

# The Harmonizer

BRINGING BARBERSHOP HARMONY TO LIFE • NOVEMBER/DECEMBER 2025



The ones who  
make it happen



## NOTEWORTHY

DEKE COMING TO MIDWINTER IN PASADENA  
SMOKE RING WINS HARMONY SWEEPSTAKES

## SPOTLIGHT

GETTING TO KNOW BOBBY,  
BOB, AND ROBERT RUND

## INSIDE

THE STEWARDSHIP OF  
HARMONY: WHY TO SERVE



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# In This Issue

NOVEMBER/DECEMBER 2025 • VOLUME LXXXV • NUMBER 6



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## Inside

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New Society CEO Robert Rund started barbershopping at age six, and has seemingly seen and done it all as a singer, director, arranger, educator, and non-profit executive. He can tell how long he's known most Barbershoppers by whether they address him as Bobby, Bob, or Robert.

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Digitizing the Society's vast archives of past audio and video recordings looked like an expensive and nearly hopeless dream until Steve Adams stepped in with abundant equipment and expertise.

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Devin Bradford shines a light on the often thankless leaders who would rather shine a light on others.

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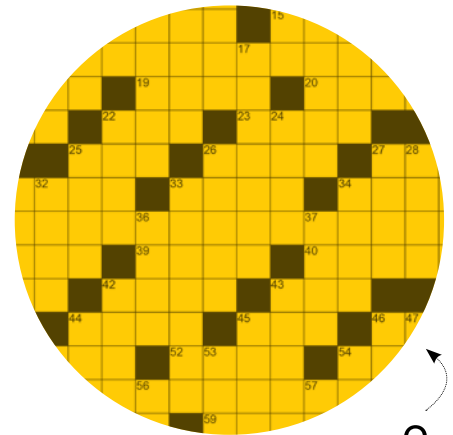
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"In The Shade Of The Old Apple Tree"



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**On the cover:** Showing a little love for our volunteers, *cover by Eddie Holt*

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# The Harmonizer

## GENERAL CORRESPONDENCE/EDITORIAL

harmonizer@barbershop.org

## EDITOR

Lorin May

## OUR VISION

Everyone in Harmony

## OUR MISSION

To bring people together in harmony and fellowship to enrich lives through singing.

## OUR PURPOSES

To perpetuate the old American institution: the barbershop quartet and barbershop harmony

To promote appreciation of barbershop harmony

To initiate and maintain a broad program of musical education, contests, and appreciation in support of barbershop harmony and the allied arts

To establish and maintain foundations that support our vision

To initiate, promote and participate in charitable projects that support our vision

The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (DBA Barbershop Harmony Society) is a non-profit organization operating in the United States and Canada.

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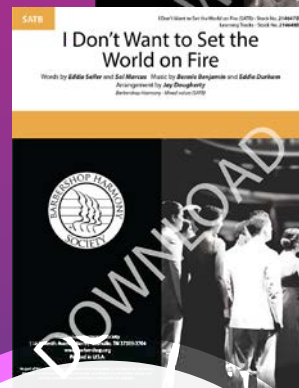
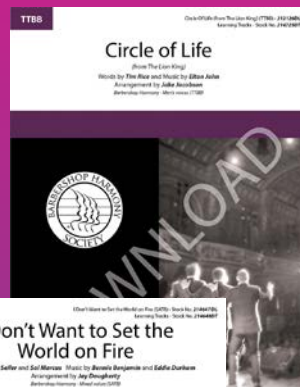
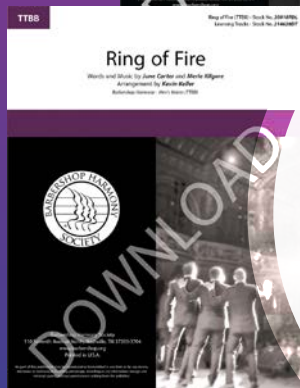
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# NEW MUSIC

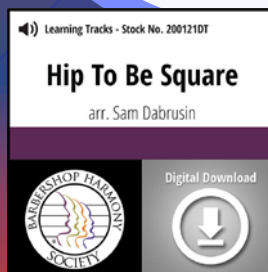
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# Increasing volunteerism at a strategic level



Asking for volunteers and expecting folks to raise their hands doesn't work like it used to. People are still willing to volunteer their time and talents, and leaders should extend personal invitations to those who might serve.

**O**ne of my seven priorities as your Society President is to focus on volunteerism. (*Say what? Why would I focus on volunteerism when nearly everything that happens in our Society is done by volunteers?*) Nearly every member of our Society does far more than simply stand and sing. Every convention, show, and chapter meeting, from the district president to the people who set up and take down risers and chairs—all volunteers.

So why would I identify volunteerism as a priority?

All of this *deeply appreciated* volunteerism sustains us. It is what

keeps the BHS train moving. How do we increase volunteerism at a strategic level?

One of my goals at HU this year was to sit down at breakfast with someone I had never met before. This was incredibly hard for an introvert like me. Yet, I met six wonderful, talented, and multi-faceted people. Every BHS member has a rich, diverse background that we don't think about fully leveraging.

## THE "WHERE DO YOU BELONG?" PHILOSOPHY

In an HU class a few years ago, Joe Cerutti shared a philosophy that **Alexandria A Cappella Collective** has when a new person walks in the door. Rather than "Do you belong?" it was "Where do you belong?"

I take that further. "What job can I give you that would leverage your talents, challenge you, grow you, fulfill your desires, give you a larger purpose, and, oh, by the way, make us better?"

That's a tall order, but it's a leader's biggest job! The stronger the connection to the organization, the more likely a member stays connected.

In two separate membership studies I did pre-pandemic, both of them showed us that 50% of our new members leave before their second anniversary, but those who reach year 3 renew 80% of the time. By year 10, that rose to 90%. That is mind-blowing. Once you are hooked, you are hooked. It speaks to the value of being a member of our great Society!

**A LEADER'S BIGGEST JOB:  
"WHAT JOB CAN I GIVE YOU  
THAT WOULD LEVERAGE  
YOUR TALENTS, CHALLENGE  
YOU, GROW YOU, FULFILL  
YOUR DESIRES, GIVE YOU  
A LARGER PURPOSE, AND,  
OH, BY THE WAY, MAKE US  
BETTER?"**



## Get in Touch

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Follow current issues: [barbershop.org/board-topics](https://barbershop.org/board-topics)



My challenge to all leaders is when someone walks in the door, it is not just “do you belong?” or “where do you belong?” but “how do I engage this brand new talented person immediately?” What committee can they contribute to *right now*? They are excited to be a part of this new thing. Ask—they will say yes!

#### VOLUNTEERING BY INVITATION

When I joined almost 50 years ago, someone would ask for volunteers and plenty of hands went up. Today when the call for help goes out, few to no hands are raised. You can get mad about it, but this is part of 21st Century culture. But if you walk up to someone and ask them for their help, they will almost always answer the call.

When I became Society President, I created an electronic Rolodex.

(Younger members, Google it—at one time it was a thing!) When I am faced with a problem for which I need help, I open that up and search names of people for whom I know of their backgrounds and skills. A name pops out and I go, “They would be *perfect* for the job.” And then I call them. And they generally say, “Yes.” I don’t look for warm bodies. I don’t ask for volunteers. **I call on volunteers:** people who have a unique set of talents and skills to do significant work.

We have some large strategic projects that we need help. The staff at Harmony Hall can only do so much. But all of us together can advance growth in our world.

For many years, our mission was to perpetuate the barbershop quartet. Check. Done. Now our mission calls upon us to share our music and harmony outside of our rehearsal space.

NOW OUR MISSION CALLS UPON US TO SHARE OUR MUSIC AND HARMONY OUTSIDE OF OUR REHEARSAL SPACE. WE CAN’T ACCOMPLISH OUR MISSION WITHOUT PURPOSEFUL ACTIONS. AND THOSE ACTIONS CALL UPON YOU. WILL YOU ANSWER THE CALL?

We can’t accomplish our mission without purposeful actions. And those actions call upon you. Will you answer the call?

Meet me in St. Louis! ■

## “IT STARTED WITH A TRIP TO HARMONY UNIVERSITY IN 2019.”

**Amy Moyer**

Wade Hampton Singers,  
Greenville, SC

**2024**

NextGen Youth Chorus  
“Audience Favorite”

“I truly believe the spark ignited in my students at the 2020 Midwinter Convention kept them involved and hopeful through the pandemic for the future of singing.”

Amy Moyer, music educator



2023 MIDWINTER



2024 MIDWINTER



2025 INTERNATIONAL

AMY’S QUARTET EXTRA CREDIT (COMPOSED OF MUSIC EDUCATORS) COMPETED IN DENVER



**YOU BELONG  
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YOUNG SINGERS**

**PRESERVE  
BARBERSHOP**

**BUILD THRIVING  
SINGING COMMUNITIES**

**SUPPORT  
MUSIC EDUCATION**

**BHS  
MISSION**



## NOTEWORTHY

The latest in the world of barbershop

### ● MIDWINTER 2026

## DEKE SHARON COMING TO MIDWINTER IN PASADENA

**Y**eah, Deke is a big enough deal to be known by a single name. Deke Sharon, the music director of the *Pitch Perfect* movies, *The Sing-Off* reality TV competition, *In Transit* a cappella musical on Broadway, and pretty much the founder of what we know as modern a cappella, is coming to Midwinter!

Named a BHS Honorary Life Member in 2016, Deke's been a strong voice for barbershop's place in the aca-world, and has some pretty

powerful views on how barbershop can expand its reach.

Deke will emcee the Chorus Festival at Midwinter, lead a master class and reading session, and lead a music educator seminar about contemporary a cappella in the classroom.



With the help of 2008 champ OC Times, Deke Sharon reprises his high school quartet's first barbershop song at Midwinter 2016

## ST. LOUIS CHORUS CONTEST ORDER OF APPEARANCE

The draw for the 2016 International Chorus Contest in St. Louis. Get convention details and register at [barbershop.org/stlouis](http://barbershop.org/stlouis).

