

**The History of
The University of Michigan
Men's Glee Club**

**Compiled 1993-94
Revised 2003**

ABOUT THIS HISTORY AND APPENDICES

This history and appendices were undertaken as part of a class project for History 165, *History of the University of Michigan*, by David Chute and Michael Ferrante in winter semester 1993. The project began by exploring records in the Glee Club office and the Bentley Historical Library. As a part of this project, a survey was sent out to all Glee Club alumni asking for information and anecdotes. After the project was undertaken, a previous written history and appendices were uncovered in the Glee Club office, completed by Dennis Giszczak around 1980. The appendices included a complete list of the directors, members, ensembles, and small group members. Once the report was completed for the history course, another written history was forwarded by Robert Doud which was completed for the Glee Club's centennial in 1959. The enclosed directory is a compilation of the two written histories, anecdotes from Glee Club alumni, information uncovered in the Bentley Library, and Glee Club records.

[The document was revised and amended to its current form by Adrian Leskiw in August of 2003 in preparation of the launching of the Glee Club's new website and will continue to be revised as necessary by the Glee Club historian.] This document, by nature, is evolutionary; please feel free to fill in gaps, add your own memories and anecdotes, as well as point out errors and inconsistencies. All comments, corrections, and additional information should be sent to: Historian, The University of Michigan Men's Glee Club, P.O. Box 4037, Ann Arbor, MI 48106 or e-mailed to: mgc.historian@umich.edu.

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Table of Contents

The History of the University of Michigan Men's Glee Club	1
Directors and Leaders of the Glee Club	12
Chronological List of Clubs.....	16
Members of Small Ensembles in the Musical Clubs.....	22
Glee Club Spring Tours	31

The History of the University of Michigan Men's Glee Club

I. Humble Beginnings

The University of Michigan Men's Glee Club, organized in 1859, is the second-oldest collegiate chorus in the United States, and has long been acclaimed one of the finest male choruses in the world. It is the oldest musical group on the campus, as well the oldest student organization at the University. Once, only a group of six or eight men usually from only one academic class, it has blossomed into a group of 100 men typically representing the majority of the schools and colleges at the University of Michigan. The Men's Glee Club sets itself apart from other University choirs by way of its student leadership. From 1894 to 1908, the group was student-run and conducted. After 1908, a School of Music faculty member was added but served in an advisory capacity until the 1920's. Student leadership has continued to be a strong characteristic of the Glee Club. Its student officers are responsible for overseeing all of the operational aspects which include bookkeeping, planning tours, publicity, and fundraising.

The Glee Club has undergone many changes since its inception. During the 1860's and 1870's, there were separate Glee Clubs, which usually numbered somewhere in the tens or twenties, for each graduating class. In 1876, the classes came together to form the University Glee Club, which numbered eight men during its first year and then jumped to sixteen the next year. In 1890, the Glee Club was joined by a banjo club and in 1897 by a mandolin club, and during the 1890's and the first few years of the twentieth century, there was also a Freshmen Glee Club. Programs featured combined numbers, along with each group having a separate part in the concert. The name of the group also changed with the addition of the ensembles; for example, in 1897 the group was called the University Glee, Banjo, and Mandolin Club. In 1905, the Banjo Club ceased to exist, and in 1923, the Mandolin Club also dropped from the group and the

group became simply the University of Michigan Glee Club. Due to the increasing popularity of the Girl's Glee Club in the 1930's, the group was renamed the University of Michigan Men's Glee Club in 1938, and in 1944 the group added "Varsity" to the title, but was dropped four years later. Finally, as an indicator of the cautious and businesslike 1980's the group added "Inc." to its official name in 1989.

For a great part of the twentieth century, the Glee Club continued to improve by expanding its membership, maintaining a strong presence on the local entertainment scene, and by continuing the tradition of touring set forth by their earlier counterparts. During the funding of the Michigan Union in the early 1900s, Union Operas were held to raise money for the proposed building. Women were not allowed to act in these operas, so men played all the parts. Not surprisingly, the Glee Club played a prominent role in the operas, providing many of the singers and several of the composers. In fact, some of today's favorite Glee Club songs, such as *The Bum Army* and *Ann Arbor Days*, were originally written for the Michigan Union Operas. Tours in the early twentieth century were usually undertaken during Christmas break. These tours were by train, and the Glee Club manager would communicate with concert sponsors through telegrams. Most of these were local, but the Glee Club did take some extended tours, such as the "prairie states" tour in 1926 and 1941. This was the last tour for some time, as World War II had broken out; the six-year hiatus that followed (1942-1947) was the longest gap without tours in the twentieth century.

II. Rise to World Prominence

Dr. Philip Duey, who conducted the Glee Club from 1947 to 1969, began the transition of the Glee Club from a quality Midwestern chorus to a world-renowned organization. In the history of the Glee Club, no other director brought more media attention to the Club during his tenure than Dr. Duey. Through radio, television, recordings, and motion pictures, Dr. Duey made a national name for the Michigan Men's Glee Club. In 1954, the Glee Club provided the music for an RKO film, *Songs of*

the Colleges, which featured scenes from colleges and universities from around the country. In the fall of 1951, the Glee Club started an enduring Michigan tradition of performing joint concerts with the Glee Club of a football opponent when they invited the Cornell Glee Club to Ann Arbor. All this was happening as choral music was becoming increasingly popular in the 1950's and 1960's. In this period, the Glee Club actually had two concerts on the same night for both its fall and spring concerts. But probably the biggest gain from Dr. Duey's tenure was the start of overseas touring. The Glee Club had never had the membership base or the financial resources to attempt an international trip before. But in the spring of 1955, a four-week trip to Western Europe was undertaken, and it was a great success. Highlights included an appearance at the American Embassy in Rome and a command performance before Queen Juliana of The Netherlands. Dick Bailin, historian for the 1955 tour, recounts the events of that day:

"Finally, we arrive at The Hague, home of the Dutch government and a city in its own right. There is time to spare, so we eat our first meal in Europe—a full three-course dinner for \$.60! At last the Club piles into the bus and drives on to the City Hall. Here we wait in hushed expectation, and finally it happens—the Queen herself appears on the steps and the large crowd of Dutch people gathered around us applauds wildly. The Glee Club sings three songs, including the Dutch National Anthem, and while Dr. Duey is being presented to the Queen, numerous carefully concealed cameras are whipped out and many pictures are taken. Thus our tour starts in an exciting and illustrious way."

