



The Twelfth Tone

The American Guild of English Handbell Ringers, Inc. - Area XII
California · ❖ Guam · ❖ Hawaii · v · Nevada

Claremont, CA

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February-March, 2004

A NOTE FROM THE ARM OF THE CHAIR

Lee Waggener

News from the National Organization

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On Thursday evening, January 8, I was crunching through a small amount of snow in Dayton, Ohio, with Area Chairs from throughout the country who had gathered for an Advisory Meeting with Jane Mary Tenhover and members of the Board of Directors. We met all day Friday and Saturday morning, and I left with a very positive feeling about the direction of the Guild and the new leadership.

The primary functions of the new board are reviewing the Policy Governance Document, monitoring the performance of the organization, and researching the needs and desires of the membership and setting appropriate goals. Meetings such as the one that I attended are an opportunity to bring our concerns and needs to the attention of the Board and the Executive Director.

Each Area had time to share about activities, and this was the most interesting time for me. Most Areas still have music education programs in elementary schools and are working to get handchimes as a part of the curriculum. We certainly have a challenge in our Area in the field of music education that we are trying to address with our chime and bell loan program. I would love to hear from those of you who are in schools. How can we help you?

Many Areas have one day events that are very well attended because they do not conflict with work schedules during the week and the driving distance is not great. We are hoping that the Spring Rings scheduled throughout our Area will serve the same purpose here. Each of you who attends has a chance to evaluate the day and give suggestions for the next time. A registration form for ALL events listed in the Coming Events will be found later in this *Twelfth Tone*.

Plans for the 50th Anniversary Celebration in Norfolk, Virginia are well under way. Each Area is contributing for a special project, and individuals are given the opportunity to contribute. So far, \$19,740 has been received from individual members. If you have never attended a National Director's Seminar, this is the year to go. All the information and registration forms are in the January-February issue of *Overtones* which just arrived.

I enjoyed visiting with old friends and sharing the love of handbells with leaders from all areas of the United States. It's good to see a bigger picture than we usually get here in Area XII. AGEHR has so much to offer. Check out the National website as well as the Area XII site frequently so that you will stay informed and reap the benefits of membership. - Lee Waggener

NEW MEMBERS

New Members in November

Augustine Nwagbara
Cerritos, CA

Lorene Greene
La Habra, CA

Beckie Wiley
Asbury Methodist Church
Livermore, CA

Kevin Holsinger
Covenant Presbyterian Church
Menlo Park, CA

Mount Olive Lutheran Church
Poway, CA

Paul Batchelor
The Nativity School
Rancho Santa Fe, CA

Mary Purpura
San Francisco, CA

Linda Reimer
Town School for Boys
San Francisco, CA

Harriet Scherer
Thousand Oaks, CA

Janet Van Pelt
Yucca Valley, CA

Karl Bachman
St Elizabeth Episcopal Church
Honolulu, HI

New Members in December

Stan DeWitt
Grace First Presbyterian Church
Long Beach, CA

Lily Nelson
Los Angeles Adventist Church
Los Angeles, CA

San Luis Rey Valley United
Methodist Church
Oceanside, CA

John Partridge
Richmond, CA

Miriam Hoffmann
Truckee Lutheran Presbyterian
Church
Truckee, CA

Tony Dehner
Monte Vista Christian School
Watsonville, CA

Sacred Heart Parish
Honolulu, HI

Michelle Schober
Bethlehem Lutheran Church
Minden, NV

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The Twelfth Tone February-March, 2004

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ADVERTISING RATES

	Single <u>Run</u>	Annual (6 issues)
Full Page Ad <small>(Up to but not larger than 7.25"W x 9.75"H)</small>	\$75.00	\$375.00
Half Page Ad <small>(Up to but not larger than 7.25"W x 4.75"H or 3.5"W x 9.75"H)</small>	\$45.00	\$225.00
Quarter Page Ad <small>(Up to but not larger than 7.25"W x 2.25"H or 3.5"W x 4.75"H)</small>	\$22.50	\$112.50

Camera-ready advertising copy is due on the tenth of each odd-numbered month for publication in the following even-numbered month (e. g., the deadline for the February issue is January 10).

OVERTONES REVISITED



*In this series celebrating the 50th Anniversary of AGEHR, we are reprinting articles of historical interest from the early days of the organization's existence. The following two articles appeared in the May, 1958 issue of **OVERTONES**. They are retyped verbatim as they appeared in that first issue. The author of the first article is "B.P.E.", presumably Bessie Erb, who by that point had assumed sole responsibility for editing and producing **OVERTONES**.*

THE BEGINNINGS

NO ONE thinks of the beginning of handbell ringing in America without thinking of Mrs. Arthur A. Shurcliff, the Honorary President of the American Guild of English Handbell Ringers. In 1923 Mrs. Shurcliff organized the Beacon Hill Handbell Ringers, the first American ringing band. That year this group delighted the happy crowds at the famous outdoor Beacon Hill Christmas Eve Caroling. Soon after, others purchased handbells from England, and Beacon Hill carolers were thrice blessed.

One afternoon in 1937 the New England Guild of Handbell Ringers, the first handbell guild in America, was formed around the tea table at Mrs. Shurcliff's home, and Mrs. Shurcliff was made its first president. Three guests representing three bands were present: Miss Isabel Meldrum of the Quincy Trust, Mr. Roger T. Walker of the Beacon Hill Ringers, and Mrs. Norman H. Erb of the Old South. Each of these people accepted an office in the newly formed guild. At home, in school, in church, in concert hall, in newspapers, in magazines, and over the radio the New England Guild rang its way into the imagination and desire of other people, and bell ringing bands and choirs began to multiply all over New England and other parts of America.

The first nation-wide handbell festival was conceived in 1954 at a midwinter meeting of the Board of the New England Guild. The Board had planned to have dinner at a restaurant on Beacon Hill and then adjourn to Mrs. Shurcliff's home for business. Unfortunately, a great New England storm was raging through the area which only three people braved: Mrs. Shurcliff, Mrs. Edward W. Wolfe of the Philergians, and Mrs. Erb. But the muse of creativity was at work, because it was at that meeting that the first festival for all handbell ringers in America was planned to be held at Ipswich with the New England Guild as sponsors. Since Mrs. Shurcliff was a sponsor of Castle Hill Foundation, our way was made smooth. What a

success that first festival was, and with what nostalgia those who attended recall it.

