Muskegon chorus was unable to have more men on the stage in Chicago. However, except for the factors mentioned above, I do not see how this may have affected your score. You say that you were severely penalized for your use of stage presence on one

song. Unless you have spoken with the stage presence judges of that contest, you have no basis for making this statement. (Perhaps the membership is not aware that clinics are not held following International contest, and that the score sheets are not seen by the contestants.) In addition you say, "had we scored the same points per judge at Chicago that we scored at Battle Creek, the Port City Chorus would have won the International contest". Check your arithmetic again. You imply that the Port City Chorus sang as well in Chicago as they did in Battle Creek. Unfortunately they did not. Had the chorus sung as well in Chicago as they did in Battle Creek, I am certain your scores would have been higher.

Your letter indicates that the questionable practice of dual membership to beef up competing choruses is widespread. I contend that it is not and must never be, for that would destroy the fraternal atmosphere of friendly competition on which our contests are based. There is no rule prohibiting dual membership, and no chorus director would turn away a singing applicant for his chorus. On the other hand I do not feel that it is ethical to recruit members from other chapters to sing in competing choruses. If a barbershopper wishes to apply for membership in a neighboring chorus in order to compete with them, he may.

You allege that dual memberships and non-singing members are requisites for a winning chorus, thereby invalidating the championship of the Louisville Thorobreds Chorus. If you would care to investigate further, you will find that these allegations are not pertinent to the Louisville Chorus. The chapter nearest to Louisville is located in Shelbyville, Kentucky, about thirty miles to the east, and the second nearest is in Seymour, Indiana, almost fifty miles away. The Thorobreds have every right to the championship, which they won and which is a tribute to the dedication of their chapter and their willingness to work toward a goal.

What is wrong with chorus coaches? You appear to contend that there is something unethical about having a chorus coach. Our quartets have coaches because they want to sing better and to interpret their songs more convincingly and more musically and because they want to present a more professional appearance on stage. Why shouldn't choruses have coaches too? I am certain that any judge in the Michigan District would be happy to give friendly and constructive criticism to any quartet or chorus if invited to do so.

What you have failed to recognize is the fact that the Michigan District simply has not kept pace with other districts in SPEBSQSA regarding the recruitment and training of chapter members and the development of better quartets, chapter members, chorus directors and choruses. Until Michigan District barbershoppers avail themselves of the training programs offered by the International Office, or until the Michigan District develops its own training programs, we will have to be satisfied with less than medalist quality performance at the International contests and disappointing performances at the district level.

I feel that you have performed a disservice to quartet and chorus competition in our district by making some of the statements in your letter. You are saying, in effect, that every quartet and chorus championship in the Society and in the Michigan District is of questionable validity, besides casting considerable doubt upon the integrity and capability of the judges of our contests. Perhaps this was

-continued on next page-

not your intention, but this is the impression one receives from your letter. As C and J Chairman of the Michigan District I am always willing to discuss such matters with the contestants and I am certain that other judges are also willing to do so.

We all know, especially those of us involved, that the judging program is not perfect and probably never will be perfect. The program is continually under study, suggestions are continually being made and the program and contest rules are revised from time to time. There will always be imperfections, for we are human too. And besides, having attained perfection, what is left to strive for? Criticism of the judging program from competent critics is always welcomed, even invited. No doubt there was a well-intended, constructive purpose behind your letter. Unfortunately the ideas are presented in a negative manner which precludes their acceptance as competent criticism and which is neither fraternally ethical nor in good taste.

May I suggest that you organize your thoughts more carefully, do some research on the judging program and submit your criticism of it and your ideas for the development of better quartets and choruses to the proper persons.

Very sincerely,

Burt Szabo,  
Michigan District Assoc. C & J Chairman  
305 West Vine Street  
Kalamazoo, Michigan 49001

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DEAR ED,

I was somewhat surprised and disappointed to read in the September issue of the Troubadour the letter from Webb Scrivnor, the director of the Port City Chorus. I thought that all barbershoppers were good sports, but I certainly did not get that impression from his letter. It is filled with mis-statements and sour grapes and does little credit to the Michigan District.

Going back to Philadelphia, he tells us that the second place chorus was undoubtedly the best all around musical group, but because someone else got 150 men on stage, they were acclaimed the winner. Would my friend from Michigan say that the judges were not honest in making their decisions, or would he say that the secretary was not honest in totalling the scores? I would not question the size of the chorus, but if our good director feels such to be necessary, a little "get off the seat of your pants and do something about it" attitude might have better results. If the chorus with 80 men did not win, it would seem to knock out his argument with regard to size.