### SESSION 1 • FRIDAY, JULY 3 • MORNING

Mic tester: Forward Harmony (LOL)

1. London City Singers (LABBS) 80.2
2. Harmonic Collective (SLD) 74.3
3. Metro Voices (MAD) 81.9
4. Heralds of Harmony (SUN) 92.1
5. Southern Gateway Chorus (JAD) 80.7
6. Duke City Sound (RMD) 78.1
7. Land of the Sky Chorus (NSC) 79.5
8. Ambassadors of Harmony (CSD) 94.6
9. Men of Independence (JAD) 83.9
10. SmorgasChorus (CSD) 82.3

### SESSION 2 • FRIDAY, JULY 3 • AFTERNOON

11. Gotham (MAD) 88.2
12. Valleyaires Chorus (CAR) 74.3
13. Vocal Revolution (NED) 82.8
14. Manu Mātāhī (BHNZ) 88.0
15. Northwest Sound (EVG) 78.3
16. Alexandria Harmonizers (MAD) 87.7
17. Southwest Vocal Alliance (FWD) 81.9
18. The Recruits (CSD) 83.3
19. Great Lakes Chorus (PIO) 81.6

20. Sound of Illinois (ILL) 81.8

21. Ensemble Reed (JBA)

### SESSION 3 • SATURDAY, JULY 4 • MORNING

Next Generation Barbershop Varsity Chorus

22. Dream Chorus (BHS)
23. Parkside Harmony (MAD) 88.8
24. Prism (SWD) 84.0
25. Sound of Tennessee (SHD) 84.0
26. Singing Buckeyes (JAD) 80.8
27. Masters of Harmony (FWD) 87.8
28. The Alliance (JAD) 81.8
29. City Lights Chorus (PIO) 85.9
30. Meantime Chorus (BABS) 88.0
31. Bela Voca Chorus (ONT) 75.7
32. Music City Chorus (SHD) 92.1
33. Star Harmony Chorus (EVG) 80.0
34. VocaMotion (NED) 80.8
35. Space City Sound (SWD) 81.5
36. Vox Infinitus (CSD) 80.4
37. Visions of Harmony (CSD) 84.6
38. Central Standard (CSD) 90.2
39. Midwest Vocal Express (LOL) 79.6



### BHS and HFI align operations

The Barbershop Harmony Society and Harmony Foundation International announced in November a significant strategic decision to align operational and legal structures, effective January 1, 2026. The move builds on months of collaboration by the boards of both organizations to achieve a more mutually beneficial partnership, and creates an optimized framework to better serve our members, chapters and donors. Going forward, Harmony Foundation will become a Type I Supporting Organization of BHS, allowing for a unified vision and execution of our shared mission to bring people together in harmony. Full details: [barbershop.org/hfi-update-2025](http://barbershop.org/hfi-update-2025).

### Have you Platooned?

Step up to a new level of quartet challenge—and fun!—when you sign up for a Harmony Platoon event. Think of it as the next step beyond casual Polecat singing with strangers. Learn five challenging and rewarding songs ahead of time, then mix with dozens of other singers for a near-infinite variety of quartet combinations. A random draw pickup quartet contest adds some fun, exciting, and friendly competition. Platoons generally run alongside existing district conventions, and are open to all singers wishing to register and willing to learn the music to a high standard. A similar activity, Harmony Brigades, are more intensive, full-weekend gatherings offered by personal invitation. See the scheduled 2026 Platoon dates & register at [barbershop.org/events/harmony-platoon](http://barbershop.org/events/harmony-platoon).

Find more barbershop events at [barbershop.org/calendar](http://barbershop.org/calendar).





● A CAPPELLA CHAMPIONS

## Smoke Ring wins Sweepstakes

Where there's Smoke Ring, there's fire! The 2025 BHS International Quartet Finalist ignited the crowd as it captured both the overall championship and Audience Favorite awards in the 40th anniversary Harmony Sweepstakes competition. Barbershop has been well represented in the Sweeps through the years, including national wins by **Metropolis** (1998), the **Perfect Gentlemen** (2002), **Hi-Fidelity** (2006), **MAXX Factor** (2009, later Sweet Adelines Queens of Harmony), and **Da Capo** (2011.)

## AN UNEXPECTED CLASS REUNION AT INTERNATIONAL

Maybe "Most Likely to Become a Barbershopper" didn't appear alongside their photos in the Liberty High School (Bethlehem, PA) 1970 yearbook, but it was a pleasant surprise when two classmates reconnected at their 55th reunion. Michael Schnitzler, long-time tenor with **The New Tradition** chorus near Chicago, and Susan Hawkins, a lead with Pittsburgh's **Vocal Confluence** chorus, were amazed to discover both had been at the Denver convention but hadn't intersected. Along with Susan's husband, Steve, a bari with V.C., and minus a bass, they shared a moment and a smile singing a Polecat.



● REACHING OUT IN HARMONY

## 7 HIGH SCHOOLS, 170 STUDENTS MAKE A BIG FESTIVAL!

Big events take big planning and big volunteer support. Pulling off the third annual Bellevue Youth Choral Festival combined the efforts of the **Seattle** and **Bellevue Chapters**, more than 30 volunteers, and several quartets. Clinicians Iain Haukka and Melissa Pope, and the **Top Spin** quartet as section leaders, brought the group together musically. Tag singing added a festive atmosphere to a food truck meal, making for a memorable day that all look forward to repeating next year!





## NOTEWORTHY

The latest in the world of barbershop



# What's Happening



### 2026 Midwinter ▲ Pasadena, California January 13–18, 2026

Perfect weather, great shows and events, with a casual vibe [barbershop.org/midwinter](http://barbershop.org/midwinter)



### 2026 International St. Louis – June 28–July 5 ▲

It's not just one of the great barbershop cities, but one of the great cities to visit, with a vibrant downtown scene surrounding an unforgettable venue! [barbershop.org/events](http://barbershop.org/events)

### 2026 Midwinter Pasadena

January 13–18

### 2026 International St. Louis

June 28–July 5

### 2027 International Minneapolis

July 4–11

### 2028 International Chicago

July 2–9

### 2029 International San Antonio

July 1–8

## “Things Are Looking Up” by Michael Black. Answer key on page 29

### ACROSS

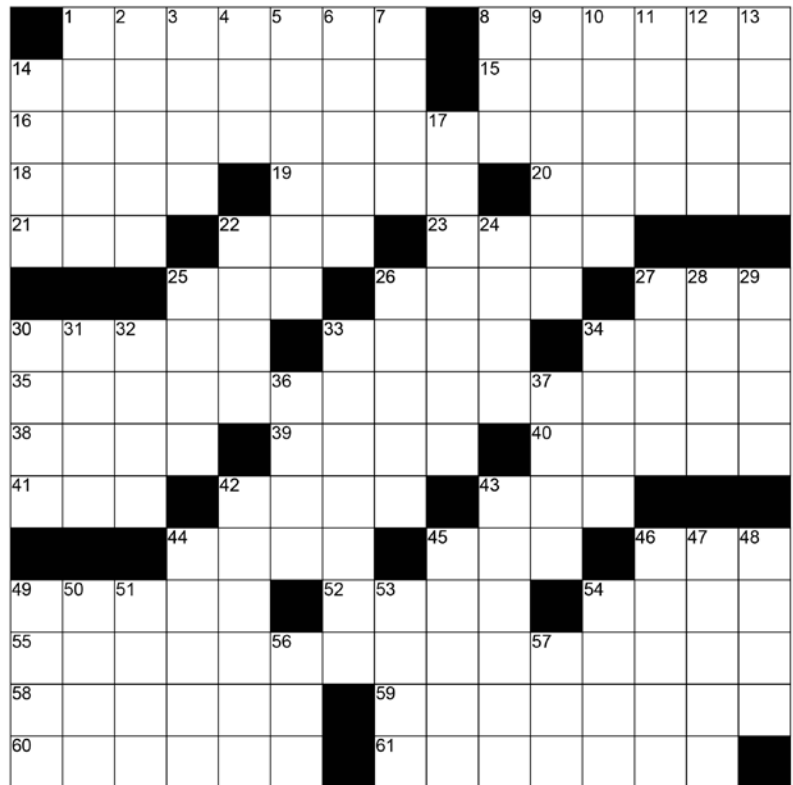
- 1 All of Power Play
- 8 Arranger Rund
- 14 “... but it'll cost you”
- 15 Lorin May's title with *The Harmonizer*
- 16 Barbershop standard that asks “has anybody seen my (extremely tall) gal?”
- 18 Fishing gear
- 19 Alternative to Spot or Rover
- 20 Cut of beef
- 21 Photo \_\_\_\_ (P.R. events)
- 22 Bumped into
- 23 Group of Marvel mutants
- 25 Cigarette residue
- 26 One of the Guytons brothers
- 27 Ballpark figure: Abbr.
- 30 Main Street's Whittlesey
- 33 Arced line connecting two musical notes
- 34 Shimmery sushi fish
- 35 OC Times hit about a (more age-appropriate) girl with lips like strawberry wine
- 38 Get the lead out, maybe?
- 39 Lug
- 40 Chapter show host
- 41 Female fowl
- 42 Scoundrels
- 43 Hall or Henders of the AIC
- 44 Part with the “leftover notes”
- 45 \_\_\_\_ capita
- 46 Word after “Dear Old” or “Little”
- 49 John B, in a Beach Boys song
- 52 Trash barge
- 54 Cloaked desert dweller in “Star Wars”
- 55 Great Northern Union contest upturn (with a more accurate,

but still nowhere near correct title)

- 58 Monopoly property
- 59 “\_\_\_\_ bring memories ...” (“Georgia on my Mind” intro lyrics)
- 60 Tom Brady ex Bündchen
- 61 Major chord with an extra note ... or a hint to 16-, 35-, and 55-Across

### DOWN

- 1 Bend down
- 2 Honors
- 3 Busy mos. for spring conventions
- 4 Star of “The A-Team”
- 5 Jack Bauer portrayal Sutherland
- 6 Do great on an exam
- 7 Reach the post?
- 8 \_\_\_\_ Speedwagon
- 9 Having an aroma
- 10 Chomped
- 11 Jazz legend James
- 12 Riser divisions
- 13 Racetrack pace
- 14 Frizzy hairdo
- 17 English pursuit with hounds and horses
- 22 Hair on a horse or a lion
- 24 Retail outlet
- 25 Bull in a bullring
- 26 Musical staff symbols
- 27 Tale of heroism
- 28 “\_\_\_\_ the Last Dance For Me-Sway Medley”
- 29 “Nearer My God To \_\_\_\_”
- 30 Bit of folklore
- 31 Way back when
- 32 Demolish



- 33 Like Lemon Squeezy
- 34 “You’re the flower \_\_\_\_ heart, Sweet Adeline”
- 36 Over yonder
- 37 Barbershopper of the \_\_\_\_ (chapter award)
- 42 Liquid detergent amount
- 43 Fix up the joint?