That same year, on June 23, at the close of the annual meeting of the American Carillon Association in Boston, Mrs. Shurcliff invited some of the carillonners attending the convention to meet with members of the New England Guild at her home to ring bells. Those present were: †Ronald Barnes, Elizabeth Bradford, Irving Daniels, Mrs. Norman H. Erb, Isabel Meldrum, †Percival Price, Mrs. Arthur Shurcliff, Florence A. Risley, Mazie Smith, †Harvey Spencer, M.D., †Roger T. Walker, †Wendell Wescott, and †Robert Donnell. At that delightful meeting, the American Guild of English Handbell Ringers was organized, and Mrs. Shurcliff became our first president.

So it is that in every "beginning" in the growth of handbell ringing in America, Mrs. Shurcliff has rung the major bell. Every beginning has broadened the horizon of the handbell movement. What of the future? - **B.P.E.**

†Carillonner †Carillonner and bell-ringer

THE FUTURE

By Wendell Wescott, Director
Spartan Bell Ringers, Michigan State University

THE PAST FEW years have seen such a tremendous advance in the practice of the handbell art in the United States that its recognition as an ever-growing and significant branch of musical art cannot be ignored by professional musicians, the clergy, educators, therapists, and others whose respective fields handbells have invaded. Everyone associated with this unique musical activity has a duty to become a dedicated exponent of the art, to inform the public and professional musicians alike about it, and to demonstrate that handbells are worthy of inclusion in the family contemporary musical instruments.

As every member of the AGEHR knows, handbell ringing has passed out of the hands of the old-time vaudeville performers, the so-called "Swiss Bell Ringers", who, together with other instrumentalists, players of musical glasses, comedians, dramatists, what-have-you, toured the country as novelty entertainers. Perhaps this romantic past is remembered by some with a bit of nostalgia, but it is a past best left buried.

Today, with the passing of the vaudeville era, handbell ringing in this country might have largely

OVERTONES REVISITED, continued

ceased but for the interest and efforts of Mrs. Margaret Shurcliff and others who proceeded to set a new course for this practice. Debunked was the false identity of the players and the supposed Swiss origin of the bells, and the fact was established that handbells as a musical instrument were, in fact, of English origin, with a three-centuries-old tradition. It was revealed that these bells were first developed as a means of practicing the "changes" – the English concept of tower bell ringing. Making music on handbells was at first merely a by-product of this utilitarian usage (and remains largely so even in present-day England). Except for a few isolated cases, change-ringing never caught hold outside that country. Thus we find that handbell use on these shores, with but a few exceptions, is strictly for musical purposes; most Americans undoubtedly lack either the patience or the incentive to work out the intricacies of change-ringing.

In recent years handbells have found their place in three general types of settings: churches, educational institutions, and the homes of interested people. A fourth and no less important area is the hospital or sanitorium, where the therapeutic possibilities of handbells are now being explored. Numerous orders from the churches of the nation alone are putting a considerable strain on the productive capacity of the makers. Many secular educators have discovered the high potential of handbells and are eager to make this new channel of musical endeavor available to their students. But again, good bells are being produced too slowly.

Characteristic Music Needed

A basic problem confronting the handbell world is the need for better quality musical composition, comparable to that for other instruments. Not only is there no significant literature for handbells, but a tradition is lacking which might suggest the most effective methods for deriving a style characteristic of this idiom. Therefore, the present-day practitioner is a pioneer upon whom rests the responsibility for developing music for handbells which is not a watered-down or simplified version of piano music. If this reborn art is to survive after the initial novelty has worn off, it must have something more to offer than the mere capacity for forming tunes borrowed almost entirely from existing musical material.

Herein lies the major challenge. I am happy to learn that some directors are making available a number of their own arrangements and a few original compositions. This interchange of musical ideas should prove to be an invaluable stimulus to

creativity, and it is to be hoped that some significant handbell literature will be forthcoming for general use.

A further problem is the lack of a standardized number of bells comprising a so-called set. Truthfully, it is difficult to develop much musical depth with a range of bells of an octave and a half, or even two octaves. Two and a half to three or three and a half octaves increase this capacity greatly. I do not mean to say that effective music cannot be derived from a limited range, but broader horizons are opened by the additional number of bells. Needless to say, the impact on musicians associated with other instruments will be much greater if they are exposed to an instrument capable of attaining a range more comparable to that of their own. To be sure, original music for handbells may encompass a range either large or small – after all, it is the degree of creativity and artistic quality that really counts.

Conventional Notation Preferred

One important factor bearing on the general development of handbell music is the fact that various shortcuts have been tried – and apparently with some success – in the matter of musical notation through the use of numbers, letters, and other symbols. Let us not forget that our contemporary standard musical notation is the result of centuries of experimentation and has been found completely suited for all forms of music by every conventional musician in the Western world. No significant modification of this notation has been undertaken for more than three centuries. I cannot see any justification for departing from convention in the noting of music for handbells. Standard musical notation identifies both the pitch and note value adequately besides indicating details of interpretation, and no great effort is needed to learn two or three lines and spaces of the staff or the mathematical relationship of the various notes.

In my opinion the entire score should be before each player (unless later memorized) so that he can become acquainted with the whole context of the music. My own practice is to have two players look on the same score; one has his particular notes colored in red, the other in black. This cuts down by half the number of copies required; the players do not find the two colors confusing. From an educational standpoint why not prepare pupils to

OVERTONES REVISITED, continued

read standard music – knowledge they can use in later musical endeavor?

There is no doubt that America has taken over the initiative in ringing handbell music and that the present upsurge of interest in this field is bound to increase. Whether the present use will result in a new musical idiom independent of mere transcription of existing music will depend on the initiative and artistic curiosity of those now engaged in this activity. We

are indeed fortunate to have a national organization of handbell ringers which makes possible a unity of purpose and a clearing house for information, and which should make a deep impact on the evolution of the handbell art in America.

The above articles appear in **OVERTONES 1955-1986**, an anthology of the first 32 years of its publication which was created and printed in 1987. Copies are still available from the National Office in Dayton.

REGIONAL REPORTS



Hawai'i Report Ginger Harris

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ALO ----HA! (me again, with the language lesson.) Hau 'oli makahiki hou! (happy new year) AND that little "apostrophe"? That's an "okina", an actual letter in the short, 13 letter Hawaiian alphabet - it indicates a glottal stop, inside words. More later.

Limited news from holidays here, but no shortage of the joy of ringing. I'm always filled to overflowing over the smallest experiences with our chimes - teaching folks on Christmas morning to "ring along" brought so much light into those eyes!

Will check around with folks around the state for more ringing news next time, and encourage participation from "Neighbor islands" (no, no - do not fall for that "outer islands" stuff, no matter what people on O'ahu say to you!!) :))

We ringers are diverse folks, and this one is headed for American Samoa (say Sahhhhhh moah) to help with American Red Cross Disaster assistance for 3 weeks. If you think we have sufficient funds to do everything, just remember that it's all donated dollars, and the need does not diminish when holiday spending has challenged your pocketbooks!