His remark about stage presence and the fact that motions should have something to do with the song, makes me laugh, or else makes me wonder whether or not he saw the Thorobreds Chorus perform. I did, and I did not see one movement of the part of the chorus, or any member in it, that did not connect with the words for emphasis and interpretation. As an old minstrel man of many years, I think it can be said that I know something about interpretation.

If we follow our director's logic, or if he followed it himself, his chorus would have had the top score in the four singing categories, but sad to say, such was not so.

His final remark that he would have won the contest in Chicago had his chorus received the same number of points from the judges that they did at Battle Creek, does

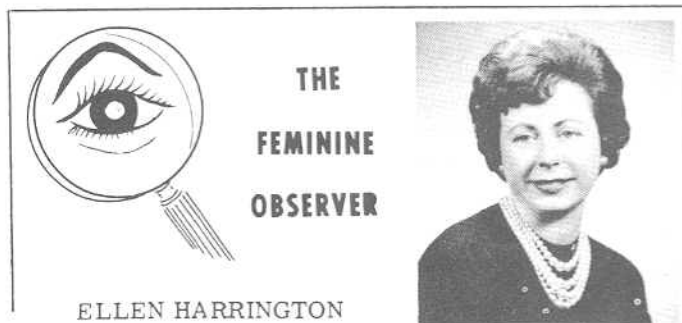
not lead anywhere. There were different judges in Chicago and it might just be that his chorus did not sing as well at Chicago as they did at Battle Creek. Then, too, of course, there might be a question of comparison with the competition.

With regard to his subject of dual membership, I would like very much to receive the names of those members who sing in two or more choruses and take part in the winning chorus. Doesn't he know that the chorus competition rules forbid anyone from competing in one chorus and then moving to another chorus after the first one is disqualified?

How much better would his letter have sounded had he merely thanked the Michigan District for its support and said, as did all of the other chorus directors who did not win, "we did our best, but others were better in the eyes of the judges"

Yours for harmonious good sportmanship,

JOHN B. CULLEN,  
Past International President



ELLEN HARRINGTON

Detroit chapter's 27th annual show, featuring the Auto Towners, Buffalo Bills, Roaring Twenties, Close Chorders and Motor City chorus, was a sell-out weeks ahead of time. Enjoying the event were Mike Arnone, Robert Farrington, Robert Whitlege, Eric Schultz, Al Maier, Al Rehkop, Clint Bostick, Glenn Van Tassell, Stan Salter, Ernest Dossin, and Messrs. and Mesdames George Acree, William Warner, William Amperse, Hal Bauer, Bill Butler, Matt Calderwood, Ron DuMonthier, Cliff Jorgenson, Larry King, Wayne Kniffen, Paul Lucht, Robert Luscombe, Jack Rush, Pat Ryan, Ralph Schirmer, Art Schulze, John Seemann, Otto Vogel, Duncan Wallace, John Wearing, Bert West, Bill Wickstrom, Bob Winters, Nick Zito, Norm Thompson, Tony Scooros, Gene Bulka, Mike Schied, Al Singer, Bert Escott, Clyde Centers, Jay Gonyeau, Paul Roth, William De Maria, Edward Hebert, Peter Wayne, Lisle Melvin, Ken Palmer, Robert Stone, Cecil Craig, Carl Dahlke, Wally Joure, Tom Needham, Al Eason, Floyd Albert and many more.

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Congratulations to Mr. and Mrs. James Morse and Mr. and Mrs. Larry Maus of Grand Rapids on the birth of their daughters.

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Best wishes for a speedy recovery to Roy Crites of the Redford chapter, who was hospitalized following an on-the-job injury.

IS YOUR CHAPTER MENTIONED IN THIS  
ISSUE OF THE TROUBADOUR?  
IF NOT....WHY NOT?





JOHN MORRIS  
O.C.C.

"SHE SAYS SHE'S THE NEW TENOR IN YOUR QUARTET."



JOHN MORRIS  
O.C.C.

"ARE YOU SURE YOU'RE WELL ENOUGH TO GO TO QUARTET PRACTICE?"



JOHN MORRIS  
O.C.C.

"ANOTHER ONE OF THOSE PIRATING BARBERSHOPPERS!"



JOHN MORRIS  
O.C.C.

"I WONDER IF CAPTAIN MARVEL IS A TENOR?"



**NOTES FROM  
THE SECRETARY  
LOUIS R. HARRINGTON**

All chapter secretaries are reminded that reports of newly elected officers should be forwarded at once to both the International and district secretaries. Compilation of the 1967 district directory is impossible without these lists. This information is also necessary in order to send out notices of training programs.