One of the greatest achievements in Glee Club history occurred during the European tour in 1959, which commemorated the centennial of this organization. In addition to a grueling four-week concert tour, which included performances at the Free University in West Berlin, the group competed in the International Musical Eisteddfod in Llangollen, Wales. The tour was planned so that this competition would be at the very beginning of the tour, but this plan almost backfired as the boat they were traveling on (the S. S. Seven Seas) was almost a day late getting into England. After a 3 a.m. arrival and only

three hours sleep, the Glee Club became the first American choir ever to win the male choir competition.

After winning the Llangollen prize in 1959, the Glee Club planned four subsequent trips in which they stopped in Wales for the competition. In 1963, a five-week tour included special performances at the residence of the American Ambassador in Athens and the American Embassy in London. The Glee Club once again won the first place prize. In 1967, the Glee Club celebrated the University's sesquicentennial year by embarking on a gargantuan world concert tour between May and July. This tour will always hold the reign of being the longest in the history of the Glee Club. After traversing the world for eight weeks, an exhausted Glee Club took a respectable third place—the only time that the Glee Club did not receive the first place prize at Llangollen. In 1971, the Glee Club returned to Europe under the direction of Willis Patterson and won the male competition at the International Music Eisteddfod yet again, and in 1978, the task was repeated under Leonard Johnson. This victory in Wales marked the fourth time the Michigan Men's Glee Club had won the coveted prize. Unfortunately, changes in the school calendar and the fact that the competition is held in early July have prevented the Club from attempting another victory. However, to celebrate this accomplishment, the Glee Club gives out four Llangollen Awards annually to members who embody the spirit of this competition.

Many other highlights come from the Duey years. In September of 1965 the Glee Club—along with Harvard University, Smith College, and Howard University—was invited to represent the United States at the first International University Choral Festival. This event was held at the Lincoln Center in New York and at the National Cathedral in Washington, D.C. The Glee Club also made appearances on the Dinah Shore Show, the Pat Boone Show, and Ed Sullivan's "Toast of the Town". David Wallingford, member from 1951 to 1953, recounts the events of that evening on Ed Sullivan's show.

"The first [memory that I want to share] has to do with our opening song—*Laudes atque Carmina*. We were to appear on Ed Sullivan's "Toast of the Town". We were permitted because of time limitations to sing only two songs, but we wanted to sing our traditional opening hymn also. Ed Sullivan said there wasn't time—but like all loyal and resourceful Glee Clubbers, we hummed it behind the curtain through the commercial and through the introduction—the tradition was not broken."

The 1980's showed that the Glee Club still had some of the world's attention. Under the direction of Patrick Gardner, the group made appearances at Avery Fisher Hall in New York, the pre-game festivities for the final game of the 1984 World Series at Tiger Stadium, and at the Intercollegiate Musical Council National Seminar at Harvard University in 1986. One unique highlight occurred in 1983 when the Glee Club, on their West Coast Tour, performed a concert in San Diego and performed *The Hymn* and several other Michigan songs for Earl V. Moore—former Dean of the School of Music and composer of several Michigan songs.

III. A New Direction

Under the direction of recent conductor, Dr. Jerry Blackstone, the Michigan Men's Glee Club broke new ground while embarking on four historic overseas tours. In 1989 the Glee Club spent three weeks touring Asia with concerts in Hong Kong, Japan, and South Korea. In 1992 the Club embarked on a much-anticipated trip to Eastern Europe, where they were one of the first American groups to visit the new country of Estonia, which had recently declared independence from the defunct Soviet Union. 1996 brought the Club to South America including Brazil, Argentina, Uruguay, Chile, and Peru, and the Club most recently traversed Australia in 2000. The highlight of this tour was the inaugural Men of Song Festival hosted by the Brisbane Boys' College in which 132 young blokes participated in a workshop and joint concert led by the Glee Club. Under Dr. Blackstone the Men's Glee Club attained a new echelon of musical excellence as was paid testimony by countless reviewers around the world. "I was

completely enchanted. It is unbelievable that an amateur group could surpass our most professional choirs with such ease of execution” exclaimed the secretary of the Warsaw Philharmonica. A reviewer for *Voces*, Journal of the Federation of Choral Music, Chile further codified this distinctive sound.

“They performed with a rich, expressive sound that never lost its warmth, even in the most extreme ranges. A distinctive trait of the group is its spontaneity, maintaining a fluency and uninhibited manner ... and a controlled dose of humor that earned the affection of the audience.”

Not surprisingly, under Dr. Blackstone’s direction the Club was invited to perform at three conventions of the American Choral Directors Association, including the 1997 National Convention in San Diego where they performed two concerts to filled houses. The Club also released six compact discs during this time and in 2001 was featured on two tracks of Manheim Steamroller’s double platinum album *Christmas Extraordinaire*.

The Blackstone era not only ushered in a new sound, but also a new resolve. In 1989 a new constitution was adopted and in 1991 the first annual Male Vocal Arts Day, a workshop for high school men, was held. Fiscal responsibility has also been a priority as the 1990’s saw the Club’s endowments blossom from one to four as well as the institution of the annual Phone-a-Thon fundraising drive which serves as a primary revenue source. The Glee Club saw another first in the spring of 2001 as a combined Men’s Glee Club and Smith College Glee Club and Chorale staged a performance of Brahms’ monumental *Ein deutsches Requiem* in Northampton, MA. The following fall the endeavor was repeated in Hill Auditorium with the Smith and Michigan Women’s Glee Clubs, thanks to generous University support. The Men’s Glee Club is currently well poised to continue the successes of the past decade after a successful transition year under the direction of Stephen Lusmann. Plans are presently underway for an appearance at the IMC National Convention at Harvard University and a sixteen day tour of Great Britain and Ireland in 2004 and a second collaboration with Smith College

in 2005. As the Club approaches its sesquicentennial in 2009 it remains a international leader among male choruses.

IV. Famous Clubbers & Small Groups

With a tradition dating back to 1859, it is not surprising that several national figures have passed through the Glee Club's ranks. Thomas Dewey, ex-governor of New York and 1948 presidential candidate, was a student Leader in the late 1930's. Russell Christopher is currently with the Metropolitan Opera Company, and Ara Berberian is a prominent performer who currently resides in southeast Michigan. Robert "Bob" McGrath was a featured tenor on the Mitch Miller Show before going on to star on "Sesame Street." David Wallingford recounts the days when Bob was in the group:

"The third [memory] was a highly emotional experience for the Glee Clubbers and one in particular—Bob McGrath. We had almost finished our mid-western tour and were heading back to Ann Arbor—we had one stop left—Ottawa, Illinois—the home town of Bob McGrath. I remember clearly the small town high school with its wooden stage. I think most of the town was there—the gym was packed. We sang our regular program—then the Novelaires sang *We Three*. Then Bob McGrath sang *Danny Boy* with his first tenor voice. The response was unbelievable—a standing ovation from the audience and the Glee Club. If tears didn't come to your eyes, you were one of the few who didn't feel the emotion."