A hui hou (ah hooley hoe).....'til we meet again.



San Francisco Bay Area Report Tammy Raetz

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The Bay Area Region begins 2004 spring activities with the annual Reading Ring-Through at the Presbyterian Church of Los Gatos on January 31. This all-day event gives local directors a chance to assess new music and get some hands-on ringing, and local ringaholics one more chance to do what they love best!

A month later, Christine Anderson will be the featured clinician at the 10th annual Bay Area Handbell Festival at First Covenant Church in Oakland, on February 28. Christine is an acclaimed solo ringer as well as popular festival conductor, and will also offer a class in solo ringing. Special prizes will be given in honor of the 10th anniversary of the festival, and choirs are encouraged to prepare and perform solo pieces. Gold Coast Handbell Supply will have merchandise for sale. The closing concert begins at 7 p.m.

Christine will make another appearance as conductor on the other side of the Bay on March 20 at Valley Church's Spring Ring in Cupertino. A terrific class schedule includes Christine's multiple bell techniques, processions and bell trees, and the return of a popular African rhythms class designed to help ringers improve rhythmic capabilities. Nancy Stouwie of The Handbell Mart will provide the store. Concert begins at 6 p.m.

Before Christine leaves the Bay Area, she will perform a solo concert at Valley Church on March 21 at 3 p.m.

The East Bay will enjoy a concert in April: The Ringing Belles, along with The L.V.s Handbell Choir, and handbell soloist, Carol Smith, will be holding their annual Spring Concert on April 4 at the Walnut Creek UMC, 1543 Sunnyside Ave, at 3 p.m.

The 2nd Annual Kids Fest in April will be held at the Presbyterian Church in Los Gatos. This event proved so popular that groups were turned away last year--early registration is encouraged! PL Grove will direct and kids will have a blast with rhythm games, technique classes and fun group activities.

Finally, a wonderful memorization clinic for choirs will be offered by Jason Wells (Ring of Fire's mesmerizing director!) at the Walnut Creek UMC on May 1. Details will be announced soon!

REGIONAL REPORTS, continued



Los Angeles Metro Report

Shirley Heckman la_metro@areaxii.org

2004 will offer some exciting ringing opportunities in Area XII, including Spring Rings, Ringers' Conferences in the summer, and Directors' Workshops in the fall. Plan to bring your choir and participate in these events. Not only will you have a wonderful time ringing with other choirs and with a renowned conductor, you will have opportunities to take classes, meet other ringers, get new ideas, and gain new enthusiasm.

The LA Metro Regional Spring Ring is scheduled for March 27th at the Church of the Brethren in La Verne, located between the 210 and 10 Freeways in Eastern LA County. Preparing the five pieces before March 27th will give your choir a "head start" on learning the music for the Ringers Conferences. All choirs are invited and newer choirs are especially encouraged to come. If massed ringing seems intimidating, the Spring Ring is a good place to begin. The facilities will provide space for about a dozen choirs. If you have an interest in coming, please give me a call or send an email.



Southern California Report

Micki Mennet-Martin so_calif@areaxii.org

SOUTH BAY TWELFTH NIGHT MUSIC CELEBRATION 2004 Musicians from across San Diego County gathered at First United Methodist Church, Chula Vista, on Sunday afternoon, January 4, 2004. The focus of the event was to "put a bright red ribbon around our memories of Christmas 2003."

Participating were four handbell ensembles, a chime ensemble, three pianists, and two vocal choirs. The churches represented were the Community of Christ, Good Samaritan Episcopal Church, St. Mark's United Methodist Church, First United Methodist Church of Chula Vista, and Imperial Beach United Methodist Church. Director of Pastoral Ministries Barbara Eveland presided as M.C.

We staggered the designated arrival times, so that each group had some individual "warm-up" time. The ringers had a massed rehearsal of "Away In A Manger" (arr. Cathy Moglebust) directed by JoAnne Hammond, after which all the performers had dinner at the church. The 6:00 pm concert brought the day to a close. Music selections performed had been chosen from lists of each group's "favorite" pieces (as submitted by the directors). The Celebration concluded with all of the performers joining with the audience to sing "Away In A Manger," accompanied by the handbell choirs. This was a good way to do a concert, since all the groups arrived with their music already at performance level.

Directors of three other choirs were in the audience and said that they want to participate next year – so mark your calendars for January 9, 2005!

SOUTHERN CALIFORNIA SPRING RING, MARCH 13, 2004 in San Diego (see coming events also)

Dave and Dian Ruder are the Clinicians for the SOUTHERN CALIFORNIA SPRING RING at St. Mary Magdalene Catholic Church in the Mission Bay area of San Diego. It is time to begin making plans to attend this fun day of ringing, bell education and socializing.

Classes will include:

Dian Ruder ~ *Treble Bell Techniques*. A master teacher clearly covers steps to smooth treble techniques.

David Ruder ~ *Cross and Stretch and More* including three methods of change ringing off the table.

Dian Ruder ~ *Multiple Bell Techniques*. A variety of ways to solve add and subtract accidentals or additional bells easily.

David Ruder ~ *Brushing Up on the Basics* ~ Mastering correct methods bell articulations.

Spring Ring's Schedule: The first massed rehearsal will begin at 9:00 am, and classes will be held from 11:00 am to 12:00 pm and 1:00 pm to 2:00 pm. A second massed rehearsal will begin at 2:15 pm. Solo choirs, small ensembles, or soloists may perform during the concert. Time for solo rehearsals will be at 3:15 pm, and our concert will be presented at 4:00 pm.

Massed Ringing Music Selections ~ Southern California Spring Ring are:

Bell Jubilee by Ellen Jane Lorenz,
Fantasy on Hyfrydol, arr. Hal Hopson, and
Materna (America The Beautiful), arr. Betty Garee.

Music for the massed ringing was selected from this summer's Ontario and Honolulu, Hawaii Area XII conference music.

Cost: \$10.00/ participant or \$75.00 per ensemble before February 20, 2004, or \$14.00 and \$85.00 after.

For registration information contact: Micki Mennet-Martin, mennet@aol.com, (760) 789-0802, PO Box 2827, Ramona, CA, 92065.