- 44 Frontier explorer Daniel
- 45 Prepped in the photo room
- 46 Go for a close-up shot
- 47 “Well, shucks!”
- 48 Bonny girl
- 49 Game animal
- 50 Denim pioneer Strauss

- 51 Small bills
- 53 Result of a serious head injury
- 54 Bestselling novelist Picoult
- 56 Tenor lead-in?
- 57 Greg Clancy, to Jim Clancy



# HAVE YOU CHECKED OUT THE **FIRST LOOK** CHANNEL ON BHS' **YouTube** PAGE?



First Look features early access to convention releases, plus the first peek at classic performances from the vaults. Check it out!

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# SHEET MUSIC



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## SPOTLIGHT

Brian Lynch, Public Relations Manager

[blynch@barbershop.org](mailto:blynch@barbershop.org)

### ● THE SOCIETY'S NEW CEO

# An interview with Bobby, Bob, & Robert

Quiet, funny, at ease, Robert Rund freely sprinkles allusions to artists he's worked with, books he's read, Barbershoppers he's known. Even in a biographical sketch, Robert's more likely to talk about the other people in the story than about himself as the center point of the narrative.

**R**ather than an exhaustive song by song, quartet by quartet, job by job account, we're sharing a few illustrative stories that feel like *The Essential Robert Rund*. Know these, and you know what drives his understanding of barbershop, Barbershoppers, and the future of the Barbershop Harmony Society.

### "BOBBY" IN ST. LOUIS

Robert jokes that he can tell how long someone has known him by which nickname they use, progressing from Bobby to Bob to Robert. "Bobby" was born in St. Louis in the late 1960s, the youngest of nine children of Lois and Bill Rund. His dad, a magistrate judge, became a Barbershopper the year Bobby was born thanks to Bill's brothers-in-law Dave and Bob Dar.

The Rund home was a hub of barbershop activity, often the staging point for chapter bus trips, hosts for visiting quartets appearing on shows staged by the **St. Louis #1 Chapter**—the



Bill Rund, John Mittendorf, Bobby Rund, Evans Crosby, Don Gunter



(Left) One Step Closer (late 1980s), Westfield Novice Contest Champs: Bob Rund, Barry Moore, Bill Stauffer, Bradley Fox. (Right) With the Dapper Dans of Disney World, 1987



second-oldest chapter in the Society, Robert proudly notes. "I remember the [1973 champs] **Dealer's Choice** coming on our show in November, and those guys from Dallas were outside throwing the football in the snow," he fondly recalls. "I have these visions of **Chicago News** [1981 champs] in our porch room, and the **Dapper Dans of Disney World** hanging around our living room."

There was plenty of local talent, too. "David Wright said to me at International this year that he credits my father with getting him into the Society. I don't know if Dad has the official Person of Note, but when David moved to St. Louis and wanted to join, he looked up barbershop in the phone book, and that was my home phone number. So we got a voicemail and my dad answered that call. David joined St. Louis #1 and was our director for a few years."

The Catholic all-boys high school Robert attended had an instrumental program, although not chorus—"but

they needed a choir for weekly church services, so the soccer coach got named the choir director. It was the soccer team and me in the choir. Needless to say, the soccer team was less than enthusiastic about their role and maybe less than capable," he laughs. "As early as elementary school I actually also sang in a boy's choir. I distinctly remember singing for the ceremony promoting an archbishop to a cardinal in St. Louis at a large cathedral and wearing the robes, which kind of plays into later serving as President and Head of School of the American Boychoir School and reliving my boy choir days."

He was also starting his barbershop career as part of his dad's chorus. "They finally let me join at age seven. There's a picture of me directing behind the director when I was two, my sister on her knees next to me just in case I went running toward the chorus. But I was literally directing behind the director, and he had no idea. And of course, everybody else in the audience saw this



little tot up there.” Audiences loved it. “They let me direct at least one song every show, usually two from then on.”

Of course, this made him not just an anomaly in barbershop but also among his peers; while they were all snug in a bed, he was out barbershopping into the evening, showing up a bit bleary for school the following morning. “Sister Carine, the principal, didn’t take too kindly to me. I was hanging with adults a lot, and maybe the nuns were not used to somebody challenging authority in a way that I just found natural,” he says.

“One time, maybe fifth or sixth grade, they asked me to sing at the altar. It was such a vast church, and I was completely in shock. I couldn’t do it. I was just too nervous, and I had all these older kids down front. I said, ‘I’m sorry, I can’t do it,’ and Sister Carine said, ‘You’ll sing and make money for those Barbershoppers, but you won’t sing for the dear Lord.’ And I literally walked down the center aisle of the church and right out the door and walked home. I told my mother what happened and she marched down to school with me. I left that school after sixth grade and never had any kind of discipline issues ever again.”

“Jump forward a few years, and I was cast as Winthrop in a community theater production of *The Music Man*, and Sister Carine came to those performances. She came up to me after the show to mend fences. I invited her to the next chapter show in November, and she never missed a show after that.



Bobby directing the St. Louis #1 Chapter (Spirit of St. Louis Chorus) at Six Flags (circa 1977)

WHEN I WAS 15, I TOLD MY FATHER I WAS OFFERED ASSISTANT DIRECTOR IN THE ST. CHARLES CHAPTER. DAD SAID, “WELL, YOU CAN FIND A NEW PLACE TO LIVE.” HE WAS DEAD SERIOUS.

She would bring the other nuns. Barbershop for the win!”

Bobby continued growing as a musician and budding arranger. A quartet won a St. Louis-area contest with the 15-year-old’s original ballad, “If I Only Knew Where She’s Gone.” Recognizing this emerging talent, David invited him to become an assistant director at the then-rising **St. Charles Chapter**. “By this point I had been assistant director at St. Louis #1. David offered to drive me out there. I was so excited about this.” Cut to the dinner table, where he spills the exciting news to his father: “David Wright called and offered for me to be an assistant director at the **Daniel Boone Chorus** and I could learn from him.” Dad: “How are you going to get there?” Bobby: “David offered to come pick me up.” Dad: “Well, you can do that. And you can find a new place to live.”

He was dead serious. At that time, jumping ship was frowned upon, and his father was super loyal. “I tried to complain to David one time about how I never was allowed to go study with him, and he said, ‘Your father was one of the greatest men I’ve ever met. Good for him for protecting the chapter.’”

Although at that time there was no formal youth program, Bobby wasn’t the only youngster in barbershop circles. Notable hooligans Kevin Keller, Jim Henry, and Fred Farrell sometimes met up at conventions. (“Fred didn’t really hang out too much because he

didn’t want to do the singing, and I was all about the barbershop. Now he has two gold medals, and I have none. Go figure!”)

#### “BOB” THE ARRANGER

Through high school, college and beyond, “Bob” made a name for himself as a quartet singer and arranger. Through

#### EDUCATION

- BA, Music Education (Westminster Choir College)
- Masters of Arts Administration (Goucher College)
- MBA, UNC at Pembroke
- Fellow for Stanford’s Executive Program for Nonprofit Leaders in the Arts

#### BARBERSHOP

- 100+ performed barbershop arrangements, including by numerous BHS and SAI quartet champions and medalists
- Two-time International quartet competitor with 1993 MAD champion **Doubletake**
- Co-founder, co-director of International competitor **Palmetto Vocal Project**

#### PROFESSIONAL

- Executive Director of CelloBello
- Executive Director for Encore Creativity for Older Adults
- Director of Development for HFI
- Executive Director of the Savannah Philharmonic Orchestra
- Founder and independent consultant for R2C2
- President and Head of School of the American Boychoir School
- Chief Administrator of the Waldorf School of Princeton
- Arts Department Chair and Director of Cultural Events at the Peddie School in Hightstown, NJ
- Founded and directed the Community Arts Partnership at the Peddie School
- Artist and booking manager for IMG Artists, Ltd. in New York
- Associate Publisher, Musical America Publishing

## SPOTLIGHT

a few trips to Harmony College, he found a mentor in the legendary Lou Perry, sharing a rich correspondence that included extensive study and coaching on his emerging arranging talents. Under Lou's tutelage, Bob's process began to develop: "When I get a song to arrange, I don't think about the arranging part. I don't think about embellishments. I just internalize the melody and lyric of the original song. I listen to every version of it I can find, just let it soak in until I'm saturated. It's not until then that I even start thinking about what I'm planning to do with it. I don't produce nearly as many arrangements as many others do in part because the process is a bit more time-intensive."

One can't argue with the results. Several charts he wrote for his quartet, **Doubletake**, a Mid-Atlantic District champ and international qualifier, became widely sung after being picked up by 1992 champ **Keepsake** ("Sweet, Sweet, Roses of Morn" and "Penthouse Serenade"). **Vocal Spectrum** (2006 champ) debuted "It's You" in 2015, and it continues to sell well and be performed by quartets 'round the world.

**Gotcha!**'s 2004 championship performance of "What More Can A Soldier Give?" offers a good insight into his process as a songwriter and arranger—and the impact he makes. "The

Robert was a co-founder and co-director of Palmetto Vocal Project, seen here performing at the 2013 International Contest in Toronto.

WE HOPE THAT WE DON'T  
CREATE AN ARTFORM THAT  
EXCLUDES THE COMMON  
SINGER. THAT HAS BECOME  
A BUSINESS CHALLENGE FOR  
BHS.

original song was called 'What More Can a Woman Give?' The story behind that song is a whole other interview, but I really tried to put myself in the position of a soldier who gave his life and is speaking back to the living. Following those performances by Gotcha!, I would get two or three messages a week from veterans I didn't know just saying 'thank you for telling my story.' The guys in Gotcha! would tell me, 'We have a hard time even making it through it when we sing it.'"

### ROBERT'S GROWING TALENT

Although he had auditioned and was offered the opportunity to study with Dr. Greg Lyne at DePaul University, Greg recommended he accept an opportunity to pursue his choral studies at Westminster Choir College in Princeton, NJ. "The highlight of Westminster was that you were given the opportunity to sing with major orchestras like the **New York Philharmonic**, **Philadelphia Orchestra** and others,

under famous conductors including Leonard Bernstein, Zubin Mehta, and Ricardo Muti."

A seminar presented by his college's Career Services Department was lightly attended ("just me and one other student!") but provided an important introduction to the publisher of *Musical America International*, the industry bible of performing arts talent, and they maintained contact. After considering grad school, he instead struck out for New York City, pursuing a career in arts management and administration. His mentor ushered him along quickly, and he rose quickly to a prominent role. "As the definitive source for how to contact any arts organization in the world, we played a huge role in the performing arts trade. When I was building the business and was challenged to 20% growth in the next year, I saw that would require us to expand globally. I was able to establish sales offices in Japan and France and a few other places by way of trade associations in the field."