\* \* \* \* \*

The training school for new chapter officers (COTS) will be held on Saturday, January 7, 1967, at some central place which is as yet undetermined. All chapter officers are urged to reserve this day and plan to attend this most important session. The faculty will include Lloyd Steinkamp of International, Dr. James Sell and Pat Ryan, district vice-presidents and Mike Schied, district treasurer.

\* \* \* \* \*

Arrangements have also been made to conduct a district school for arrangers, February 10-11, 1967; a fifth man school, May 12-13, 1967; and a district chorus directors' school, September 8-9, 1967 with the faculty to be named by International.

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As their administrative terms approach an end, chapter officers are cautioned to be sure that all outstanding obligations are paid so that newly elected officers will not be burdened with old debts.

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Plans for the 1967 Spring contest and convention, to be held April 14-16, at Jackson, are underway. The quartet contest will determine which two quartets will represent the district at the International convention in Los Angeles next summer. Competition among the choruses will determine the district championship and the junior championship for 1967-68. Entry blanks for the quartet contest will be available from International shortly after the first of the year and chorus entry blanks may be obtained from the district secretary's office.

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**Del Badbley To Head OCC**

If it takes numbers, the Oakland County Chapter will be ready when the next district chorus competition rolls around next spring. Since OCC made the big jump in a year from also-ran status to a good number two, the word has been spreading. By next spring, we should have a stage full of people.

And, if the Detroit Motor City Chorus does the kind of job we think they will do in Los Angeles, there is not much more a district can ask than to have top medalists two years in a row. Detroit does have an advantage over OCC though. No one has written, "Pittsburgh, here we come", yet.

Those few of you who missed the October 3 meeting of OCC missed a good one. Frankly, the way the place was

jammed, I don't think anyone did miss it. Bill Butler and his travelling minstrel troupe from Detroit showed up to receive the tribute of the "we try harder" Barbary Host Chorus, and guests from the Windsor chapter.

OCC director and president, Dick Liddicoatt, offered to exchange choruses with Butler for the Los Angeles competition. But, in the true spirit of fairness, Butler declined. "We'll win honestly, or not at all", commented the leader of the Motor City Chorus.

In all seriousness, OCC is proud to have come so close to such an outstanding singing group as the Motor City Chorus. And, we know they will be outstanding representatives of the Michigan District in Los Angeles. Now, send money. For that size group, they'll need all the help they can get to finance the trip.

In our usual, very democratic manner, OCC completed the election of officers for the coming year at the October meeting. After January 1 all threatening letters should be directed to the new president, Del Badgley, or program vice-president, Dick Van Dyke, or membership vice-president, Bob Drabik, or corresponding secretary, Bob Mc Dermott, or recording secretary, John Morris, or to treasurer, Bob Hann. As usual, all received unanimous support from the membership. No one else was nominated.

OCC is swinging into the holiday season in good voice. First of the holiday season offerings was a trick-or-treat special on October 28, presented by the Kiwanis Club of Clawson. It was a benefit for underprivileged children. The Barbary Host Chorus, Con Chords, Scorekeepers and an eight man high kick chorus line known as the Barbary Knights, were highlights of the program. The Kiwanis has estimated close to \$2,000.00 was obtained through the benefit show.

Though no dates have been finalized, as yet, OCC as usual is planning a heavy schedule of caroling tours of homes for the aged and phone booths in hospitals in the pre-Christmas period.

Don't forget the OCC Ladies Night program on Friday, December 2.

Message to Sault Ste. Marie: That's a pretty sneaky way to recruit bass talent for your chorus. How do you like that? Miss one Troubadour deadline, and already I'm transferred.

OCC contributions to the Institute of Logopedics thus far total over \$800.00. How is your chapter doing?

reporter: joe vaughn

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**Pontiac Lauds Sun Tones**

By the time this article is read, one of our Society's best entertaining championship quartets will have passed into history, possibly never to be heard again. I speak of the Sun Tones. The Sanborns, Schrams, Rydens, Guerins, Lillys, Lyle Howard and Cliff Douglas attended the show in Saginaw on October 28 just to hear this great quartet sing one of their last remaining shows. They opened with a medley made up of portions of 10 old chestnuts and went on to sing 9 other numbers. At the after-glo they rendered 6 more gems and closed with a beautiful and fitting arrangement of, "For All We Know". (We may never meet again.) If you have never seen and heard the Sun Tones you have missed the ultra-fine showmanship of four grand guys.

reporter: ed lilly

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## Extension Chords, Kasual D's At Grand Rapids

Some of the old zing with minor verbal clashes and moderate oratories prevailed at our October 14 chapter meeting. It was nomination night. Some of the guys did not go for the current election system, but most agreed it's workable. Next year we will be prepared for the usual fireworks earlier.