Nevada Report

Barb Walsh

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Howdy! I think Nevada was the first state to have an official AGEHR 50 year celebration event on Jan. 11-12 in Las Vegas! The 12th Annual Las Vegas 12th

REGIONAL REPORTS, continued

Night Bell Festival was the biggest and best yet! Our director, Jane Anderson from Topeka, KS, was so positive and encouraging that I think everyone left with much more confidence in their bell ringing abilities than when they arrived. We also had more pounds added on after the wonderful, free lunch prepared by Michael Ty. We had soup, salad, rolls, veggies, pasta, very tasty chicken and pork, and make your own sundaes for dessert.

And if that's not enough, we were entertained by Michele Sharik's beautiful solo ringing during our meal! Hat's off to Janet Ty and Dixie Bailey who organize the event each year! 15 groups, 4 of which were youth ringers, attended with about 180 ringers total. There were groups from Las Vegas, Reno, Santa Monica, Santa Clarita, Northridge, Lancaster, and Kingman, AZ.

The date is already set for next year, Jan 8-9, 2005 so join us for some fun! Better yet, why wait a whole

year for meeting other bell ringers and ringing together? Join us for the following events:

March 6 - Directors' Seminar in Reno, Bill and Lee Waggener, clinicians

April 3 - Sierra Spring Ring in Bishop, CA, Tessique Koenig (the one with the multi-colored hair), director

May 25 - Young Ringers' Festival in Reno, Jim Smith, clinician

June 25-27 - Area XII conference in Ontario, CA

July 1-4 - Area XII conference in Hawai'i

July 25-29 - Zephyr Point Handbell Conference at Lake Tahoe, Mary Balkow and Bill Alexander, clinicians

Oct. 2 (tentative) - Ringers' Workshop in Reno

I hear that several Nevadans are planning on going to Hawai'i. Let me know if you're one of them so we can try to make travel/ringing schedules together. I hope to see you soon!

AGEHR MEMBERSHIP BENEFITS

Memberships in AGEHR come in a variety of levels that reflect the intensity of the involvement in handbells. The following information is also available on the AGEHR website:

General Information

The American Guild of English Handbell Ringers is a non-profit association providing valuable educational resources and events for handbell/handchime ringers and directors. The organization currently represents over 9100 members, including churches, schools, community organizations, and individuals.

Membership is open to anyone interested in the art of handbell/handchime ringing.

With your membership, you enjoy the following services:

Help to Get You Started

- Handbell Notation Booklet - Each new member will receive this vital resource book. It is divided into three sections: Part A is the Handbell Notation section; Part B is an explanation of Assigning Difficulty Levels to Handbell Music; and Part C deals with Solo and Ensemble Notation. This is our most requested resource book!
- Local Support - Find out about local events and opportunities, and receive newsletters for your area through your local area chapter. (To find your local chapter, check out the AGEHR Area

Links.)

- Scholarships - Scholarships are available for area and national events to provide continuing educational opportunities for handbell/handchime directors and ringers.
- Chime Loan Programs - This program is available, through area chapters, to schools, churches, and other organizations interested in learning about and teaching handchimes.
- Mentors - With education a major focus of AGEHR's mission, mentors are available in many areas to work with beginning directors.
- Lending Libraries - Many areas have lending libraries for access to handbell videos and resource books.

Support to Keep You Going

- National bi-monthly journal, Overtones - Every two months, you will receive Overtones, the nation's number one journal on handbell/handchime ringing. Each issue features articles on subjects such as directing, techniques, music reviews, music education, touring, fundraising, etc. Find out all you need to know from the professionals.
- Members-Only Online - Access website content only available to members and personally update your own membership records. Also, in the near future this members-only section will allow you to search for fellow members or access a member roster.
- Area newsletters - Stay up to date with the workshops and events in your geographic region.
- Handbell Hotline - Call our handbell hotline toll-free at (800) 878-5459, and we'll provide the answers to all your questions. Voting privileges in local, area and national elections (not included)

AGEHR MEMBERSHIP BENEFITS, continued

with Ringer and International memberships).

- Special offers - Sample music, recordings, catalogs, and other offers from the Handbell Industry Council.

Events to Help You Grow

- Festivals - outstanding nationally recognized clinicians, massed ringing, classes, concerts by bronze-level choirs, networking with fellow handbell/handchime enthusiasts, and shopping at Handbell Industry Council vendor exhibits.
- Area Festival Conferences
- Repertoire reading sessions
- Technique workshops
- Massed ringing opportunities
- Classes on issues regarding handbells/handchimes
- Networking opportunities with other handbell enthusiasts
- Courses of study tailored to special interests at the AGEHR
- National Directors' Seminars

Endorsement for Your Events

- Mailing Labels at a discount - Promote your school, church, or professional choir's concert series by reaching out to fellow handbell music lovers.
- Performance royalties for music played at AGEHR Endorsed events

Relatively new to the overall membership package is the Ringer membership. Although the Ringer membership does not confer voting privileges and must be linked to either a personal or an institutional Regular membership, it does allow ringers to receive their own copies of all Guild publications, including *Overtones* and *The Twelfth Tone*.

Several Area XII directors have either purchased Ringer memberships for their ringers as gifts or rewards or have encouraged their ringers to join themselves. In addition, the Sterling and Platinum memberships benefit the AGEHR Endowment Fund by \$60 and \$110 respectively, so please consider upgrading your own membership.

In this, our 50th anniversary year, one of the Area XII goals is to increase our roster by at least 50 new memberships. If there are any handbell enthusiasts in your circles who really ought to be members, encourage them to join! - *wlw*

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AREA XII HANDBELL AND CHIME LOAN PROGRAM

How would you like the free use of a three-octave set of handbells or handchimes next year for one semester? The American Guild of English Handbell Ringers, Area XII, has a set of each available exclusive for public or private school use.

Use them with your vocal choir, start a handchime or handbell performance group, or use them with your music appreciation classes. The equipment, complete with pads, instructions, and a consultant (by phone!), is available for all grade levels through university.

The only requirements of the Loan Program are: (1) The Music Director must become a member of the AGEHR; (2) The Music Director should attend handbell/handchime workshops, conferences, and classes to improve his/her knowledge of playing and directing; (3) The host school/church/private institution accepts full liability for all handbells/handchimes and equipment while in their possession; (4) The host school/church/private institution and music director are financially responsible for AGEHR membership, return shipping, and any music; (5) Following the loan period, the host is required to write a report and send photos taken of their activities to the Area XII Bells in

Education Coordinator. This report may be submitted to the Area XII **Twelfth Tone** Editor for possible publication in **The Twelfth Tone**.

For further information and application for next year's loan, contact:

Karen Curry, Bells in Education Coordinator
300 W. Latchwood Lane
La Habra, CA 90631
(714 879-0777
kvctinker@aol.com

The Raleigh Ringers

Music Director: David M. Harris
8516 Sleepy Creek Drive
Raleigh, NC 27613
(919) 847-RLRG (7574) phone/fax
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CALL FOR CANDIDATES FOR THE AREA XII BOARD

Every two years, AGEHR members vote for candidates to the Area XII Board. These caring individuals offer their talents and skills to the organization. Without individuals who are willing to generously serve, no association would survive.