Bob McGrath returned to Hill Auditorium in 1992 to sing *Danny Boy* and *Rainbow Connection* to a sold-out crowd, and in 1993, he joined the Glee Club in New York City to sing the same songs.

One of the other exciting aspects about the Glee Club is the variety of small ensembles that have come from the group. During the 1910's and 1920's there was a group called the Varsity Quartette that would perform a few pieces. From 1948 to 1958, the Novelaires were a quartet in the Glee Club. As a small ensemble, they were able to

do some music that the group at large could not perform. In 1951 and 1952 the Novelaires received large publicity as Robert McGrath and Ara Berberian were members. For approximately fifteen years after the Novelaires ceased to exist, a Novelaire award was given each year to the non-executive board member who would be the most spirited alumnus. In 1955, during Philip Duey's sabbatical, acting director Walter Collins developed the Friars, patterned after the Yale Whiffenpoofs. And according to Joel Boyden, a Friar who was in Glee Club from 1957 to 1959, "when Dr. Duey returned he tried to keep both groups going, but the Friars were too good, and the Novelaires died!" The Friars are still going strong to this day. Another example of an ensemble from the Glee Club is the Arbors, a group of former Friars who went on to national fame as a quartet. Two sets of twins, Ed and Fred Farran, and Tom and Scott Herrick, also received nationwide fame after they left the University in 1962. Other small ensembles that performed with the Glee Club include the Midnight Sons Quartet and the Key Changers, but no group has lasted as long as the Friars.

V. Tradition, Camaraderie, & Musical Excellence

Camaraderie is an integral element of the Glee Club experience. It manifests itself in many ways; singing raucous songs on the bus, playing hacky sack during a stop on tour, or simply celebrating after a concert or a great rehearsal. When you ask a Glee Clubber for an example of camaraderie, the first thing they will probably say is "Cottage Inn". During these informal gatherings, the group sings, socializes, eats, and drinks. For many Glee Club alumni, when you ask them for their favorite college memory, invariably several men will reply that it is these evenings at the bar with fellow singers that they hold dear. The Pretzel Bell was the bar of choice for decades until its closing in the 1970's. After the P-Bell closed, the group moved to Cottage Inn and then Metzger's, where often they would sing for beer and pizza. The next place of choice was Pizzeria Uno's until its demise in 1999, and then, after a short stint at Pizza House, Clubbers returned to Cottage Inn in 2000. During these Thursday night

gatherings, the group sings Michigan songs, as well as other Glee Club favorites. Most of the Michigan songs used to be well-known and sung around campus, but today few people other than Glee Club members know the words and melodies to these classic school songs. For many Clubbers, the Thursday evening gatherings provide their fondest memories of the group. David Wynne, a member in 1988-89, was so moved that he left \$15,000 to the Glee Club, specifically for the Thursday night gatherings, after his premature death in 1993. He explains in his letter received in March 1993:

"When I was a Glee Club member, one of my favorite times was on Thursday nights after practice when many members would hike over to Uno's for pizza, beer, song, and camaraderie. I spent some very good time there. To encourage this activity in the future, which I feel is vital to the Club spirit, I would like [to create a fund from which the interest would be used for pizza and beer on Thursday evenings]. This bequest may seem frivolous, but as I have already stated, some of my fondest memories of the Glee Club are of those Thursday nights singing with a beer in my hand and friends all around. Raise a glass to me now and again."

Another incident which illustrates the importance of camaraderie is related by Robert E. Fritts, retired U.S. Ambassador in Foreign Policy and Glee Club member from 1953 to 1956:

"Each year on Spring Tour we generally ended up in New York State where the drinking age was only eighteen or nineteen. Once the final tour concert was over, we no longer had to worry about our voices, and twenty or so of us went to a local bar, took over a group of tables, and started singing. On an unseasonable warm April night in Schenectady or somewhere, the owner opened the doors and people packed in. They were also ranked four or five deep on the sidewalk. Once the crowd formed, Bob McGrath stood on a table and did *Danny Boy* while we ad-libbed the accompaniment. At the end, half the patrons were in tears. At this point, Bob went to the owner and stated that unless all the drinks before and after were on the house, we'd move to another bar. We got the first option."

Tradition is also a big part of the Michigan Men's Glee Club as illustrated by the Thursday night gatherings. One of the longest standing traditions in this group is singing of *Laudes atque Carmina* as the opening hymn of every concert. For over 100 years this song has opened every Glee Club concert. Similarly, the University of Michigan alma mater, *The Yellow and Blue*, has closed each concert of the group for almost as many years. Another tradition of the Club is snapping instead of clapping. The reason behind this (as legend goes) is that you can't clap and hold a beer! Another possible reason is that snapping is less disruptive than clapping during speeches and announcements. The singing of the humorous "Where Oh Where" when a member does or says something exceedingly stupid ranks among the more lighthearted traditions. This song ends with a large raspberry from the group. Another is having the new members volunteer to dress head to toe in Glee Club flyers the day before the concert at Hill Auditorium. Finally, the Michigan songs are the big tradition which binds all generations of Glee Clubbers together. Whenever members, past and present, get together, the groups ultimately end up singing several of these poignant and meaningful songs. It is these traditions, coupled with the memories of tours and concerts, which keep Glee Club alumni coming back for reunions in such large numbers—in 1992, 85% of the 1967 Glee Club came back to Ann Arbor for a reunion concert at Hill Auditorium on the 25th anniversary of their world tour.

Musical Excellence. Camaraderie. Tradition. In today's Glee Club, like the clubs that preceded it, the group attempts to achieve a balance between these three ideals. In the early years, a large focus of the group was on drinking and camaraderie instead of high-quality music. During the Duey years, the group was very serious musically, but often the rehearsals were grueling. In more recent times, Dr. Blackstone tried to keep the rehearsals focused and concentrated, but often interjected his own bit of humor to keep the mood light. Camaraderie is still an integral part of the group, but the key words are time and place—knowing when it is appropriate to focus musically and concentrate, and when it is appropriate to joke and get rowdy. The Glee Club is a old

and strong campus group, and as long as it continues maintain the right balance of its three principles, it will continue to make great music and represent the University around the world for many years to come.