In a long and varied career in art management, Robert learned important lessons about the intersections of art and commerce. "I went into this publisher's office, and he had two posters on the wall. 'You can teach a musician to make business decisions, but you can't teach a businessman to make musical ones.' (Which today I disagree with, having been a barber-shop chorus director.)

"But the second sign said, 'There is no such thing as a nonprofit organization.' Those two quotes have always stuck with me, just trying to wrap my head around whether I agree with them or not."

Subsequent roles in artist management, education and non-profit administration followed. "I found that I really loved serving at the nexus of the business and the artistic side of things, being a bridge-builder between







"My goal always is to connect with as many people as possible before I start imposing any kind of thoughts of change."

people that speak different languages. Even when consulting artists, it was really about advancing their careers. There were many times when I said, you know, this is not your best investment. The fact is, I come from an artist's heart. I lead with that in mind, wanting to make artistic visions become reality through a strong business plan and strategic approach.

"BHS is a significant business operation. But there's no reason that the creative process and creativity can't play an important role in strategy."

### THE INTERSECTION OF STRATEGY AND LEADERSHIP

"I've always been one in organizations to start off by saying, why should we exist? Would the world be damaged or hurt if we weren't here? What would be missed? If we're afraid to have those conversations, then we're never going to get to the place where we feel great about what it is that we do and what we offer. So for me, there can be no question that can't be asked or any assumption we can't challenge."

The musician and businessman

speak with one voice at this point.

"Just as each song is unique and I take in each melody and lyric until it's part of me, I do the same thing as I lead organizations. I don't come in with a predisposed arrangement in my head of how this is going to go. I might have ideas, but one of the reasons I've gone on a listening tour in the first part of my time at BHS is because my goal always is to assume I know too little coming in. Let that steep learning curve happen as quickly as possible and connect with as many people as possible before I start imposing any kind of thoughts of change."

"It's not that I don't have ideas, and having been around barbershop as long as I have, of course I do; but, I try to defer judgment on those until I get in my bones a true sense of a pathway. I consider myself very much a servant leader and more a reflection of the organization. Hopefully I'm moving pieces around in the same way you move singers on the risers, putting people in the best position to make something better."

### A BARBERSHOP VISION

"What is our role here and why are we relevant today? If I could find an overarching theme, it has always been about internalizing and then demon-

strating the relevance of an art form that's at worst unknown, and at best, unregarded. Within our own barbershop world, we have this spectrum of excellence versus accessibility. We have this very competitive hobby where there's real pursuit of higher and higher levels of performance. At the same time, at the heart of our organization and certainly at the core of who we have been, is our mission to give the common person the opportunity to excel and do something well, providing material and pedagogical tools to help them achieve. And it's never more exciting and fulfilling for me than to watch an 'average Jane or Joe' chorus—which is 99.9 % of them, right? These are the choruses I've loved directing!"

"I remember Lou Perry always saying, 'The ultimate goal is simplicity.' Lou arranged for the average singer. I look at that now and think, okay, the average singer can do more than we thought they could do. So I think that there's value in that argument. We also have to say that we hope that we don't create an artform that excludes the common singer. So that has become a business challenge for BHS.

"Throughout my fundraising life, I've always been donor-centric, or in the case of artist management, I've been artist-centric. At BHS, I consider myself member-centric. You can't go wrong if you're trying to get a group of people to work together toward a vision, it starts with what we have and who we are. And at 2:45 in the morning, when you look around the convention hotel lobby and you see people still singing, laughing and hugging, you say to yourself 'we have something very special'. More people in the world should be finding joy here."

They could be. And Robert Rund will work hard to bring them there, as part of the Barbershop Harmony Society. ■

# CELEBRATING OUR VOLUNTEERS

## THE FOLKS WHO MAKE EVERYTHING HAPPEN

Titles and trophies are worth celebrating, but so are all the waaaaay-behind-the-scenes folks who quietly go about solving the problems and putting in the hours to pull off everything we do

### Ben Newton

Nashua, New Hampshire

#### A barbershop Swiss Army Knife

Always understated, he over delivers in myriad district and chapter endeavors. Incredible creativity, technical skills, leadership acumen, and a mindset of continuous improvement at both the chapter and district level.

I love being a barbershop newbie! I joined the **Nashua Granite Statesmen** in 2022 at age 43 where I've found so many friends and reasons to love my new hobby. When asked why I'm so involved, I always say, "Because I'm having fun!" The talent in this community is astounding, so I love finding ways to contribute. Whether that's building *HXNE.org*, organizing Meredith Bay Jamboree weekend, producing learning tracks for my chorus, serving as a chapter and district leader, or just setting up risers for chapter meetings, I love giving back to barbershop.

#### What motivates you?

This all started when Curtis, my teenage son (a musician at heart) asked to visit the **Nashua Chapter** after seeing their holiday show. Just another "dad taxi" gig. So, I was terrified when Roger Menard encouraged me to join the chorus. I hadn't sung since grade school! Most come for the music. I saw the charm and immense value in this community as an opportunity to share a lasting experience with my teenage son. (How often do we find new ways to connect meaningfully with our kids at that age?) I love seeing our community thrive so future kids and parents can share this same experience.



With a combined 30+ years of service behind the Registration desk at Ontario Conventions, **Lori Armstrong** and **Hayley Sziklasi** invest countless hours behind the scenes before each convention and are at the registration desk for the duration of the weekend, twice annually, with enthusiasm and good humor. The partnership has been so effective that the friends can't imagine stepping down. The duo is always working to improve the registration process that occurs before and during conventions and district events. With boundless energy, huge commitment, strong competence, and a desire to make things even better, they are critical to our success.





# Donovan Skaggs

Federal Way, WA

## Non-barbershopper, major contributor

Chapter Marketing VP and technical director, video and technical support for division and district contests

*Don't hate me, but I'm not a Barbershopper. My kids' choir teacher (and Harmony Kings director) hired me last-minute to record their show. Then my 13-year-old son joined them and I was his ride to practice. It snow-balled from there.*

The **Harmony Kings** (Federal Way, WA) put me to work as their Marketing VP and Technical Director, reworking their website, recording their CD, building their portable PA and teleprompter, and a custom barbershop microphone array after witnessing a disaster at another chorus' show (mic stands crashing, feedback, etc). Then video and live-streaming for EVG

District contests, bringing my mics and consulting with the venues to ensure the technical aspects were right. EVG asked me to join their Events Team, so I've created convention artwork, badges, programs, whatever else is needed. During COVID, I produced many "Virtual" projects (including "Virtual-Valentines") for BHS and SAI chapters.

**What motivates you?** Barbershop is an important part of our culture. As an audio engineer who dabbles in video, I'm honored to play a small part in its preservation and encouragement by helping those who practice the artform have a memorable experience.



# Amos Glanz

Alton, Iowa (posthumous)



## Chapter spark plug extraordinaire

Davenport, IA Chapter president, vice president, secretary, treasurer (most of them more than once) many, many committees, Valentines chairman, chorus manager, bulletin editor

Amos Glanz is the Poster Child for Volunteerism—a chorus spark plug in almost everything. He spearheaded our Singing Valentines program every year and was also involved with our Acapellooza youth program. He and his wife, Cindy, usually made CSD Convention arrangements for the entire chorus and managed show tickets for many years. They managed member music folders and served on the wardrobe committee. At one time he was entrusted with visiting every CSD chapter. A kind spirit, he was compassionate to all, and a constant source of ideas for building the chapter. He received his 50-year membership before his passing.

— Dave Ditch

Amos Glanz was the consummate Barbershopper. He executed every office in the local chapter and district level with enthusiasm and accuracy. Amos was the first volunteer for putting any new plan into motion. An example of his intuitive energy was the Quad Cities Area Acapellooza Youth in Harmony Festival. No task was too small or too large for Amos to pursue.

— Mike Jund

## Don Green

South Bend, Indiana

Volunteer Coordinator for the 2023 Louisville and 2024 Cleveland International Conventions

*Past CAR President, 3-time CAR Barbershopper of the Year, South Bend-Mishawaka Chapter Hall of Fame, Indiana Harmony Brigade charter member.*

Skipp Kropp called—that was all it took. I created “Team Louisville 2023” and watched the volunteer numbers tick up slowly that spring. By late June, we were still woefully short, and I arrived in Louisville thinking that my wife, Diana (who ran the convention office) and I would have to fill a lot of gaps. And then the magic happened. People walked into the volunteer office in the Galt House and said “how can I help?” A trickle at first, but by mid-week we were struggling to put all the walk-ins where they would be most useful. We were still thin in places, but with the help of some superstars (people who took six or seven shifts) we got it done. And then, another call from Skipp, and “Team Cleveland 2024” was born.



**Why volunteer?** Volunteers have the most fun at conventions!



## Tabby Nelson

Kansas City, Missouri

**Not a Barbershopper, but she is indispensable at district conventions**

The 10+ year stage manager for Central States District keeps the show rolling smoothly

I was introduced to barbershop by my husband Mike when we first met. I've always enjoyed that this is his hobby, so it's been amazing these last few years to be involved behind the scenes as a stage manager for CSD. A few years ago, Mike asked if I would fill in for someone who had just had a baby. I had a great time and I've been back for every convention since. I have stage management experience from high school, so it's fun to use those skills in a new setting. I take a lot of pride in keeping things running smoothly so that everyone can focus on the contest and enjoy the performances.

**Best perk:** It's a lot of fun to see the quartets and choruses just before they go onstage—each group has their own unique energy.

**Why volunteer?** While the weekends are so busy it sometimes seems like we barely see each other, it is still a great experience to share with my husband a couple of weekends a year.

*Far Western District Webmaster, Marketing VP, and registrar; owner of three FWD President's Awards, Honoree at 2019 FWD Fall Convention, 2025 inductee into FWD Hall of Fame*

I started a website for the Phoenicians back in the infancy of the web, was a charter member of the “Harmonet,” and wrote the geeky lyrics to the “Information Highway (I’m Online with You)” parody of “Let Me Call You Sweetheart.” Then in 2012, FWD President Russ Young asked if I would like to overhaul the FWD website. It took me a couple of months to complete. Over the next few years, I implemented an email list, an online convention registration system, worked with Ray Rhymer to convert our *Westunes* magazine to a digital-only publication, and started publishing our *Westags* email newsletter. Meanwhile Jerry McElfresh retired from Marketing & PR and I took over that role. In 2016, I replaced the convention registration system with one that allowed participants to choose their own seats when booking. In 2017, I brought our convention programs under the district publications umbrella which assures consistency and keeps costs down. During COVID, Don Shively and I had fun building the “Virtual Midwinter” suite for FWD and several other districts. Post-pandemic, we shifted to digital programs for our conventions, and by now there are very few members who aren't familiar with a QR code.