There are many rich rewards as well. These include an opportunity to guide and improve the organization, to associate with some wonderful bell people, and to make decisions regarding music, classes, festivals, and other events. Basic expenses are covered.

Are you such a person who would enjoy this opportunity and challenge? Do you know some

talented person who would be a good candidate? Elected offices open at the next election are Chair-Elect, Treasurer, and Secretary.

Please send basic contact information (name, possible office, phone and/or email address, and any other relevant comments) to David Ruder [email daveruder@aol.com or phone (408) 732-0760] or to Rudy Rodriguez [email rudyagehr@aol.com or FAX (714) 636-4691], and the information will be passed on to the election committee for contact with the individual(s).

Thanks so much! - *David Ruder*

RINGERS' CONFERENCES 2004

With the turn of the new year, it is now time to focus your efforts on Area XII's next major events - the two Ringers' Conferences in June and July. Under the direction of David Davidson, your ringers will grow in many ways through the rehearsals of the weekend. Even if some of your ringers have participated in earlier Ringers' Conferences, there is always something new for them to experience and learn that will enhance their musicianship.

Whether you have never attempted taking your choir to a Ringers' Conference before or you've done it a number of times, here are some suggestions about how to proceed:

1. Enthusiastically talk it up at your next rehearsal. Let your ringers know about the personal and communal rewards that the necessary hard work will yield. Not only is the event just a lot of fun, it also is intended to be a major learning experience for ringers at *all* levels.
2. Complete and mail the registration form with a check for the appropriate number of deposits. If you no longer have the form that was included in an earlier **Twelfth Tone**, you may fill out the on-line form (start at http://www.areaxii.org/Conf/04_conf/04indexconf.htm) which you will be able to download to your printer for a hard copy to mail. [Note that March 1, 2004, is the "earlybird" deadline - registrations postmarked after March 1 require a \$25 per registrant late fee.] Make travel plans and hotel reservations (hotel information is also available on the Area XII website).
3. Choose which Division is most appropriate for your ringers and order the music. Most if not all of the repertoire is suitable for use in liturgical and concert settings, and this year, all of it comes from

a list of "golden oldies" - earlier pieces that have stood the test of time and have not faded into oblivion. Consider participating in one of the solo concerts, and after choosing the piece, work towards musical perfection.

4. If you have not already done so, think about any fundraising activities you might do to offset some of the costs. These can also be very successful rapport-building activities in which the whole bell choir comes together for something other than music.
5. Closer to the event, hold one or two longer rehearsals at a time other than the routine schedule to focus specifically on the Conference music. Mornings (Saturdays work especially well) when your ringers are fresh are usually much more productive than evenings. Make these special events - including the caffeine and calories during the breaks, of course.
6. Perform as much of the repertoire as you can in a public setting of some sort - a worship service, a concert, or a lunch program. There is something about the focus and concentration of a performance that forces the details of the music into the memory better than any rehearsal. This is not meant to imply that you should hold your wood-shedding rehearsals in public but rather to seek opportunities to present the conference repertoire just as soon as you think it is ready.

Well-prepared choirs get the most out of the rehearsals because the ringers can concentrate on the nuances rather than desperately reading notes. Well-prepared choirs are very flexible - you won't know until you arrive just how far you'll be from the conductor (or at what angle you'll have to look to see). You won't know until the rehearsals begin what differences in interpretation the conductor will request. Well-prepared choirs also go home with that sense of satisfaction and accomplishment that comes from doing something really, really well. - *wlw*

RUDY'S ROOST

The Care and Feeding of Ringers Part 8: What is Job 1? Or why did I take this job in the first place?

A few years ago, an American automobile maker aired an advertising campaign which in part said, "Quality is Job 1." Great statement for a company trying to instill confidence in their cars in hopes that you will plunk down thousands of your hard-earned dollars and buy one of them. Have you ever evaluated your job and asked yourself:

Master Conductor, what is YOUR Job #1?

Is it the management of the bell program or the music selection? Is the most important part of your job the conducting technique or rehearsals or the concert schedule? Maybe it is the annual reviews or budget/salary negotiations? All important facets of the job, but in my experience, I have found that for the successful Master Conductor:

Job 1 is: To Inspire.

King Solomon living in the 10th century B.C. said it very well in one of his proverbs: "Where there is no vision, the people perish." You, Master Conductor, are the vision holder of the choir. You have seen what is possible. You have gone to the Director Seminars; you have attended handbell concerts and have seen first-hand the high level of handbell experience that exists. You have seen the vision of what is possible with handbells and your choir.

Now, your **Job 1** is: **TO INSPIRE YOUR RINGERS TO WANT TO DO THEIR BEST.**

How is this done? It is done with something I like to call: People-Skills. Those skills used by the leader when he manages his team. The successful leader knows that some team members will respond best to encouragement. Others will need some well-couched correction. Still others will need a bit of steel from time to time. This leader makes it his business to know what is happening in the lives of his team members. If a team member has a gravely ill family member, or a daughter going off to college for the first time, the leader needs to know this, and adjust his approach with this team member. Master Conductor, you must always remember that your ringers are not just mobile bell holders, but they are real people with real needs and feelings and yes, even mood swings. Can you inspire them to do their

best? Can you inspire them to do more than they feel they can?

One of the best techniques that I use with my choirs is: *Contagious Enthusiasm*. If I am enthusiastic about a choir's progress, the ringers are encouraged. If I am enthusiastic about the music, the ringers will "warm-up" to the music. Enthusiasm can be very contagious with wonderful results.

"To what goals should I inspire the ringers?" you ask? Let me suggest that you inspire them to:

1. A desire to belong to the choir.
2. A pride of membership in the choir.
3. A desire to constantly improve one's bell ringing skills.
4. A commitment to attend all rehearsals
5. A willingness to work hard at each rehearsal.

Lofty goals? Yes, they are. Unattainable goals? Not at all. How does one achieve these goals? There are many books and courses on successful management. It is a topic too large to handle in this column, but a couple of comments might help. I have found that the successful Master Conductor uses a mixture of friendly persuasion, sternness, humor, patience, sympathetic understanding, praise, constructive correction, empathy, and two-way communication. The caring Master Conductor also listens and takes suggestions from the ringers.

It is great the first time you hear one of your bell ringers tell someone, "I'm sorry. No, I can't. I have bell rehearsal." *Where there is no vision, the bell choir stumbles.*

Now you know what is **Job 1**.