Directors and Leaders of the Glee Club

<u>Year</u>	<u>Director</u>	<u>Leader</u>
1872		Ann M. Chandler
1873		Club of '74: Ann M. Chandler Club of '76: Peter E. Demill, Jr. Albert C. Pierson Lucy C. Andrews
1877	William Murphy	
1878	Prof. De Prosse	Sydney B. Wight
1879	Isaac C. Goff	
1885	Harold B. Wilson	
1887	Rossetter G. Cole	
1888	Rossetter G. Cole	
1889	Rossetter G. Cole	
1890	Prof. Albert A. Stanley	
1891	Prof. Albert A. Stanley	
1892	Prof. Albert A. Stanley	
1893	Prof. Silas R. Mills	Robert Thompson
1894		John A. Pratt
1895		Arthur G. Cummer
1896		Eugene C. Worden
1897		Eugene C. Worden
1898		Boone Gross
1899	(see note 1)	Richard H. Sutphen
1900		Richard H. Sutphen
1901		Charles J. Dovel
1902		Eldred G. Robbins
1903		William D. Campbell
1904		Edward F. Perker
1905		Edward F. Perker
1906		Fred Killeen
1907		C. Lewis Green
1908	Prof. Earle G. Killeen	Philip T. Gleason
1909	Prof. Earle G. Killeen	J. Theodore Reed
1910	Prof. Earle G. Killeen	Frank Bechman
1911	Prof. William O. Howland	Howard R. Smith
1912	Prof. William O. Howland	Woodbridge Metcalf
1913	Prof. William O. Howland	Richard J. Simmons
1914	Prof. William O. Howland	Bruce Bromley
1915	Prof. Theodore Harrison	Kenneth Westerman
1916	Prof. Theodore Harrison	U. Stanley Wilson

1917	Prof. Theodore Harrison	Chase B. Sikes
1918	Prof. Theodore Harrison	Robert R. Dieterle
1919	Prof. Theodore Harrison	E. Prescott Smith
1920	Russell Carter	David D. Nash
1921	Prof. William B. Wheeler	Lloyd Kemp
1922	Prof. Frank L. Thomas	Robert R. Dieterle
1923	Prof. Frank L. Thomas	Thomas E. Dewey
1924	Prof. George O. Bowen	

Student Director

1925	Prof. Theodore Harrison	
1926	Prof. Theodore Harrison	
1927	Prof. Theodore Harrison	
1928	Prof. Theodore Harrison	
1929	Prof. Theodore Harrison	
1930	Prof. Theodore Harrison	
1931	Prof. Arthur Hackett	John M. White
1932	Prof. David E. Mattern	
1933	Prof. David E. Mattern	
1934	Prof. David E. Mattern	Warren H. Mayo
1935	Prof. David E. Mattern	
1936	Prof. David E. Mattern	
1937	Prof. David E. Mattern	
1938	Prof. David E. Mattern	Paul J. Kent
1939	Prof. David E. Mattern	Paul J. Kent and John H. Secrist
1940	Prof. David E. Mattern	John H. Secrist
1941	Prof. David E. Mattern	
1942	Prof. David E. Mattern	
1943	Prof. David E. Mattern	
1944	Prof. David E. Mattern	
1945	Prof. David E. Mattern	
1946	Prof. David E. Mattern	
1947	Prof. David E. Mattern	Harry McCain and Arthur Redner
1948	Prof. Philip A. Duey	
1949	Prof. Philip A. Duey	
1950	Prof. Philip A. Duey	
1951	Prof. Philip A. Duey	
1952	Prof. Philip A. Duey	
1953	Prof. Philip A. Duey	
1954	Prof. Philip A. Duey	
1955	Prof. Philip A. Duey	
1956	Walter S. Collins, acting director	
1957	Prof. Philip A. Duey	
1958	Prof. Philip A. Duey	Clark Bedford

1959	Prof. Philip A. Duey	
1960	Prof. Philip A. Duey	
1961	Prof. Philip A. Duey	
1962	Prof. Philip A. Duey	
1963	Prof. Philip A. Duey	
1964	Prof. Philip A. Duey	
1965	Prof. Philip A. Duey	
1966	Prof. Philip A. Duey	
1967	Prof. Philip A. Duey	
1968	Prof. Philip A. Duey	
1969	Prof. Philip A. Duey	Steven Glenn
		<u>Student Conductor</u>
1970	Prof. Willis C. Patterson	Paul F. Baleam
1971	Prof. Willis C. Patterson	Roger L. Holtz
1972	Prof. Willis C. Patterson	
1973	Prof. Willis C. Patterson	Wayne S. Brown
1974	Prof. Willis C. Patterson	S. Carver Davenport, Mark R. Webb
1975	Prof. Willis C. Patterson	Conrad Miller, Mark R. Webb
		<u>Assistant Director</u>
1976	Prof. Leonard A. Johnson	Mark R. Webb, Randy Lambert
1977	Prof. Leonard A. Johnson	George M. Young, Leif Bjaland, David G. Tovey
1978	Prof. Leonard A. Johnson (Prof. Lawrence Marsh, acting director, second term)	Leif Bjaland, David Tovey
1979	Prof. Leonard A. Johnson	
1980	Prof. Leonard A. Johnson	Edward S. Aluk
1981	Prof. Leonard A. Johnson	
1982	Prof. Patrick G. Gardner	
1983	Prof. Patrick G. Gardner	
1984	Prof. Patrick G. Gardner	
1985	Prof. Patrick G. Gardner	Michael Pavelich, David Gier
1986	Prof. Patrick G. Gardner	Edward Lundergan
1987	Prof. Patrick G. Gardner	Eric Hannan
		<u>Assistant Conductor</u>
1988	Prof. Bradley Bloom	Steven Kronour
1989	Prof. Jerry Blackstone	Steven Kronour
1990	Prof. Jerry Blackstone	Steven Kronour
1991	Prof. Jerry Blackstone	Robert Bracey
1992	Prof. Jerry Blackstone	Robert Bracey

1993	Prof. Jerry Blackstone	Robert Bracey
1994	Prof. Jerry Blackstone	Kyle Marrero
1995	Prof. Jerry Blackstone	Jeffrey Douma
1996	Prof. Jerry Blackstone	Jeffrey Douma
1997	Prof. Jerry Blackstone	David Fryling
1998	Prof. Jerry Blackstone	Bruce Kiesling
1999	Prof. Jerry Blackstone (Jeffrey Douma, interim director, first term)	Scott Hanoian, Jeffrey Douma
2000	Prof. Jerry Blackstone	Scott Hanoian
2001	Prof. Jerry Blackstone	Eugene Rogers
2002	Prof. Jerry Blackstone	J. Aaron McDermid
2003	Prof. Stephen Lusmann	J. Aaron McDermid

NOTE 1: During the period following Prof. Silas R. Mills, the Glee Club was conducted by one of its own members, since a director from the Music School was thought unnecessary. Beginning in 1908, a faculty member was again appointed as Director, but was in fact merely an advisor until the 1920's.