Afterward, entertainment was plentiful. The Extension Chords stopped by and delighted us by singing some tunes they did fifteen or twenty years ago. Somehow we got a warm feeling for them when they goofed in a couple places. We are so used to seeing these guys give a flawless performance that a little imperfection seems to elevate those of us who are envious.

The Kasual D's of Muskegon were brilliant. Each time we see them we are impressed with their blend which seems to get better with every performance. Get them to sing "Liza" at your chapter meeting sometime...it's nothing but good-good-good.

The Rafter Ringers borrowed a tenor, Bill Duplissis, and sang a couple oldies. Nice going Bill.

The Drifters had another reunion of sorts. Bass Tom Gregory has moved to Saginaw but was on hand to sing their new arrangement of "Lonesome Girl."

Highlighting the evening was an innovation of program chairman, Jim Horton. We had a panel show. The panel of Bob Sorenson, Bob Gerdes, Bob Walker and Gale Graham got a perfect score...missed every secret they were to guess. Seems like everyone should know that the Pitch Pipers have a unique honor. They have sung in eight straight Invitationals. And, doesn't everybody know that Pete Elkins was the YMCA sharpshooter of 1941...or that Bob Jeltema was the yoyo champion of northeastern Grand Rapids in 1943? Shucks...it's just common knowledge.

reporter: jack sidor

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## Flint Donates To Logo Fund

October saw a lot of activities in which the Flint chapter participated both in Flint and the area.

October 11 - Milford visitation and showing of the Chicago convention film.

October 14 - Tri-chapter meeting at Saginaw.

October 26 - Bob Johnson night at Flint.

October 28 - Saginaw show.

October 29 - Lansing show.

Participation was generally very good and it looks like a very active fall. We have a possibility of four new members and one quartet is in the process of forming, which is something we have not had for some time.

November promises lots of activities, among which are regular meetings, Midland Sweet Adelines show, Detroit show, Flint Sweet Adelines show and Holly-Fenton show.

Flint held its election of officers and directors on October 26 with the following results:

President-Leslie Lang, Vice-president membership-Lloyd Brown, Vice-president program-Neil Norman, Secretary-Gerard Wrice, Treasurer-Mike Schied, Directors- Henry Lanford, Gary Crawford and James Scott.

The Flint chapter presented a check for \$100.00 to the Logopedics Fund to President Eric Schultz at the convention.

reporter: les lang

## Jackson Elects George Dryer President

October 28 was election night at Jackson and the following men will take office the first of the year: George Dyer, president; Arthur Sweeney, membership vice-president; Woody Stubblevine, program vice-president; Dan La Bumbard, secretary and Leo Rudloff, treasurer. These men are dedicated barbershoppers and Jackson and the Michigan District can expect great things from them in 1967. Before we get sickening about congratulating our present officers for the excellent job they are doing, we will make them work a couple more months first.

President, Dick Simpson, called a Spring Convention committee meeting Tuesday night following their meeting in Lansing October 30 with Lou Harrington and Burt Szabo. Dick didn't want things to "cool" down because Jackson is planning a "hot" convention next April. All chapter program vice-presidents take note now on your calendars... we are challenging you to have a good turn-out.

Floyd Osterhout, former Troubadour reporter, is resting comfortable in the hospital for several weeks. Floyd suffered a heart attack a few weeks ago.

Our chapter's past-presidents will be honored at a dinner November 11. Annually Bill Boyden is chairman on this night and has been for 30 or 40 years, more or less. Bob Breitmayer will conduct a past-presidents chorus which will likely ruin what would have been a terrific evening.

Plans are in the formative stage to put on a package show in Hartland, Michigan on February 4.

Have a happy Thanksgiving...and don't forget Logopedics  
reporter: ed hilden

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COPY DEADLINE DECEMBER 3

## Coming Events

Requests for parade date clearance and sanction fee payments should be sent to District Secretary, Louis R. Harrington, 2361 First National Building, Detroit 26

November 26, 1966	Holly-Fenton Parade
February 4, 1967	Monroe Parade
February 18, 1967	Kalamazoo Parade
February 18, 1967	Windsor Parade
February 25, 1967	Dearborn Parade
March 16, 1967	Wayne Parade
April 1, 1967	Muskegon Parade
April 8, 1967	Great Lakes Invitational Grand Rapids
April 8, 1967	Flint Parade
April 14-16, 1967	International Preliminaries Jackson
April 29, 1967	Battle Creek Parade
October 13-15, 1967	District Contest and Convention, Windsor
November 4, 1967	Detroit Parade
April 20, 1968	Great Lakes Invitational Grand Rapids