WARNING: The next column will contain graphic comments of unabashed faith and miracles. It is *not* for all readers. If religious topics offend you, please skip the next edition of "**The Care and Feeding of Ringers.**" - *Rudy Rodriguez*

Pithy saying for the day: *"The tragedy of life doesn't lie in not reaching your goal. The tragedy lies in having no goal to reach."* Benjamin Mays

Honestly, now -

Have you sent in

YOUR

Registration

For one of the Area XII

Ringers' Conferences 2004?

AREA XII SPRING RINGS

BAKERSFIELD SPRING RING on February 21, 2004 at the St. John's Lutheran Church, 4500 Buena Vista, Bakersfield, CA. *Lee and Bill Waggener, Clinicians.* Contact: Lori Barnett at lobarne@zeus.kern.org.

Canticle of Hope, by Cynthia Dobrinski, (3-5 oct) Agape 1150

Ballade in C Minor, by Mary McCleary, (3-5 oct.), Flammer HP5083

Sakura Melody Fanfare, arr. Katsumi Kodama, (4 oct) AGEHR AG4035

Eternal Father, arr. William Waggener (3-6 oct), unpublished - available from registrar

Lift High the Cross, Nicholson, S./Raney, J. Arnold Sherman/Joel Raney (3-6 oct) Hope HP8178 (Piano and Organ/Opt. SATB); Hope HP8178HB (Handbell Part)

SOUTHERN CALIFORNIA SPRING RING on March 13, 2004 at St. Mary Magdalene Catholic Church, 1945 Illion Street, San Diego. *David and Dian Ruder, Clinicians.* Contact: Micki Mennet-Martin at mennet@aol.com. \$10.00 per person or \$75.00 per choir; \$14/\$85 for nonmembers.

Bell Jubilee, by Ellen Jane Lorenz, (3-5 oct.) Choristers Guild, CGB5 *Fantasy on "Hyfrydol"*, arr. Hal H. Hopson, (3-5 oct.) Agape 2078

Materna (America the Beautiful), arr. Betty Garee, (3-5 oct.), Flammer HP5076

ATASCADERO/SAN LUIS OBISPO SPRING RING on March 20, 2004. Atascadero Bible Church, 6225 Atascadero Mall Street, Atascadero, CA 93422. *Lee and Bill Waggener, Clinicians.* Contact: Shirley Werner at shipley712@charter.net. \$18.00/person; \$20.00 after March 1, 2004.

Division A:

Trampin', arr. Martha Lynn Thompson, (3-4 oct) Alfred Publishing AP21857

Canon of Joy, Johann Pachelbel, arr. M. Diluzio (3 oct) Lorenz LC201182L

Division B:

Rondo Passacaglia, by Cynthia Dobrinski, (4-5 oct) Agape 1237

God So Loved The World, Stainer, arr. Arnold Sherman (3-5 oct) Agape 2201 [handbells]; Agape 2202 [handchime]; Agape 2203 [Director's score]

Massed:

Just A Closer Walk With Thee, arr. B. Greer (3-5 oct.) Ringing Word RW8036

Materna (America the Beautiful), arr Betty Garee, (3-5 oct) Flammer HP5076

As The Deer, Martin Nystrom, arr. Patricia Cota (3-5 oct) Agape 2056

Eternal Father, arr. William Waggener (3-6 oct), unpublished - available from registrar

SPRING RING AT VALLEY CHURCH on March 20, 2004 at Valley Church, 10885 N. Stelling Road, Cupertino, CA. *Christine Anderson, Clinician.* Contact: Dave Ruder at daveruder@aol.com.

Processional, by David Ruder, (3-5 oct.) Provided free for copying to all registrants.

Fanfare on O Worship the King, Handel/Sandra Eithun, (3-5 oct.) AGEHR AG35215 (\$4.25)

Materna (America the Beautiful), arr. Betty Garee, (3-5 oct.) Flammer HP 5076

Ballade in C Minor, Mary McCleary, Flammer HP 5083

LA METRO SPRING RING on March 27, 2004 at the La Verne Church of the Brethren, 2425 E Street, La Verne, CA. *Lee and Bill Waggener, Clinicians.* Contact: Shirley Heckman at la_metro@areaxii.org.

Bell Jubilee, by Ellen Jane Lorenz, (3-5 oct.) Choristers Guild, CGB5

Fantasy on "Hyfrydol", arr. Hal H. Hopson, (3-5 oct.) Agape 2078

Materna (America the Beautiful), arr. Betty Garee, (3-5 oct.), Flammer HP5076

Ballade in C Minor, by Mary McCleary, (3-5 oct.), Flammer HP5083

Grazioso, by Arnold B. Sherman, (3-5 oct.), Red River Music, HB0042

SIERRA SPRING RING on April 3, 2004. Site TBA, Bishop, CA. *Tessique Koenig, Clinician.* Contact Barb Walsh at nevada@areaxii.org.

Massed - *A Joyful Ring*, by Barbara Kinyon, (2-3 oct.) Agape 1397

Division I - *The Spacious Firmament*, F. Haydn, arr. B. Ingram, (2-5 oct.) Jeffers CP 7010

Division II - *Joshua Fit the Battle of Jericho*, arr. Martha Lynn Thompson, (3-5 oct.) Hope 1880

NORTH SAN DIEGO COUNTY RING on June 5, 2004. Site TBA. *Nancy Jessup, Clinician.* Contact Ruth O'Neil at ruthrings@hotmail.com.

Ride The Chariot, arr. Bill Ingram, (3-5 oct) Ring Out! Press RO 3223

He Never Said A Mumbalin' Word, arr. Arnold Sherman, (3-5 oct.) Hope HP1844

Siyahamba, arr. Hal Hopson, (3-5 oct.) Hope Publishing HP1869

The Walk, arr. Hart Morris, (3-5 oct) Alfred AP12406

IMHO: TWELVE THINGS A RINGER SHOULD AVOID SAYING **(OUT LOUD)..... EVER!**

In the last issue I suggested some things that a bell director should never say to the bell team. From the other side of the table the comments listed below might be better left unsaid by ringers to the rest of the group. Although ringers usually mean no harm, these statements could be discouraging and a bit demoralizing. Perhaps some of these feelings could be expressed in a positive manner to the director in private.

1. This piece is dumb! I don't like it.

Well, someone else might really like it. At least the director thought it was good enough to program. There is rarely a piece that everyone likes, including the music that you adore. We all have different likes and dislikes in music based on our training and experiences. Give it your best shot anyway. The piece may be very useful in a particular part of the worship or concert program. Besides, you may grow to love the music.