Chronological List of Clubs

<u>Name</u>	<u>Date</u>	<u>Classes</u>	<u># members</u>
Sophomore Glee Club	1862	'64	4
Junior Glee Club	1864	'65	6
Senior Glee Club	1965	'65	6
University Glee Club	1869	7 juniors, 1 freshmen	
University Glee Club	1870	'70	7
Sophomore Glee Club	1871	'73	11
University Glee Club	1872	'72	7 + piano
Glee Club of '73	1873	'73	7 + piano
Glee Club of '74	1873	'74	12 + piano+leader
Glee Club of '75	1873	'75	8 + piano
Glee Club of '76	1873	'76	8 + 3 dir's
'75 Glee Club	1875	'75	8
'78 Glee Club	1875	'78	8
'78 Glee Club	1876	'78	4
University Glee Club	1876	Mixed	8
University Glee Club	1877	Mixed	16
University Glee Club	1878	Mixed	19
'78 Glee Club	1878	'78	8
University Glee Club	1879	Mixed	15
'79 Glee Club	1879	'79	8
Senior Glee Club	1883	'83	8
University Glee Club	1885	(see note 2)	9
University Glee Club	1886		12
University Glee Club	1887		16
University Glee Club	1888		16/17
University Glee Club	1889		19
University Glee Club	1890		15+
Banjo Club	1890		8
Glee Club	1891		16
Banjo Club	1891		15

NOTE 2: After 1885, the groups were all mixed classes, with the exception of the Freshmen Glee Club.

<u>Name</u>	<u>Combined name</u>	<u>Date</u>	<u># members</u>
Glee Club	Michigan Glee and Banjo Club	1892	16
Banjo Club		1892	13
Freshmen Glee Club	Freshmen Glee and Banjo Club	1892	16
Freshmen Banjo Club		1892	8
Glee Club	Michigan Glee and Banjo Club	1893	16/18
Banjo Club		1893	13
Freshmen Glee Club	Freshmen Glee and Banjo Club	1893	16
Freshmen Banjo Club		1893	14
Glee Club	University Glee and Banjo Club	1894	16
Banjo Club		1894	14
Freshmen Glee Club	Freshmen Glee and Banjo Club	1894	16
Freshmen Banjo Club		1894	12
Glee Club	University Glee and Banjo Club	1895	16
Banjo Club		1895	14
Freshmen Glee Club	Freshmen Glee and Banjo Club	1895	16
Freshmen Banjo Club		1895	13
Glee Club	University Glee and Banjo Club	1896	18
Mandolin Club		1896	15
Banjo Club		1896	16
Freshmen Glee Club	Freshmen Glee and Banjo Club	1896	16
Freshmen Banjo Club		1896	11
Glee Club	University Glee, Banjo and Mandolin Club	1897	15/16
Madolin Club		1897	15
Banjo Club		1897	14
Freshmen Glee Club	Freshmen Glee and Banjo Club	1897	17
Freshmen Mandolin Club		1897	8
Technic (Engineering) Glee Club		1897	14
Technic Mandolin Glee Club		1897	11

<u>Name</u>	<u>Combined name</u>	<u>Date</u>	<u># members</u>
'Varsity Glee Club	Glee, Banjo and Mandolin Club	1898	16
'Varsity Banjo Club		1898	17
'Varsity Mandolin Club		1898	13
Freshmen Glee Club		1898	18
Technic Glee Club		1898	16
Technic Mandolin Glee Club		1898	12
'Varsity Glee Club	Glee, Banjo and Mandolin Club	1899	16
'Varsity Banjo Club		1899	13
'Varsity Mandolin Club		1899	12
Freshmen Glee Club		1899	19
'Varsity Glee Club	Glee, Banjo and Mandolin Club	1900	16
'Varsity Banjo Club		1900	13
'Varsity Mandolin Club		1900	19
Freshmen Glee Club		1900	17
'Varsity Glee Club	Glee, Banjo and Mandolin Club	1901	15
'Varsity Banjo Club		1901	16
'Varsity Mandolin Club		1901	19
Freshmen Glee Club		1901	15
Glee Club	Glee, Banjo and Mandolin Club	1902	16
Banjo Club		1902	17
'Mandolin Club		1902	19
Freshmen Glee Club		1902	14
Glee Club	Glee, Mandolin and Banjo Club	1903	23
Mandolin Club		1903	20
Banjo Club		1903	18
Freshmen Glee Club		1903	18

<u>Name</u>	<u>Combined name</u>	<u>Date</u>	<u># members</u>
Glee Club	Musical Clubs	1904	17
Mandolin Club		1904	21
Banjo Club		1904	18
Freshmen Glee Club		1904	21
Glee Club	Musical Clubs	1905	32
Mandolin Club		1905	20
Banjo Club		1905	18
Freshmen Glee Club		1905	22
Glee Club	Musical Clubs	1906	37
Mandolin Club		1906	23
Freshmen Glee Club		1906	22
Glee Club	Musical Clubs	1907	19
Mandolin Club		1907	22
Freshmen Glee Club		1907	23
Glee Club	Michigan Musical Clubs	1908	30
Mandolin Club		1908	23
Banjo Club		1908	11
Freshmen Glee Club		1908	29
Glee Club	Michigan Musical Clubs	1909	43
Varsity Quartette		1909	4
Mandolin Club		1909	18
Varsity Banjo Club		1909	8
Freshmen Glee Club		1909	22
Glee Club	Michigan Musical Clubs	1910	21
Mandolin Club		1910	18
Glee Club	Michigan Musical Clubs	1911	21
Mandolin Club		1911	21
Freshmen Glee Club		1911	16