**Best perk:** I get to go to all the conventions and know practically everyone in our district.

**Why volunteer?** I love the creative outlet and the people. My dad was a signature artist and an art teacher, so I guess it's in my blood.



## David Melville

Sun City, Arizona

**Communication & marketing machine**

You name it and David is doing it, from district newsletters to marketing and district webmaster



# Diane Patterson

Westminster, Massachusetts

## Runs both district shows and youth events

Her commitment to making barbershop-dom better for all is exemplary. She is tremendously organized and is a magnificent coach and stage manager, who works on a half a dozen or more youth events each year.

*44-years with Harmony, Inc., 16 with BHS. Performance & Music chair of New England Voices in Harmony, Performance Judge (39 years) and Administrative Judge (19 years), Area 2 Convention Team, BHS Administrative Judge Candidate, member of NED C&J and Harmony Explosion NE teams.*

There always seems to be a challenge to be solved at every event, and I enjoy generating the solutions. I love working with the different venues, faculties, staff, youth choruses, and performers in making

every event and show highly successful!

I love inspiring people to do their best, learning, growing, and experiencing, and to give back to the barbershop community which has given me so many opportunities and lifelong friendships. I love seeing the shining eyes of youth when they experience performing barbershop music. My wish for the future is that the youth will keep barbershop music alive for eternity.



(Above) Harmony Explosion Northeast, with Diana second from right on the first row; (Right) Diane and Terry Bradway review tech cues in a show script.



Non-BHS member **Maureen Barry**, together with her husband **Rich**, has coordinated and managed registration for all Sunshine District conventions, Spring, Fall, and

Labor Day Jamboree since 2018. Her tireless dedication throughout the year and welcoming presence at the registration desk ensure a smooth and enjoyable convention experience for every attendee.

Why volunteer? "I get to reconnect with old friends several times a year when they come by to pick up their tickets," she said.



# Jeff Boyer

Arthur, Illinois

Various chapter roles, District VP Music and Performance, Board-member at large, EVP, District President, Society Music and Performance committee, Society Operations Team; currently District VP of Events



*In multiple roles, he has quietly and effectively worked behind the scenes as VP of Events, planning for our district conventions and Harmony College Midwest. Jeff always makes sure all of the details are thought of, planned, and carried out effectively."*

**Why volunteer?** It's all in the Illinois District Mission Statement to "... foster a state of close harmony by bringing the joy and excitement of music to all people" and the Vision Statement, "To keep everyone singing throughout their lives."

**Biggest perk:** Being backstage and witnessing the anticipation and excitement of the contestants as they prepare to enter the contest stage.



For two decades, BHS production team members **Scott Wetle** and **Tim Brooks** have ensured that the staging, lighting, sound, and screens at International and Midwinter provide the best visual and aural experience possible. Hardly a week of the year goes by without both spending hours on budgets or interfacing with professionals and volunteers to ensure each production is top flight. A full-time video producer, Scott basically lives backstage during events, ensuring that all the logistics of livestreams and future YouTube videos are covered.

Every quartetter, director, or prop handler who has appeared on the International or Midwinter stages over the past two decades can tell you that stage manager **Dave Duncan** runs a very tight ship. His meticulous pre-show planning and onsite time and stage flow management ensures everyone is in the right place at the right time and behaving exactly as directed until he turns on the stage lights. (He's also swept up untold pounds of confetti in near darkness over what will soon be 20 years.)



### Historian, NextGen and philanthropy booster

"Spectacular work on his historical newsletter, 'From the Vault,' his work with Next Gen quartets is also notable and his service on our phil-

## Richard Hansen

Mount Zion, Illinois

*Coles County Chorus co-director, performer with Sound of Illinois Chorus, past ILL District VP of YIH, district president, and now district historian; coach for student a cappella groups at his high school where he teaches history.*

As a history teacher who is also a Barbershopper, I really enjoy diving into the treasures that reside in the archives of the Illinois District. Being able to read actual documents or handle artifacts not only connects one with the past, but serves as a "window in time" that allows me and those I serve the chance to connect to those Barbershoppers who came before us.

**What motivates you?** I look forward to

working on each issue and hearing the stories that people remember about featured individuals or groups. As the founder of the YIH festival program in ILL back in the late 1990s, I am so happy to see that so many young people are exposed to this art form at an early age. I am especially proud of one former student, Matthew Trusner, who has gone on to win a gold medal with the **Ambassadors of Harmony!**



## Rosa Araujo

Nashville, Tennessee

In two placements that followed a workplace injury and then surgery, volunteer Rosa Araujo has donated 800+ hours to the Society after being placed at headquarters under the ReEmployability program, which helps injured workers adjust back into the workforce. Clients are placed in non-profit organizations to assist with light-duty tasks until they have been cleared to return to their regular place of employment. Rosa's extensive scanning has both significantly reduced the storage space needed for a new headquarters location, and the digital records are now electronically searchable.

"Staff welcomed me as one of their own and I feel blessed and fortunate to be part of the great BHS Family," Rosa said. "Thank you, all, from the bottom of my heart."

Rosa is one of many volunteers we have had at Harmony Hall since 2016, who have together contributed more than 5,000 hours. Former clients often visit and tell us how much they enjoyed being at Harmony Hall.

Staff enjoys working with the volunteers

### Super BHS volunteer

Digitized and cataloged our archived 78 rpm, 33 1/3 rpm and CD recordings, digitized Board minutes, paper Chapter files, assisted with membership mailings, helped organize and clean various areas of the building.



as they continue their recovery. "The program benefits the worker, their employer, and BHS," says Doug Gordon, who manages their work assignments. "I can't imagine the amount of work that would remain undone without this partnership!"

– Doug Gordon





# THE BARBERSHOP

## Ring



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*Robert*



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## Steve Adams

### Volunteer Archivist

Steve has over 40 years of experience managing audio and video equipment maintenance

One are the days when my humble yet spacious office was a peaceful, lamp-lit sanctuary for a quiet day's work at Harmony Hall. A spartan room decorated only with miscellaneous barbershop artifacts tastefully (in my opinion) arranged sparingly on the desk and on the walls, a refuge from downtown Nashville's bustling Broadway Avenue just two blocks away, with its cacophony of ceaseless Honky Tonk music and various assortment of party barges and pedal taverns. This room has served many a BHS staffer over the past 18 years, originally as the archives/storage room when the building opened in 2007, then as a room dedicated to audio and video editing, then as a C-level suite for meetings and team collaboration, then home to several program managers, then back to audio/video editing, then to what I was doing for Marketing and my role as Digital Media Manager.

Enter Steve Adams. This room looks a lot different now.

What happened? Long story short, after countless visits to the basement archives during my tenure on staff over the past 16 years, and staring helplessly at the long shelves stacked to the ceiling with boxes of analog video and audio tapes and reels filled with our entire history of recorded performances from Internationals and other major events, I decided to place an ad in the



upcoming issue of *The Harmonizer* and ask for the equipment we needed to play and transfer these assets.

It's a pretty tall ask, to be honest. This equipment is rare, and the expertise to use, manage, and inevitably repair is far more rare. The reason we no longer had the required equipment we once possessed is

another story altogether, but suffice it to say there's a good reason that the cost of digital transfer services for analog assets is incredibly expensive. Demand is high (there are a lot of analog assets floating around out there), urgency is great (and constantly growing as analog assets rot on the vine), and the expertise and ability to effectively manage these transfers can be described as "unicorn rare."

### This couldn't possibly be real!

We've certainly had some recent successes in digital transfers of our history, to be sure. It was arguably one of the few bright spots for the barbershop community during the pandemic when several staff members conceived of the idea for the awesome Legacy Quartet Contest (find videos on our YouTube channel!) back in 2020. Through the diligent efforts of BHS staff members such as Jeremy Gover and Dustin Guyton and others, along with generous donations from donors and financial and resource commitments from all of our Districts, we were able to make a small-yet-substantive dent in our archives and showcase many of the memorable performances from legendary groups. While costly to recover, the unearthed footage raised awareness of our need to preserve our treasured history and reignited excitement around those efforts. But at the end of the day, we were certainly hamstrung by exorbitantly high costs for proper transfers.

But in December 2024, everything changed. After running the "We Need Your Help" ad in three consecutive issues of *The Harmonizer*, we



It all starts here. Yes, that's a food dehydrator. Due to the "way past its expiration date" fragile state of nearly every tape-based asset we have (audio reels, VHS tapes, cassettes, U-MATIC, etc), every item is "baked" for 6-8 hours before running through any device for transfer. Baking removes moisture that has caused a sticky residue known as sticky-shed syndrome, making the tape temporarily playable again.



**Eddie Holt** is Digital Media Manager for the Barbershop Harmony Society, lead of **Lunch Break** quartet, and creates comedy for **Music City Chorus** and other choruses and quartets  
[eholt@barbershop.org](mailto:eholt@barbershop.org)



received an email from a recently-retired gentleman named Steve Adams, who claimed that he had all the devices in question sitting in his storage unit. He had 40+ years experience operating and repairing these devices, and he lived 30 minutes drive from Harmony Hall. I was 99% sure I was being pranked at this point—this couldn't possibly be real!

### Steve saves our legacy recordings

A few weeks later, sure enough, Steve came to our **Music City Chorus** end-of-year celebration with his father, 77-year BHS member Jerry Adams, the last surviving original MCC member from its 1948 chartering. He introduced himself and said he'd dust off the old equipment after the first of the year and get it in working order before coordinating a drop off.

"There's no way this is actually happening," I thought to myself. It sounded too good to be true. I was still in disbelief in early January 2025 as I watched Steve's vehicle pull up to the front curb by Harmony Hall's front gate. He opened his side door revealing a stack of several ancient-looking UMATIC and Betacam decks that the building manager Doug Gordon, Steve, and I loaded into a rolling cart and rolled it through the building into my office. These decks are massive. We got everything set up on a folding table with the proper devices and cable. I grabbed a nearby dusty UMATIC tape from the 1980 convention quartet quarterfinals I had pulled from the archives as a test and popped it in. The deck accepted the tape. I pressed play. Doug and I watched in amazement as video and audio sprang to life from footage 45 years old in perfect (for its time) detail.



A rolling cart filled with assets pulled from the archives. Once each batch is complete, the cart is rolled back into the archives and boxed up for storage and/or processing and a new batch is loaded and brought upstairs for transfer.

