

23rd ANNUAL PARADE OF HARMONY



*Detroit Chapter No. 1 / SPEBSQSA INC. / presents the
23rd Annual Parade of Harmony, Saturday, November 3rd*



1962 ANNUAL PARADE

PROGRAM

Bill Rowell introduces quartets

MOTOR CITY CHORUS, *Directed by Robert Craig*

THE FOREFATHERS, *Fairfax, Virginia*

Dale Clark—*Tenor*

Jim Charnley—*Lead*

Russ Johanson—*Baritone*

Lou Perlman—*Bass*



"Hmmmmmm." The Detroit Chapter Motor City Chorus perfects a note of harmony while rehearsing for forthcoming appearances. Cover shows four chapter members sporting their new and official DMC outfits.

OF HARMONY

THE AIRE-MALES—*Wayne and Dearborn Chapters*
1961 International Semi-finalists

Bill Wilcox—*Tenor*

Dale Clixby—*Baritone*

Tom Pollard—*Lead*

Roger Craig—*Bass*

THE CRACKER JILLS—*Royal Oak, Michigan*
1957-58 International Champions—*Sweet Adelines*

Bobbie Bostick—*Tenor*

Judy Rowell—*Baritone*

Renee Craig—*Lead*

Jan Saundry—*Bass*

cont'd



INTERMISSION

Presentation of the Annual Harmony Award

Bill Favinger—Past President, Detroit Chapter

COMMUNITY SINGING—*Robert Craig*

MOTOR CITY CHORUS, *Directed by Robert Craig*

THE CHORDBLENDERS—*Easton, Pennsylvania*

Hal Stocker—*Tenor*

Al Yost—*Baritone*

Jerry Batt—*Lead*

Dee Young—*Bass*

THE TOWN & COUNTRY FOUR—*Pittsburgh, Pennsylvania*

1961-62 International 2nd place Medalists

Leo Sisk—*Tenor*

Jack Elder—*Baritone*

Larry Autenreith—*Lead*

Ralph Anderson—*Bass*

FINALE—*The entire cast*

Producer and Stage Director—*Wayne Kniffen*



THE CHORDBLENDERS

Hal Stocker—Tenor
 Jerry Batt—Lead
 Al Yost—Baritone
 Dee Young—Bass

THE CRACKER JILLS

Bobbie Bostick—Tenor
 Renee Craig—Lead
 Judy Rowell—Baritone
 Jan Saundry—Bass



WHAT IS BARBERSHOP HARMONY?

The Society is an International organization. Its headquarters is at Kenosha, Wisconsin, administered by an Executive Director with the aid of a full-time working staff. Outstanding leaders in business and in the professional fields are numbered among its executive officers and they serve without remuneration. Its membership glistens with celebrities of stage and screen, radio and television, and "show-biz" in general—most of whom have joined because they enjoy the relaxation of barbershopping.

THE CONTEST SYSTEM

Each year the Society selects an International Champion Quartet at its general convention and contest held in the month of June. In preparation for the contest, each of the 15 districts stages a Regional Preliminary Contest to establish which quartets will compete at the International event. Hundreds of quartets enter these regional contests and 45 are judged as "qualifying" for the International competition. At the International Contest, 20 of these 45 are judged to appear in the semi-finals. Then 10 are selected from the 20 to enter the Medalist Contest. In this final phase, they are rated by the judges in first to fifth place and given medallions according to these ratings.

In addition to this contest system, each of the Society's 15 districts stages each year a District Quartet Contest to establish champion quartets in those organizations.

THE PROGRAM IS SIMPLE

Barbershoppers have no political, religious, or social axes to grind. The "program" is simple: To preserve and encourage the barbershop style of singing; to sing in harmony and to live in harmony with your fellow men. The Society has one goal toward which it is constantly striving, and that is to "Keep America Singing."

In 1938 one man rebelled against a trend toward practically eliminating self-produced harmony brought about by the increased popularity of radio, and subsequently changed the music patterns of North America. The man was the late Owen C. Cash, tax attorney, of Tulsa, Oklahoma. Cash, a true partisan of quartet singing, decided to attempt to preserve an American tradition.