<u>Name</u>	<u>Combined name</u>	<u>Date</u>	<u># members</u>
Glee Club	Michigan Musical Clubs	1912	24
Mandolin Club		1912	21
Glee Club	University of Michigan	1913	29
Mandolin Club	Glee and Mandolin Club	1913	21
Freshmen Glee Club		1913	13
Glee Club	University of Michigan	1914	39
Mandolin Club	Glee and Mandolin Club	1914	19
Freshmen Engineering Glee Club		1914	26
Glee Club	University of Michigan	1915	49
Mandolin Club	Glee and Mandolin Club	1915	24
Glee Club	University of Michigan	1916	57
Mandolin Club	Glee and Mandolin Club	1916	30
Glee Club	University of Michigan	1917	41
Mandolin Club	Glee and Mandolin Club	1917	34
Freshmen Glee Club		1917	39
Glee Club	University of Michigan	1918	58
Mandolin Club	Glee and Mandolin Club	1918	29
Freshmen Glee Club		1918	55
Glee Club	University of Michigan	1919	74
Mandolin Club	Glee and Mandolin Club	1919	33
Glee Club	University of Michigan	1920	101
Mandolin Club	Glee and Mandolin Club	1920	48
Glee Club	Glee and Mandolin Club	1921	40
Mandolin Club		1921	30
Glee Club	University of Michigan	1922	62
Mandolin Club	Glee and Mandolin Club	1922	30
Glee Club	University of Michigan	1923	48
Instrumental Section	Glee Club	1923	19

<u>Name</u>	<u>Combined name</u>	<u>Date</u>	<u># members</u>
Varsity Glee Club	University of Michigan	1924	41
Varsity Quartette	Glee Club	1924	4
Glee Club	University of Michigan	1925	53
Midnight Sons Quartette	Glee Club	1925	4
Varsity Quartette		1925	4
Glee Club	University of Michigan Glee Club	1926	88
Glee Club	University of Michigan Glee Club	1927	46

Name Changes of the Glee Club after 1927

1930	Varsity Glee Club
1931	University of Michigan Glee Club
1938	University of Michigan Men's Glee Club
1944	Michigan Varsity Men's Glee Club
1948	University of Michigan Men's Glee Club
1989	University of Michigan Men's Glee Club, Inc.

Small Groups from Within the Glee Club

Friars	1956 - present
Midnight Sons	1914-18, 1920, 1923, 1925, 1926, 1929-31, 1938-40, 1952, 1955, 1977
Varsity Quartette	1914-17, 1920, 1924-25, 1927, 1928
Novelaires	1948-52, 1955, 1957
Key Changers	1949, 1950, 1963
Arbors	1961

Members of Small Ensembles in the Musical Clubs

<u>Year</u>	<u>Group</u>	<u>Members</u>
1887	Quartet	Waggoner, Cole, Pittamn, Wiseman
1888	Quartet	Hawley, Cole, Ewald, Wiseman
1908	Quartet	Philip T. Gleason, Harvey M. Merker, Jay T. Reed, ??
1909	Varsity Quartette	Harvery M. Merker, Jay T. Reed, Henry J. Brown, Frank E. Bechman, Harry B. Smith
1910	Quartette	Grover C. Penberthy, Charles E. Stone, ??, ??
1914	Varsity Quartette	Kenneth N. Westerman, J. Kingsley Gould, Chase B. Sikes, Bruce D. Bromley
1915	Midnight Sons	Rodney A. Parker, Kenneth N. Westerman, LeRoy M. Scanlon, Roy M. Parsons, Spencer T. Alden
	Varsity Quartet	Kenneth N. Westerman, Russell V. Allman, Marion C. Drake, Chase B. Sikes, Clesson T. Bushnell
1916	Midnight Sons	Peter A. Hartesveldt, Harr W. Kerr, Walter S. Westerman, Howard L. Haag, Harry B. Carlson
	Varsity Quartet	Horace L. Davis, Frank W. Grover, U. Stanley Wilson, Stanley J. Hiett
1917	Midnight Sons' Quartette	Rexford R. Cherryman, E. Prescott Smith, Walter S. Westerman, Harry E. Carlson
	Varsity Quartette	Horace L. Davis, Frank W. Grover, Robert R. Dieterle, Harry E. Carlson
1918	Midnight Sons Quartet	Joseph Palma, Athol B. Thompson, Walter R. Stark, Paul R. Kempf
1919	Midnight Sons	Paul Kempf, ?, ?, ?

1920	Midnight Son's Quartet	Bernard F. Ferneau, Howard C. Walser, Emery T. Jones, William L. Kemp
	Varsity Quartet	Bernard F. Ferneau, Robert R. Dieterle, David D. Nash, Carl P. Martzloff
1923	Midnight Sons Quartette	George Qua, Jr., Walter J. Nichols, Harold E. Belles, Robert S. Tubbs
	Varsity Quartet	William C. Knox, Ernest W. Brownbridge, Harwood L. Bright, ??
1924	Varsity Quartet	Oscar H. Jekel, Harry W. Renninger, Lucian Lane, Waldemar E. Schneider
1925	Midnight Son's Quartette	Charles S. Higley, Walter T. Palmer, Ernest W. Brownbridge, Harwood L. Bright, Williard W. Spanagel
	Varsity Quartet	William F. Wilcox, John W. Cowin, Otto C. Koch, Paul A. Vickers
1926	Midnight Son's Quartette	Charles S. Higley, Otto C. Koch, Thomas Montgomery, Ralph B. Ehlers, John W. Cowin, Theodore L. Trost, Jr.
1927	Quartette (unnamed)	William F. Wilcox, R. Newton Detzer, Otto C. Koch, Theodore L. Trost, Jr.
1928	Varsity Quartette	Roland E. Catchpole, Thomas M. Anderson, Robert C. Graham, Theodore L. Trost, Jr.
1929	Midnight Sons'	Roland E. Catchpole, Sidney F. Straight, Otto H. Brown, Vincent L. Patterson
1930	Midnight Sons'	Roland E. Catchpole, Sidney F. Straight, William E. Greiner, John M. White
1931	Midnight Son's Quartette	Roland E. Catchpole, Sidney F. Straight, Gilbert B. Saltonstall, John M. White
1932	Midnight Sons	Roland Catchpole, Wilmer D. Crawford
1935	Varsity Quartette	Robert M. Claflin, Maxwell R. Collins