2. I don't like this part. It's too hard (too easy).

So, if it's a lousy part, who do you propose giving it to? Your best friend? Someone you don't like on the bell team? Sometimes we forget that it is the total sound of the entire team playing together that makes beautiful music regardless of the individual parts. Someone in a Strauss waltz, usually the violist, has to play "rest, dum, dum, rest, dum, dum" over and over. Bell players forget that in a band or orchestra one may sit out huge portions of the music before entering again. It can be a handicap to composers of bell music to try and keep everyone one properly busy throughout the entire piece. Besides, you'll probably get a fabulous assignment the next time, especially if you maintain a positive attitude!

3. I can't play these bells. I want my regular bells.

Hey, trying something different is the way we grow as individuals. Getting a new position on the table may help one learn to read a different part of the staff or even a different staff. Yeah! A wise director may assign you an easier part if you are trying something new such as your first attempts with multiple bells, or lower bells. Accept it as a challenge and learn. You will be far more valuable to the group and the director if you can cover a wide range of positions.

4. New piece: Are we playing this song at the performance on Sunday?

This is usually asked by newer ringers. Be assured that a good director will not be having you play a piece before you are ready. It would be an embarrassment to them and to the group.

5a. Third week...What's my assignment? Or, 5b. Do we use mallets (handchimes, percussion instruments, etc.) on this piece?

At the first rehearsal of a new piece ringers should take time to write down their assignments and note any special needs such as the use of mallets, handchimes or other percussion instruments. It's also a good time to note other special markings such as who turns pages or music expression comments noted by the director. Mark them into the score, in pencil, by whatever method the director has indicated.

6. Where did you say we were starting?

Okay, okay. So the director mumbles, forgets to tell you, or needs a microphone (such as at a massed ring). You may have to clarify the problem on occasion by saying "We couldn't understand" or "It's hard to hear back here."

Most of the time a missed starting point during rehearsal has to do with just plain old not paying attention or lack of concentration. If the ringer is on the ball, and the director is a good one, you can probably guess the measures the director might wish to rehearse even if you didn't hear it clearly. It could be a page turn, a problem section with tricky rhythms or techniques or something else fairly obvious. A wise guess in most cases will be better than interrupting the rehearsal flow constantly with, "Where are we starting?"

7. We were JUST TALKING about the music.

Ooowie! That's one that directors just love to hear. They enjoy knowing that ringers were so involved in the music that they, or for that matter, others cannot hear what the director has to say. (Pull tongue from cheek.)

Now I, as a director, am not so foolish as to think that ringers will go from the beginning to the end of a rehearsal without ever communicating to each other, nor should they. A wise director will allow for pencil time, and with more advanced ringers, time to work things out between ringing partners. "You take this bell, I'll take that one. You turn the page here, or mallet my bell here, etc." The wise ringer will listen carefully, and take notes, when the director is giving important instructions that everyone should hear. Each should use wise discretion and avoid distracting talking.

8. Oh, are we playing next Sunday?

Where have you been? Usually a director and a group have a posted, written or announced schedule well in advance. Often there is considerable talk

IMHO: TWELVE THINGS A RINGER SHOULD AVOID SAYING (OUT LOUD)..... EVER!

about the date a particular piece will be performed.

9. I can't make the bell performance next week.

This certainly goes with the previous statement. Ringers MUST plan their schedules so that there are no surprises for the director. The above statement, I guarantee, will cause a director's stomach to turn and they will not be pleased. Accidents and sickness may be unavoidable. An important event well in the future can be covered by substitutes or even a date change. But you cannot expect a substitute in one rehearsal or warmup to play as well as the regular ringer who has practiced the part for four to six weeks.

10. I'm going to miss the next rehearsal, but it's okay since I know my part.

This statement will also cause a director's stomach to churn. A bell ensemble is a team with each member dependent upon each other. Missing ringers only muck things up and make it difficult to have a satisfying rehearsal and performance. Runs are incomplete; melody lines are missing; musical expressions are less than satisfying; and changes in interpretation noted at that rehearsal will be unknown to the missing ringer.

11. I don't need to take any classes, I already know that stuff.

Handbell conferences and workshops provide a wonderful opportunity to learn. A mature person recognizes that there are always new things to learn. New approaches, new practice opportunities and new materials and ideas are all part of growing in any skill.

12. I don't want to go to a bell concert. They are boring! I would rather watch TV, go to a movie, read a book, see friends, etc. Besides I hear enough bells.

Handbell music lovers enjoy bell concerts. They enjoy hearing bell music and watching people perform at different skill levels. We don't always have to hear the very top performing groups to have a wonderful experience. Yes, the top groups challenge us with new or renewed standards. Most bell ensembles are made up of volunteers who play for the love of music and the ministry and fellowship it provides. This can be sheer enjoyment as well. Besides, we all love the appreciative support of others, and especially of those who are in the bell world.

Final words. Directors, be kind and understanding of the feelings of your ringers. Ringers, be kind and understanding of the feelings of your directors. The fruits of the spirit are - *things like affection for others, exuberance about life, serenity, a willingness to stick with things, a sense of compassion in the heart, and a conviction that a basic holiness permeates things and people. We find ourselves involved in loyal commitments, not needing to force our way in life, able to marshal and direct our energies wisely.* (from Galatians 5:22-25, The Message by Eugene Peterson) - David Ruder



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50 Years Young

Young Ringers Conferences

Friday, May 14, 2004 ,in Garden Grove
Saturday, May 15, 2004 in Encinitas

Once again you have TWO dates and TWO sites to choose from at the sixth annual **A.G.E.H.R. Area XII** Southern California Young Ringers Conferences. Same great fun at both sites. So plan to *BE THERE !*

The **Young Ringers Conferences 2004**, are one-day events for young ringers grades 3 thru 8. Both events will use the same music and have the same clinician. Full choirs are encouraged to attend. Partial choirs are accepted.

Our Clinician this year will be Barbara Walsh. Barbara is a school music teacher in the Reno, Nevada Area. The last time Barbara was our clinician she “wowed” us with her crazy tie-dyed gloves! What will she bring this year?

Locations:

Orange County Area:
Garden Grove United Methodist Church
12741 Main St., Garden Grove, CA.

San Diego Area:
San Dieguito United Methodist Church
170 Calle Magdalena, Encinitas, CA.

Registration is required to attend the *50 Years Young* conferences. See the enclosed Registration Form. The organization or director must be an AGEHR member. The conference fee does NOT include your housing cost. Each choir is invited to ring one solo piece not more than 3 minutes in length during the Final Concert. We ask that one chaperone attend for every 4 young ringers in your choir.