It was like a scene out of an Indiana Jones movie where Indy slowly approaches some ancient artifact with hypnotic wonder as the music swells and lights shoot from an unseen place above. I'm being a bit dramatic, yes, but I'd be lying if I said I didn't get emotional watching this footage appear on my screen. In MY office, on MY computer. Using equipment that Steve



Betacam (top) and UMATIC (bottom) decks seen stacked to save table space, donated by Steve Adams. These devices, along with half a dozen other similar decks have been transferring footage from 1979 through the early '90s, when tape formats began to shift towards DigiBeta, SVHS, DVCAM, then finally to purely digital files stored on external hard drives starting around the early 2000s.

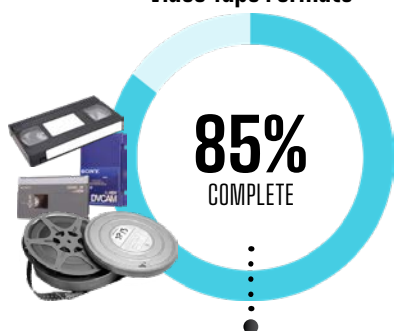
Almost everything pre-1979 is housed in 16mm film reels and audio reels. The inset photo above is the 16mm projector device purchased off Ebay that has enabled us to transfer 16mm footage going back to the 1950s.

had so generously donated to BHS. It was finally here, the moment so many of us on staff over the years had waited for, hoped for, but perhaps never actually believed was possible. We were finally poised to get back to the business of Preservation and unlocking this incredible footage for the next generation of Barbershoppers.

A day later, the machine broke. I despaired. So I reached out to Steve to see if he could point me in the right direction, and he had it working the next day using materials and resources he either already owned or purchased. It cannot be overstated how incredible this is to have Steve as a resource and guide through this process. And it's impossible to state how difficult this would be in literally ANY other scenario where

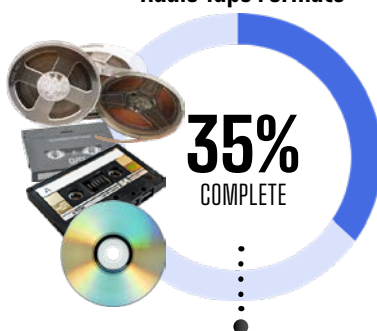
**Thanks to volunteers Steve Adams and Brian Parks and others, preserving the entirety of our Society's history is no longer just a pipe dream. It's happening.**

#### Video Tape Formats



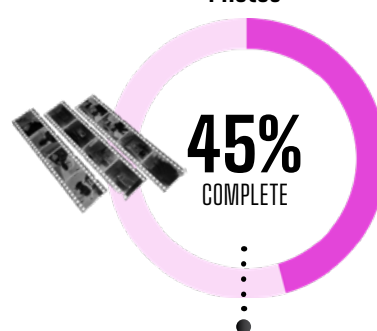
Files transferred: **8,500+**  
Includes UMATIC, Betacam, DVCAM, SVHS, VHS, and 16mm film reels

#### Audio Tape Formats



Files transferred: **3,000+**  
Includes audio reels, DATs, cassettes, and CDs

#### Photos



Photos transferred: **45,000+**  
Includes negatives, slides, and photo hard copies

you'd need to rely on complex network of underground analog archive wizards in far off lands (or Big Box digital transfer houses) who would, for a small fortune, help fix your equipment or charge exorbitant prices to transfer the materials themselves. And even if technicians skilled in these ancient arts were able to get your equipment back in working order, it was bound to break again in no time. It's what these devices do. They're very old and there are far too many things that can go wrong. And the equipment's fragility is exacerbated by the sheer strain that aged analog tape "shedding" does to sensitive moving parts. The delicate adhesive materials that binds magnetic information to the thin plastic ribbons is now about a half century years old, and it can easily flake off during transfers, raining sticky particles into the gears that quickly build up if neglected. Visualize that old box in your attic that was once taped shut with clear packing tape but has now completely lost its stickiness.

"Baking" these materials in a food dehydrator helps reactivate the adhesive enabling transfers with much higher success rates, but the effect is just temporary. After baking, there may only be one or two attempts at a transfer possible before the materials lose their integrity altogether. We're on borrowed time as it is, and Steve knows exactly how to manage these materials and get the best transfers possible despite all the many variables at play.

Steve, now retired, spent over 40 years working as an audio and video technician for news and television studios and other organizations that had A/V needs, and now gives his expertise to us to help us to cross the finish

line, which is now, miraculously, in sight. But what probably motivates him the most is his time as a Barbershopper when he competed with his father Jerry in the Music City Chorus at several Internationals in the mid/late 1970. Each day of transferring old analog assets brings back old memories. We both remember old friends and listen and watch them sing in old footage nearly lost to time. Many are now passed, but have left indelible marks on all of us that continue to help shape our art even to this day.

Jerry is now 94, has been a Society member for 77 years, and is still proudly a member (currently inactive) of Music City Chorus, even joining us on stage during our 2023 Swan Set with Steve. Steve is his primary caregiver, keeping watch over his father, who now struggles with significant memory and function issues but still loves barbershop more than ever and listens to it as much as he can. And he still enjoys at least one glass of Scotch a day. Steve was recently able to transfer audio from the 1976 International where Music City finished 7th place (and they shared the risers together as father and son), and he played the audio for his dad when he got home one evening. Jerry listened intently, then began to sing his old baritone part along with the chorus. Note perfect. The set ended, and Jerry smiled.

"Man. We sounded good."



Brian and his father, Robert  
Early 1990s, Modesto Melody Makers

## Brian Parks

### Volunteer Archivist

Brian spent his career as a technical director for portrait studios all across the country

**B**rian Parks moved to Nashville about a decade ago from California where he and his father were once members of the **Modesto, California Chapter**. He fondly remembers growing up attending Far Western District conventions, and after learning that The Society was headquartered just down the road he decided to drive to the building for a tour and to inquire about a song written in 1908 called "Why Doesn't Santa Go Next Door?" He had written a children's book of the same name based off the song and was hoping the sheet music was located in our archives. Not only was the music located in the archives, but building manager Doug Gordon was able to pull up a video of the song they found online.

As luck would have it, after learning more about what the Society is doing to preserve its history and be responsible stewards of our vast archives, this piqued Brian's interest in helping volunteer for any photo scanning and file and equipment management. Brian, now retired, had some spare time in his schedule and wanted to be of service for our burgeoning digital transfer needs.

Along with countless boxes and stacks of analog tapes and reels are shelves and cabinet drawers in the basement filled with binders and other boxes both large and small of endless collections of photos, both

at the International and District levels as well as collections that have grown over the decades as members and their families have donated their historical items to the Society. All of these photos are in need of high-resolution scanning and organizing into a content management system for eventual dissemination to our community. Accuracy of scanning and metadata capture is key, and Brian brings a wealth of experience in handling information, has extensive hardware and software expertise, and has creative photo editing skills to ensure every photo and its metadata is handled with care.

Not only has he managed a huge amount of photo scanning and curating, he's also helped transfer a large number of "spillover" video assets in VHS and SVHS format from early/mid 1990s International Conventions, helping share the load from the work Steve Adams and many of our other volunteers are doing in the area of audio and video asset transfers.

You'll continue to see the work Brian's done in the form of Flashback Friday photo releases on our social media channels and in ongoing Preservation articles and materials. Our eventual goal is to secure a robust database with searchable index of photos using a metadata-driven Content Management System. This is a large project, and we're so grateful for Brian's expertise that's helping us move the ball down the field.

And as always, volunteer help is always needed and appreciated. Feel free to email us at [marketing@barbershop.org](mailto:marketing@barbershop.org) to learn more about how you can help us preserve our history for the future!



**WISHING YOU A JOYFUL AND HARMONIOUS  
HOLIDAY SEASON FILLED WITH LOVE,  
WARMTH AND CELEBRATION.**



**This holiday season we want to say how thankful we are for our donors! Your generous gifts have enabled singing programs like BHS's Harmony University and BHS NextGen Barbershop Choruses and Quartets, as well as the AIC Outreach program, and the Power of Harmony to flourish.**

**There is still time to make an end of year gift! We hope you will consider providing a gift to these great programs!  
Happy Holidays!**



**HARMONYFOUNDATION.ORG**

# THE STEWARDSHIP OF HARMONY

## RETHINKING BOARD SERVICE AS A PRACTICE OF PHILANTHOPY

**W**e often talk about singing in harmony—voices blending, listening deeply, adjusting, and creating something greater than the sum of its parts. But real harmony isn't just a musical act. It's stewardship. It's leadership. And, at its best, it's exactly what great boards do.

Too often, board service is misunderstood as governance from a distance—an obligation, a seat to fill, a meeting to attend. But the truth is: board service is one of the most profound forms of philanthropy there is. Not because it's about money (though that matters), but because it's about generosity of time, talent, and courage. The courage to ask hard questions. The generosity to give your voice and energy even when you're tired. The willingness to look at an organization's future not as someone else's responsibility, but as a shared song we're all helping to write.

Philanthropy literally means “love of humankind.” And when we step into board service with that lens,

everything shifts. Stewardship becomes less about control and more about care. Less about hierarchy and more about harmony. Great boards don't lead by perfection, they lead by participation. They set the tone for a culture where asking for help isn't a weakness, and transparency isn't risky, it's trust-building.

When a board leans into that type of leadership, it sends a powerful message to members, volunteers, and donors alike: *We are all stewards of this mission.* Every chapter leader, every singer, every volunteer carries part of the song. And the board's role is not to conduct from above, but to listen, align, and help everyone stay in tune with the organization's values.

The Barbershop Harmony Society's legacy is one of connection—bridging generations, communities, and voices. That same harmony is what our boards can model in how we govern, communicate, and give. Board service, at its best, is not about having all the answers. It's about

holding space for the questions that matter most—and leading with both accountability and grace.

As we move into a new era of philanthropy, one rooted in inclusion, transparency, and shared purpose, it's time we reframe how we talk about leadership and giving. Because the future of harmony will depend not only on who's singing, but on who's stewarding the song.

So if you've ever thought, “I'm not a board person,” consider this: you already are. You already give, listen, adapt, and lead in small, daily ways. Board service is simply another verse in that song, a chance to help your community keep the world singing. ■



**Mallory Erickson** is an author, executive coach, fundraising consultant, podcaster, and creator of the Power Partners Formula™ [malloryerickson.com](http://malloryerickson.com)

### Your district leaders know a lot about the why and how of service

CEO Robert Rund asked Mallory Erickson to write the above as an intro to Devin Bradford's article (beginning on the opposite page) featuring the insights of BHS District Presidents. Robert notes that District officers spend considerable time shining the light on others (they're responsible for pointing us to many of the names you see on pages 14-18). But the invaluable service provided by district (and chapter and Society) board members is often underappreciated. Please read their insights and share your appreciation with them. (And if you really want to make an impression, ask them how you can help!)