1938/1939	Midnight Sons	Eric G. Jacobson, Ralph B. Clark, Jr., John H. Secrist, W. Bradley Tyrrell, Jr.
1940	Midnight Sons	Erwin Scherdt, John H. Secrist, James H. Penn, Robert A. Sorenson
1947	Quartet	Jack A. Jensen, Rowland H. McLaughlin, William R. Phebus, William B. Jensen
1948	Midnight Sons	Rowland H. McLaughlin, William R. Phebus Jack A. Jensen, William B. Jensen
	Novelaires	Charles W. Wright, George C. Van Husen. David F. Hart, Donald E. Ross
	Campus Serenaders	Charles W. Wright, Philip L. Steding, Harold F. Puff, Robert A. Elson
1949	Midnight Sons	Rowland H. McLaughlin, Roger E. DeMerritt, Jack A. Jensen, Jack Rose
	Novelaires	Harold E. Harrington, Edward W. Pfluke, Donald E. Ross, Charles W. Wright
	Key Changers	Philip L. Steding, Charles W. Wright, Robert A. Elson, Stanley H. Challis
1950	Novelaires	Roger E. DeMerritt, Richard C. Frank, Donald E. Ross, Charles W. Wright
	Key Changers	Philip L. Steding, David M. Calahan, Charles W. Scurlock, Andrew C. Pringle, Jr.
1951	Midnight Sons	John C. Bay, Carleton R. Hedner, Richard W. McGaw, Auburn G. Van Syoc, John Osmundsen
	Novelaires	Robert E. McGrath, David M. Calahan, Richard C. Frank, Ara Berberian
1952	Midnight Sons	John C. Bay, Richard S. Gess, Carleton R. Hedner, Bernard P. Jennett
	Novelaires	Robert E. McGrath, David M. Calahan, Richard C. Frank, Ara Berberian

1955	Midnight Sons	Daniel N. Pressley, Merton E. Crouch, Richard A. Maier, Andrew J. Karoly
	Novelaires	R. Barry Floyd, H. Reid Wagstaff, Jr., (Gus) Costantin Gianakaris, Thomas Lester
1956	Friars	Marsahl Franke, Thomas Schill, Merton Crouch, John Vavroch, Romulus Portwood, Steven Hauser, Dwight Davis, John (Jack) Leonard
1957	Friars	no list available
1958	Novelaires	Frederick Farran, J. Bruce McCubbrey, Edward Farran, Thomas G. Cultice, Clark DeJonge
	Friars	Joel Boyden, Marshall Franke, Victor Calcaterre, Jerome Shaffer, Dennis Larkin, Phillip Smith, Dwight Davis, Peter Patterson
1959	Friars	Frederick Farran, Victor E. Calcaterra, Marshall Franke, Peter A. Patterson, Phillip Smith, Jerome Shaffer, Dwight Davis, Edward Farran
1960	Friars	Frederick Farran, Victor E. Calcaterra, G. Brook Stanford, Edward J. Farran, P. Scott Herrick, David A. Randolph, Peter A. Patterson, Hal C. Ransom III
1961	Friars	G. Brook Stanford, Victor E. Calcaterra, Steven M. Jones, Donald F. Cole, Leonard L. Riccinto, Roger N. Sergeant, Samuel H. Carter, Ralph F. Helzerman
	Arbors	Frederick J. Farran, Edward J. Farran, P. Scott Herrick, Hal C. Ransom III
1962	Friars	Ronald H. Jeffers, Steven M. Jones, G. Brook Stanford, Donald F. Cole, Leonard L. Riccinto, Roger N. Sergeant, Samuel H. Carter, Ralph D. Helzerman

1963	Friars	Roland H. Jeffers, Steven M. Jones, G. Brook Stanford, Donald F. Cole, Leonard L. Riccinto, Roger N. Sergeant, Samuel H. Carter, Ralph F. Helzerman
	Key Changers	Steven M. Jones, G. Brook Stanford, Ronald H. Jeffers, Leonard L. Riccinto
1964	Friars	James L. Berge, Robert C. Chapel, Barney Crouse, Noel W. Beyle, Henry W. Dunbar, William A. Thompson, Geoffrey Gilbert, Gary Relyea
1965	Friars	Frank Miller, Robert C. Chapel, William A. Thompson, Raymond L. Morrow David E. Paxson, Robert C. Doud, James R. Dowell
1966	Friars	Craig A. Gruenberg, Charles R. Brown, Robert C. Chapel, Richard L. Ramsdell, Terry L. Bangs, Raymond L. Morrow, Robert C. Doud, E. Stephen Ramsey
1967	Friars	Charles R. Brown, Robert C. Chapel, Craig A. Gruenberg, Richard L. Ramsdell, Terry L. Bangs, H. Bernard Crouse, E. Stephen Ramsey, Cyrus G. Ulberg
1968	Friars	no list available
1969	Friars	Jerrold Vander Schaaf, Michael F. Gordon, Dennis A. Kruse, Bruce Kent, John S. Emley, Donald A. Leopold, Jan G. Bacon, James Bogenrief
1970	Friars	Jän Bacon, Greg Weidler, John S. Emley, Jon Tomlanovich, Bruce Jacobson, Bruce Kent, Michael Gordon, John R. Weatherly
1971	Friars	Michael Gordon, Dennis A. Kruse, Paul Kelly, John S. Emley, Jon Tomlanovich, Jän Bacon, Gregory P. Weidler

1972	Friars	William Legros, Philip Smith, Noel Daniels, Larry Kellogg, Thomas R. Mathison, Lowell D. Stuck, Jän Bacon, Gregory P. Weidler
1973	Friars	William Craven, William Legros, Noel K. Daniels, Philip Smith, Thomas R. Mathison, Lowell D. Stuck, Mark Webb, Robert M. Koch, Gregory P. Weidler
1974	Friars	William H. Craven, William M. Scollard, Philip Smith, Christopher Vasileff, Chad Furman, Mark R. Webb, Michael R. Giszczak, Robert Koch, James B. Walter
1975	Friars	William J. Legros, William B. Scollard, Philip Smith, Christopher Vasileff, Russell B. Collins, Chad Furman, Michael Giszczak, John S. Lyons, Tracy C. Beggs, Robert Koch, James Walter
1976	Friars	Eric L. Daniels, Philip Smith, Jack L. Baker, Bruce C. Johnson, Mark Kaufman, John Lyons, Tracy Beggs, James B. Walter, Brian Cook
1977	Friars	William J. Legros, Philip Smith, Kevin W. Doss, Jack L. Baker, Bruce C. Johnson, Mark Kaufman, Douglas V. Sheperdigian, Tracy R. Beggs, Brian Cook, Neil C. Rediger, Jeffrey C. Sinclair
	Midnight Sons Quartet	Jack L. Baker, David Dannemiller, Samuel J. Stoorman, Jeffrey C. Sinclair
1978	Friars	Kevin W. Doss, Brian J. Barrie, Mark Kaufman, Neil C. Rediger, Jack L. Baker, Jr., David S. Dannemiller, Douglas V. Sheperdigian, Jeffrey C. Sinclair