He found a supporter in Rupert I. Hall, an investment man of the same city. They dictated a half-serious, half-humorous letter which they sent to friends. It read—"In this age of dictators and government control of everything, about the only privilege guaranteed by the Bill of Rights, not in some way supervised or directed, is the art of barbershop quartet singing. Without a doubt, we still have the right of peaceable assembly, which we are advised by competent authority, includes quartet singing. The writers have for a long time thought that something should be done to encourage the enjoyment of this last remaining vestige of human liberty. Therefore, we have decided to hold a song-fest on the roof garden of the Tulsa Club on Monday, April 11 at 6:30 P.M."

A SPECTACULAR GROWTH

The letter was signed by Rupert Hall, Royal Keeper of the Minor Keys, and O. C. Cash, Permanent 3rd Assistant Temporary Vice-Chairman. Twenty-six "rebels" attended the first meeting.

A story reporting the meeting was published in the local paper and the wire services picked it up. In a matter of weeks, chapters were springing up all over the Middle West. The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., was on its way. Today its International membership roster numbers many thousands of men from every station of life, organized into more than 650 chapters in every state of the United States, several Canadian provinces, and the Canal Zone.

DEGREES IN MUSIC NOT REQUIRED

One factor contributing to the Society's fast growth was the knowledge that a man did not have to be musically trained to fit in with the "barbershoppers." It is a rule that the Society welcomes into its membership good citizens, young and old, from every walk of life who get satisfaction from being a central part of a chord of music whether it originates from the heart, or from a musical arrangement. Chapter organization offers not only musical self-expression, but a wholesome and harmonious fellowship.





THE TOWN & COUNTRY FOUR

Leo Sisk—Tenor
Larry Autenreith—Lead

Jack Elder—Baritone
Ralph Anderson—Bass

20% of the net proceeds of this show will be donated to Penrickton Nursery for visually handicapped children.

We are grateful to the following for:

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Set design / Joe Fazio

THE FOREFATHERS

Dale Clark—Tenor
Jim Charnley—Lead
Russ Johanson—Baritone
Lou Perlman—Bass

DETROIT CHAPTER #1

S.P.E.B.S.Q.S.A.

1962 Officers and Committees

OFFICERS:

President.....	Bill Rowell
Immediate Past President.....	Matt Calderwood
1st Vice-President.....	Art Schulze
2nd Vice-President.....	George Acree
Corresponding Secretary.....	Joe Koltuniak
Recording Secretary.....	Jim Jahnke
Treasurer.....	Dick Ryan
Sergeant-At-Arms.....	Chet Kata
Program Chairman.....	Bert West
Delegates.....	Ralph Schirmer
	Matt Calderwood
Alternate Delegate.....	Duncan Wallace
Historian.....	Bill Favinger

COMMITTEES:

SPECIAL EVENTS.....	Art Schulze, Chm.	CHORUS.....	Dunc Wallace, Chm.
Joe Jones	Wayne Kniffen	Don Ferguson	Fred Moser
Jack Bader	Bob Whitledge	Art Linde	Ed Thompson
Ray Smith		Bob Moran	Dick Landback
		Wally Washchuck	
MEMBERSHIP AND HOSPITALITY		HOUSE.....	Lee Merrills, Chm.
George Acree, Chm.		Jim Jahnke	Bill Klein
Bob Luscombe	R. R. ("Pat") Ryan	Art Moran	Carl Sheffer
Joe Koltuniak	Lou Harrington	Nelson Zittrauer	Jack Messina
Otto Vogel	Al Eason		
PROGRAM.....	Bert West, Chm.	INTER-CHAPTER	
Bud Walker	Jack Pate	RELATIONS.....	Cliff Jorgensen, Chm.
Lee Merrills	Dean Marsden		
PUBLIC		SPECIAL PROJECTS....	Jack Bader, Chm.
RELATIONS.....	Matt Calderwood, Chm.	BUDGET.....	Ralph Schirmer, Chm.
Phil Savage	Doug King	Don Carmichael	Dick Ryan
Jerry Lundquist	John Huetteman	AUDIT.....	Dick Ryan, Chm.
Buss Smith	Henry Schubert		
QUARTET		CHAPTER CHIPS.....	Phil Savage
PROMOTION.....	Wayne Kniffen, Chm.	HARMONY AWARDS..	Bill Favinger, Chm.
Homer La Gassey	Pat Moran	Matt Calderwood	Bill Bond
			Bill Rowell
CHORUS DIRECTOR.....	Bob Craig		



THE AIRE-MALES

Bill Wilcox—Tenor
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