## What drew you to leadership at the district level?



The opportunity to give back. Barbershop has changed my life. International Conventions were our family's yearly summer vacation and allowed me to have a closer relationship with my parents. I met my wife through barbershop. With all this community has given me, I wanted to help perpetuate this art form for future generations.

– Mark Holdeman (SWD)

A simple phone call by the president of our district, who reached out and took a chance on someone he didn't really know.

– Jimmy Tompkins (SHD)

I saw open opportunities in the Cardinal District and knew I could help make a positive impact. I want to help grow barbershop by supporting our members, strengthening our chapters, and creating an environment where everyone can thrive.

– Derek Bailer (CAR)



When I was a kid, my father would tell me “the price of a complaint is a better idea.” Through the years, I have found that the best way to have things done the way you want them is to either do it yourself or be in charge and get things done the way you want.

– Adam Kaufman (FWD)

I've seen firsthand how this organization brings people together, builds lifelong friendships, and makes a lasting impact through the music we love. That deep history and sense of community are what inspire me to serve – to help ensure a bright and sustainable future for our district. This is all about giving back, paying it forward. I have felt so rewarded in my many wonderful years singing and performing in Ontario. This has been my small way of working with others to build and sustain a vibrant barbershop community for the future.

– Ted Byers (ONT)



## What keeps you motivated?

It really comes from within and is based on knowing I'm ultimately blessing others. It's certainly not the money!

– Mark Andromidas (RMD)



I really want our members to have a great experience. I LOVE barbershop and it has given me so many friendships and so much joy. It is a huge part of my life. I want others to be able to experience the same thing

– the music, the shows, conventions, the love of the harmony and the great friendships that are created through this musical journey. I want programs in place that will allow all members to get a chance to live their barbershop dream.

– James Carey (PIO)

Watching a new person discover what is possible for them in our organization—first with our music, later with personal development and friendships.

– Roger Menard (NED)

## Are there other volunteers that you admire? Why?



It's easy to take for granted that we can just show up and sing without thinking about the tremendous amount of work happening behind the scenes. It truly takes an army of dedicated people, and I have full confidence that our volunteers will not only show up, but consistently exceed expectations. Their commitment and dependability are a big part of what makes our organization so special.

– Derek Bailer (CAR)

could start making improvements for the next cycle. This Good, Better, Best philosophy permeates my approach to project management.

– Roger Menard (NED)

Dawn Spear has been running our backstage for over 15 years. She is not a member, but has given selflessly of her time and energy to run these complicated moving pieces at our conventions. And she loves to jump in on an occasional tag!

– James Carey (PIO)



I admire those with more available time than I have; those who can do all the great things that come to their mind with their leadership team because they have the time and resources to do it out of the goodness of their hearts.

– Mark Andromidas (RMD)



**Devin Anna Bradford** is Director of Marketing for the Barbershop Harmony Society  
[dbradford@barbershop.org](mailto:dbradford@barbershop.org)

## What is one memory from your time as District President that you will never forget?



I have committed a lot of time and resources this year to our Youth in Harmony effort and dramatically expanded our Harmony Explosion Northeast workshops. Nearly every month I attend an event that includes teenagers who are as excited about barbershop as I was when I was their age. It fills my cup.

– Roger Menard (NED)

A phone call from a chapter president who took the time to simply thank me.

– Bill Hickman (EVG)



Walking through the name change process for our district. While it was very difficult at times, the rewards of seeing our district survive and begin to grow again through that has indeed been a blessing.

– Jimmy Tompkins (SHD)

It was tremendously rewarding to visit each of our chapters and talk about their goals, hopes, and challenges. Those visits have been instrumental in shaping the work of our District leadership. We've also put the spotlight on inclusivity and EIH in our chapters, and created an Equity Commitment statement. I was relieved by the applause and cheers that erupted after it was first read at our convention. The reaction proved what I knew already—how welcoming and inclusive our community is.

– Ted Byers (ONT)



Bringing Lakeside Harmony Weekend back to life after a 10-year hiatus and watching it grow into a three-year streak of nearly 300 Barbershoppers has been truly special. Learning, laughing, singing tags 'til almost dawn, and reconnecting with friends—every year I walk away thinking, “This is exactly what barbershop is supposed to feel like!” And then there's Lakeside's youth camp - Harmony Explosion overflowing with young singers, medalist quartets, and a small army of dedicated educators turn Lakeside into a highlight of the year for barbershoppers all across the southeast.

– Jeff Osborne (NSC)

## Who would you like to say “thank you” to and why?



My wife, Chrissy, has always encouraged me to be the best version of myself and pushed me to accept the nomination to be president, even knowing how much of a sacrifice of time it would be.

– CC Snyder (JAD)

Our board is outstanding and each individual works hard and goes above and beyond for our members. And the President's Advisory Council has been instrumental in letting us know what each chapter needs as well as communicating board information back to the chapters.

– James Carey (PIO)

To every behind-the-scenes volunteer who keeps things running smoothly—from convention staff to judges to chorus directors—thank you. Your quiet dedication is what makes the rest of us look good. Nothing happens without you.

– David Mills (SUN)



Easily: my parents (especially my dad) and grandparents, who interestingly never judged the genre of music in my presence, but whether it was good or bad. In tune? In tempo? In rhythm? People dancing? Then perform the song and let's go.

– Mike Lietke (LOL)

## What are the hurdles that limit the involvement of volunteers, and how do you recommend they overcome those hurdles?



Life. Every one of us had multiple demands upon our time. We need to acknowledge that and thank them for what time they share with us. We could not exist without their help, no matter what it is.

– Bill Hickman (EVG)

Life. Every one of us had multiple demands upon our time. We need to acknowledge that and thank them for what time they share with us. We could not exist without their help, no matter what it is.

Time requirement is a very real challenge. You need to be certain that if you accept a position you can reliably fulfill it. Positions have varying time requirements to match the person who has a desire to serve. Ability/skill. Many roles are developmental; don't be afraid to accept a realistic role simply because you don't have the skill or experience now.

– Mark Andromidas (RMD)

The biggest hurdle with a potential volunteer is their fear of letting you down. Saying “yes” is a risk. The best thing I can do is help this person shape their future task in a way that will guarantee them to be successful and then get them the “psychic income” they have earned. My job is to get them paid. When they ultimately collect their “psychic income,” they will want to “do more to get more” as my father promised.

– Roger Menard (NED)



Since becoming president, I've often said, “If we don't know, we can't grow.” That idea guides everything we do—from seeking feedback on new initiatives to finding fresh ways to strengthen our events, engage our members, and support our chapters. I believe the success of our district depends on truly understanding the needs of our members and keeping open lines of communication.

– Ben Dirks (ILL)



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## What would you say to those who are thinking about volunteering?



Just offer to help in any small way possible. Don't wait to be asked. We all have something we are good at. Offer that one thing you are good at and don't doubt yourself. If we all do that one small thing,

we can accomplish great things together!  
– Steve Feldman (SLD)

The more you give, the more you will get back. Our payment comes in the form of "psychic income" and it makes life rich.

– Roger Menard (NED)



Don't wait to be asked—step up and make a difference. Every skill, every bit of time you can give, matters. The magic of barbershop isn't just in the music—it's in the people who care enough to make it happen.

– David Mills (SUN)

There is a lot more to our organization than just singing. Every single thing we do is done by volunteers. Look around your chapter and identify the ones who are making it possible for you to enjoy singing. Why not help them help you?

– Bill Hickman (EVG)

YOU BET! There is a constant need. Make your interest known to your chapter/district leaders. Let them know what kind of work you would like to do and what skills/expertise you are willing to use.

– Brett Randolph (CSD)



Volunteering requires time and an internal motivation to keep going in those tough times. Surround yourself with other capable leaders and ensure all share the responsibilities. Delegation is your friend.

– Mark Andromidas (RMD)

Please do! No act is too small. If you think you don't have enough time your contribution won't make a difference, know that your efforts matter. You'll be surprised by how much you can accomplish, how many great people you'll meet, and how rewarding it feels to be part of something bigger than yourself.

– Derek Bailer (CAR)

Please just do it. Get started doing something small if you don't know what to do. Open and close the doors at a convention. Work the registration booth. Walk quartets around the pattern backstage. There are so many simple jobs that need to be done and don't get done if we don't have enough volunteers. Then, take a district position, even a small one. Be the person who orders awards. Help post announcements on the district's Facebook page. Organize the transportation of judges. The more you can get involved at the district level, the better a leader you will be in your own chapter. ■

– CC Snyder (JAD)

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## DIRECTORS WANTED

Need a director? First 50 words are free for BHS chapters. [marketing@barbershop.org](mailto:marketing@barbershop.org). See the most current postings at [barbershop.org/directorsearch](http://barbershop.org/directorsearch).

### VENICE GONDOLIERS

*SingInVenice.com*

The **Venice, FL Chapter** is looking for a Music Director; responsibilities include coordination of music programs, selection of music choices for various performances, establishment of training programs to develop and improve the basic skills of each and every member, to select the music to be rehearsed and performed, and to choose the direction of the chorus's future. Contact Lee Frayer 941-953-3752 or [directorfrayer@gmail.com](mailto:directorfrayer@gmail.com)

### PACIFIC COAST HARMONY

*pacificcoastharmony.org*

We are looking for our next awesome director who will inspire us to musical excellence primarily through encouragement and a little bit of tough love. Candidate will be inclusive and welcoming to all, have at least 5 years of

choral directing experience, will commit to leading Monday evening rehearsals from 7 to 10 pm in Encinitas (San Diego North County). Will direct at six to nine annual performances and contests. Strong candidates will have experience in barbershop, directing a barbershop chorus, and competing at BHS contests, will have experience creating visual expression, and will reside in San Diego County. Contact Tom Fazekas, [president@pacificcoastharmony.org](mailto:president@pacificcoastharmony.org).

### TWO TOWN TUNERS

The **Two Town Tuners** in Centralia, WA seek a Director! We are a small but talented and long-established mixed chorus of under 20 singers intending to grow our membership in the years ahead. Our interim director has resigned after serving our chorus for about five years. We offer a monthly stipend, BHS dues,

Harmony College tuition and a small-town, caring camaraderie unique to our group. We would love to hear from you. Please contact Fred Eichner at [fredallyn@comcast.net](mailto:fredallyn@comcast.net), 360-459-9692 or 360-791-2476.