1979	Friars	Kevin W. Doss, Gregory A. Netter, David S. Dannemiller, Douglas Sheperdigian Jeffrey Sinclair, Paul W. Jones, Brain Barries, Mark Kaufman, Neil C. Rediger
1980	Friars	Paul W. Jones, Gregory A. Netter, Michael Huntress, Edward S. Aluk, David S. Dannemiller, Alan Brown, Donald E. McEwen, James Mauser, Thomas P. Lindquist
1981	Friars	Michael Huntress, Paul Jones, Greggry Netter, Alan Brown, Stephen Mattar, Edward Aluk, Thomas Lundquist, James Mauser
1982	Friars	no list available
1983	Friars	no list available
1984	Friars	no list available
1985	Friars	Timothy Moriarty, Fred Vipond, Kevin Whitted, Adam Parker, Andrew Rosenzweig, Douglas Bond, Thomas Gallop, Steven Googasian
1986	Friars (spring)	John Decker, Matthew Roy, Dana Wales, Charlie Reuland, Thomas Gallop, Adam Parker, Andrew Rosenzweig, Steven Googasian
1987	Friars (spring)	Eric Neiswender, Beau Kelly, Matthew Roy, Charlie (Chip) Reuland, Neal Learner, K.C. Whitehead, Eric Robinson, Michael Osborn
1988	Friars	Eric Rolf Neiswender, Charlie Reuland, Bernd Brandle, Hamilton Chang, Burnett S. Kelly, Jr., Pete Larson, Neal Learner, Eric J. Robinson
1989	Friars (spring)	Hamilton Chang, Wayne W. Swezey, Bernd Brandle, Michael Behm, Jim Brunberg, Andrew (Drew) Feyerick, Pete Larson, Patrick (Rick) J. Woodman

1990	Friars	Wayne W. Swezey, Timothy Schoenherr, Patrick J. Woodman, Drew Feyerick, Daniel Behm, Malcolm (Chip) J. Fordyce, Glen Pettigrove, Kurt F. Waldner,
1991	Friars	Wayne W. Swezey, Timothy Schoenherr, Grant R. Born, Jr., Glen A. Pettigrove, Jr. (fall), Daniel Behm, Aaron Drummond, Kurt F. Waldner, Daniel B. Gallagher, Jeremy Findley (spring)
1992	Friars	Christopher Brown, Grant R. Born, Jr., Daniel B. Gallagher, Jeremy D. Findley, Michael Pont, Paul Geddes, Aaron Drummond, Christopher Nordhoff
1993	Friars	Robert Kleber, Ayal Miodovnik, Daniel Ryan, Jason Menges, Roy Feague, Aaron Drummond, Paul Geddes, Jeremy Findley (fall), Matt Laura (spring)
1994	Friars	Robert Kleber, Matt Laura, Ayal Miodovnik, Daniel Ryan, Jason Menges, Roy Feague, Aaron Drummond, Paul Geddes
1995	Friars	Matthew Bejin, David Hoey, Matt Laura, Daniel Ryan, Greg Fortner, Jason Menges, Trevor Sprik, Tom Vesbit
1996	Friars	Ricardo R. Salazar, Jr., Matthew Brown, Greg Fortner, Matthew Bejin, Paul S. Gloyer, W. Patrick Garrett, Trevor Sprik, Tom Vesbit
1997	Friars	Patrick J. Evoe, Ricardo R. Salazar, Jr., Nate Pierantoni, Andrew Watchorn, Jonathan M. Boeke, Jeff Hogg, W. Patrick Garrett, Tom Vesbit
1998	Friars	Ryan J. Clarkson, Todd Claybaugh, Dante Mastri, Patrick Evoe, Jeff Hogg, Nate Pierantoni, Andrew Watchorn, Chris Jardis

1999	Friars	Todd Claybaugh, Mike Ben-Meir, Patrick Evoe, Jeff Hogg, Nate Pierantoni, Patrick Niven, Andrew Watchorn, Sam Gere
2000	Friars	Jess Chesnutt, Todd Claybaugh, Mike Ben-Meir, Vishal Gupta, Kelvin Tolin-Scheper, Andrew Watchorn, Sam Gere, Philip Kitchell
2001	Friars	Joshua Breitzer, Vishal Gupta, Gaurav Sachdev, Chad Stuible, Daniel Bachman, Phil Kitchell, Jonathan Lutz, Tim Supol
2002	Friars	Joshua Breitzer, Ryan C. Morgan, Gaurav Sachdev (fall), Frank Barcena-Turner (spring), Chad Stuible, Daniel Bachman, Phil Kitchell, Jonathan Lutz, Tim Supol
2003	Friars	Joshua Breitzer, Ryan C. Morgan, Reynaldo Salazar, James Iannuzzi (spring), Michael Kasiborski, Larry Rodgers (fall), Chad Stuible, Daniel Bachman (fall), Jeremy Peters, Devin Provenzano (spring)

Glee Club Spring Tours

1926	Central U.S.
1929-31	no tours
1940	Eastern States
1941	Prairie States
1942-47	no tours
1948	East Coast
1952	East Coast
1955	Europe
1957	West Coast
1958	Midwest
1959	Europe (first place at Llangollen)
1961	West Coast (appeared on the Dinah Shore Show)
1963	Europe (first place at Llangollen)
1964	Michigan
1965	West Coast
1966	East Coast
1967	World Tour (third place at Llangollen)
1968	Southeast
1969	Rose Bowl/East Coast
1970	Michigan/Midwest/Great Lakes
1971	Europe (first place at Llangollen)
1972	West Coast
1973	Midwest
1975	Southern States
1977	West Coast
1978	Europe (first place at Llangollen)
1979	East Coast
1980	South
1981	Upper Midwest
1982	East Coast
1983	West Coast
1984	Lower Midwest/Texas
1985	Europe
1986	Midwest
1987	West Coast
1988	East Coast
1989	Asia (Hong Kong, Japan, South Korea)
1990	Southeast
1991	West Coast
1992	Eastern & Central Europe (Russia, Estonia, Czechoslovakia, Poland, Germany, Austria)
1993	East Coast

1994	Midwest
1995	South Central
1996	South America (Brazil, Argentina, Uruguay, Chile, Peru)
1997	Southeast
1998	Northwest
1999	East Coast
2000	Australia
2001	Midwest
2002	Southeast
2003	Southwest

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