From page 8

## CHAPTER ETERNAL

Members reported as deceased between July 15 and September 15, 2025. Send updates to [membership@barbershop.org](mailto:membership@barbershop.org). See previous memorial listings and links to online obituaries at [barbershop.org/in-memoriam](http://barbershop.org/in-memoriam).

### CENTRAL STATES

Richard Hartzler  
Olathe, KS  
Theodore Adam Inman  
Topeka, KS  
Dan Linn  
Frank Thorne  
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Nanaimo, BC

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Richard Gardiner  
Conejo Valley, CA  
Milos Koutsky  
San Diego, CA  
Temecula, CA  
Palomar Pacific, CA  
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Miles Sutter  
Central California  
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Wallace Reynolds  
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Gordon Kent  
Halifax, NS  
Robert Howard McVay  
Halifax, NS  
Dartmouth, NS  
Robert Tarbox  
Keene, NH

### ONTARIO

Kathy Jeffers  
Newmarket, ON

### PIONEER

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Clifford Carr  
Greater DuBois, PA  
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Painted Post, NY  
Hornell, NY  
Thomas Jones  
Binghamton, NY

John Pierce  
Onondaga County, NY  
Warren Riegel  
St. Marys, PA

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Marietta, GA

### SUNSHINE

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Naples/Fort Myers, FL  
Gordon Lynch  
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Gerald O'Neil  
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**Dick Shaw**  
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## GLOBAL ALLIANCES

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*barbershop.org.au • Dan Millgate: secretary@barbershop.org.au*
- BHNZ (Barbershop Harmony New Zealand)  
*barbershopharmony.nz • Henrietta Hunkin-Tagaloo: president@barbershopharmony.nz*
- BABS (British Association of Barbershop Singers)  
*singbarbershop.com • Shanna Wells: Shanna.wells@singbarbershop.com*
- BIBA (Barbershop of Iberia Association)  
*sabs.es • Kara Martin: president@sabs.es*
- BinG! (Barbershop in Germany)  
*barbershop-in-germany.de • Julia Moldenhauer: Julia.moldenhauer@barbershop.de*
- FABS (Finnish Association of Barbershop Singers)  
*fabs.fi • Johannah Boberg: fabs.hallitus@gmail.com*
- Holland Harmony  
*hollandharmony.nl • Rudy van der Zwan: voorzitter@hollandharmony.nl*
- IABS (Irish Association of Barbershop Singers)  
*irishbarbershop.com • Ailbhe Hayes: chairperson@irishbarbershop.org*
- LABBS (Ladies Association of British Barbershop Singers)  
*labbs.org.uk • Sue Ranson: chair@labbs.org.uk*
- MBHA (Mixed Barbershop Harmony Association)  
*mixedbarbershop.org • Barry Towner: barry.towner@gmail.com*
- SNOBS (Society of Nordic Barbershop Singers)  
*snoobs.org • Bjorn Lindstrom*
- SPATS (Southern Part of Africa Tonsorial Singers)  
*spats.co.za • Mark Jensen van Rensburg: president@spats.co.za*

## SOCIETY SUBSIDIARIES

- Association of International Champions • *AICGold.com*
- Association of International Seniors Quartet Champions • *aisqc.com*
- The Woodshedders • *ahsow.org*
- Southern Harmony Brigade • *southernharmonybrigade.com*
- Harmony Brigade • *harmonybrigade.org*
- North Carolina • Indiana • Atlantic • Great Lakes • High Sierra • Harmony University
- New England • Lone Star • Northern Pines • United Kingdom • European
- Mixed Harmony Brigade of New England

## FRIENDS IN HARMONY

- Harmony Foundation International  
*harmonyfoundation.org*
- Sing Canada Harmony  
*SingCanadaHarmony.ca*
- American Choral Directors Association  
*acdaonline.org*
- Phi Mu Alpha Sinfonia  
*sinfonia.org*
- World Harmony Council  
*worldbarbershop.org*
- National Museum for African-American Music  
*nmaam.org*
- Sweet Adelines International  
*sweetadelines.com*
- Harmony, Incorporated  
*harmonyinc.org*
- Barbershop Quartet Preservation Association  
*bqpa.com*
- National Association for Music Education  
*nafme.org*
- Chorus America  
*chorusamerica.org*
- Nashville Songwriters Association International  
*nashvillesongwriters.com*

### The Harmonizer

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#### EDITORIAL

Lorin May (Editor)  
Brian Lynch (Associate Editor)

#### EDITORIAL BOARD

Devin Anna Bradford, Eddie Holt,  
Brian Lynch, Lorin May



## THE TAG

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# In The Shade Of The Old Apple Tree

So there I was, minding my own business (for a change), when a Barbershopper inquired about my arrangement of the vintage tune “In the Shade of the Old Apple Tree.” “Hey,” thinks me, “the tag isn’t bad.” But had I, uh, borrowed it from somewhere? Turns out I had lifted it, at least in part, from a Mo Rector arrangement published by the Society back in 1963.

(On the cover page is a picture of our 1962 quartet champ, the **Gala Lads**. They took the gold without winning a session. Has any other

quartet ever done that? Let me know, please.)

In addition to being a prolific and talented arranger, Morris Franklin “Mo” Rector (1934–2003) was our first two-time quartet gold medalist. Mo sang a resonant, easy-to-blend-with bass in the **Gay Notes** (1958) and the **Mark IV** (1969). And, man, could that fellow spin a yarn! I swear he was vaccinated with a phonograph needle.

Lyricist Harry H. Williams also wrote “It’s a Long Way to Tipperary” and “Rose Room,” while Egbert Van Alstyne composed “Memories” and “Your

Eyes Have Told Me So.” By the bye, the 1905 song “In the Shade of the Old Apple Tree” was revived in 1933 by **Duke Ellington and His Orchestra**.

Note how smoothly the melody of this tag transitions from the lead to the tenor. After all, the higher voice simply carries on with the composer’s original pattern, just up an octave.

Earnest Plea Department: See if you can memorize your part to this short, solid tag rather than depending on the written notes. That way, you can enjoy making beautiful music with your fellow singers even more! ■

## IN THE SHADE OF THE OLD APPLE TREE

### TTBB voicing

Mo Rector (ca. 1962)

Tenor Lead

Bari Bass

In the shade of the old ap - ple tree.

### SSAA voicing

Mo Rector (ca. 1962)

Tenor Lead

Bari Bass

In the shade of the old ap - ple tree.

### SATB voicing

Mo Rector (ca. 1962)

Tenor Lead

Bari Bass

In the shade of the old ap - ple tree.

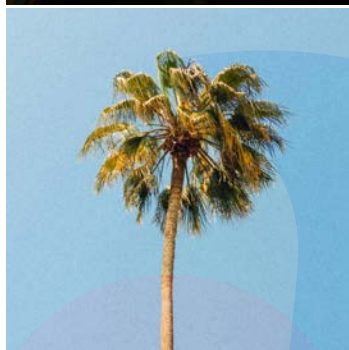




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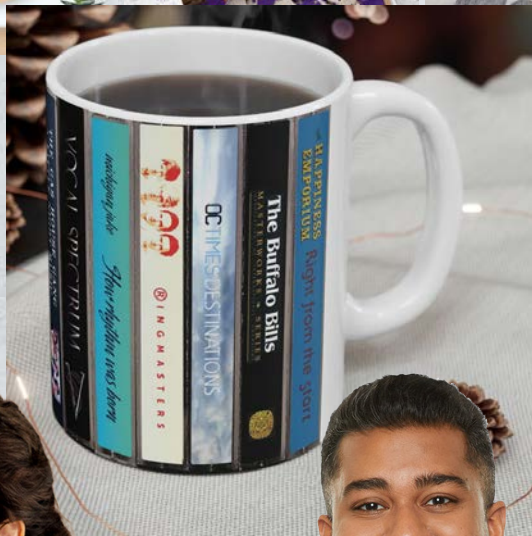
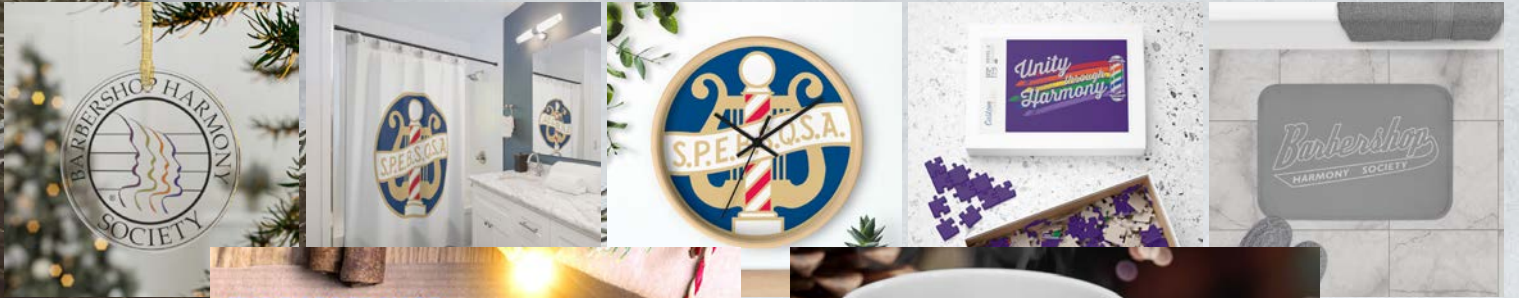
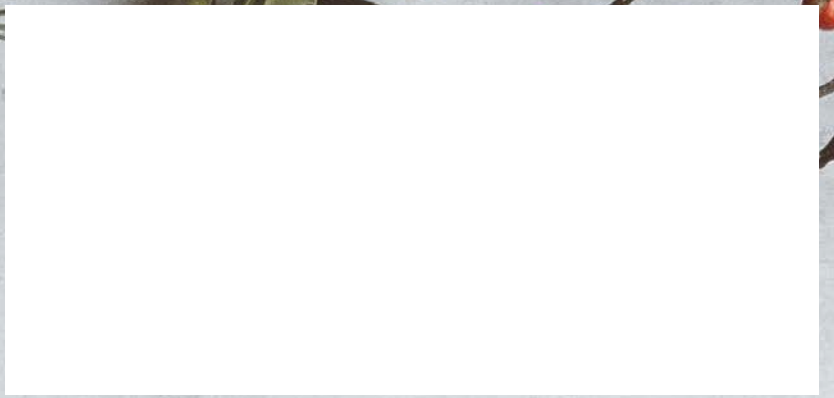
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# 'TIS THE SEASON



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