We will provide hotel names and phone numbers to some hotels near both event sites with your Registration Receipt Package. You must make your own hotel reservations.
See you in May!

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Tentative Schedule:

8:00 - 9:00	Set-up
9:00 - 10:00	Massed Rehearsal
10:00 - 10:15	Break
10:15 - 11:30	Div. 1: Div. Rehearsal
	Div. 2: Rhythm Game
11:30 - Noon	Lunch Break
Noon - 1:15	Div. 1: Rhythm Game
	Div. 2: Div. Rehearsal
1:15 - 2:00	“Quick Draw” Show-down
2:00 - 2:45	Massed Rehearsal
3:00 - 4:00	Concert
4:00 - 4:30	Pack-up & leave



50 Years Young

Repertoire

Title	Composer	Octaves	Publisher	Level
Massed:				
Hosanna! Chimes	Lynne Hollander	2-3	Ring Out! RO3230	1+
Dry Bones	Hart Morris	3-5	Agape 2083	2
Div. 1				
There's a Little Wheel A-Turnin' in My Heart	Ila England & Arnold Sherman	2-3	Ring Out! RO2702	1
Old Joe Clark from Ring Together Children's Songs	Kevin McChesney	2-3.	Jeffers JHS9240	1
Div. 2				
Joshua Fit the Battle	M. L. Thompson	3-5	Hope 1880	2
Prayer and Praise	Margaret Tucker	3-4	Red River BL5004	2

FIRST SOLO AND ENSEMBLE FESTIVAL

The FIRST Solo/Ensemble Festival for Handbells will be held Saturday, April 17, 2004 on the campus of the Las Vegas Academy for Performing Arts in downtown Las Vegas, Nevada. Activities will begin at 8:00 am.

The purpose of this event is to advance the art of handbell ringing. It is NOT a competition. Participants may register at one of three levels: Beginning (level 1 - 2), Intermediate (level 2+ - 3, and Advanced (level 3+ - up). Participants may enter as soloists, duets, trios, quartets, or full handbell choirs.

Entries will be adjudicated by two nationally known adjudicators: Certificates of Achievement will be awarded for each entry! Doug Benton and one other. Participants may perform their selections for either a rating or comments only. Ratings:

- I - Superior
- II - Excellent
- III - Good

Organizations may have multiple solo groups (solo, duet, trio, quartet). Full choirs may perform no more

than three selections and are limited to 30 minutes of performance time. Choirs will be adjudicated on their overall performance, not individual selections. ("Full choir" defined as 5 or more participants in a group.)

Written and/or taped comments will be available for each "Full Choir" performance. Written comments only for solo, duet, trio, and quartet entries. Full Choirs should provide two 30 minutes cassette tapes if they want taped comments. A cassette recording of each "Full Choir" performance will be provided at no cost! Entry fees: Solo, Duet, Trio, Quartet - \$5.00 per person per entry. Full Choir - \$8.00 per person. Entry deadline: March 26, 2004

This event is a "first" for handbell groups. What a great opportunity to have your organization perform for and receive comments and helpful suggestion from competent handbell adjudicators. This will be a positive experience for your group!!! Entry forms for solo groups and Full Choir may be obtained from Marshall Townsend at the Las Vegas Academy, 315 S. 7th Street, Las Vegas, NV 89101, (702) 799-1639, or martown@aol.com.

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HISTORICAL DISPLAY

At the Handbell Spectacular in Norfolk next July, Area XII is to present a display of historical artifacts representing the activities of this Area since the mid-1970s. Area Chair Lee Waggener has agreed to collect and organize Area XII memorabilia to present in our display.

If you happen to have any historic material that would be suitable for this display, please let Lee know as soon as possible so that we can plan the layout as well as when and how we can receive and return your items. Anything that is loaned will certainly be returned at the conclusion of the 50th Anniversary celebration in Norfolk.

What do we need? That's actually rather open. Items that come to mind are old Festival (now Ringers' Conference) programs, shirts, buttons, mugs, and the like, souvenirs from Directors' Seminars and Honor Choir events, programs from significant concerts - whatever might represent some part of our Area XII heritage.

Dig deep into your handbell archives and see what you can bring to the surface that might not have seen the light of day for the last few decades. The more little (or big) tidbits we can display, the better. Perhaps those of you who are habitual pack rats can now come up with some really great goodies!

Help us brag about our history and accomplishments better than any other Area at Norfolk!

THE AREA XII SILENT AUCTION

On page 22 is the Silent Auction Donation form for the two Ringers' Conferences next summer. The purpose of the Silent Auction is to raise funds for the Area XII Handbell and Handchime Loan Program (see page 6 for more information on the loan program).

Area XII's loan program now has several handbell and handchime sets which are loaned to schools with the goal of getting more educational institutions interested in incorporating handbells in their curriculum, and we are eager to expand the program.

What interesting item(s) could *you* put together for this year's Silent Auctions? Your creativity is the only limit for these donated items, and they certainly *don't* have to bell-related. Do you or someone in your choir have a vacation site that could be set up for a weekend getaway? Do you have some unique talent to offer or a creative hobby that results in some artistic creation?

NATIONAL AGEHR DATABASE ONLINE

Did you know that you can make corrections to your address and other personal information in the national AGEHR database in the "Members Only" section of the national website [<http://www.agehr.org/>]?

The process is rather simple, although it requires three prior actions: (1) your email address must already be in the database, (2) you must have your membership number ready to enter [see the mailing label of your **Overtones**],

and (3) you must have an AGEHR-supplied password. If your email address is already in the system, clicking on one link will provide you with an immediate return email with your password. If your email address is not yet in the system, there is a link to email it to Dayton so that it can be entered. In the latter case, your AGEHR-supplied password will be emailed back to you as soon as your email address has been recorded.

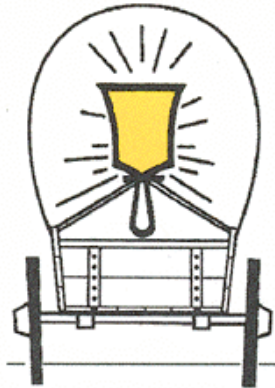
[See also this issue's Editorial. - *wlu*]

are needed to see this picture.

CHORAL MUS

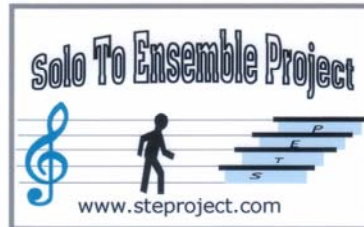
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* for subscribers outside the U.S., the cost is \$57 per year.

Area XII Workshop/Spring Ring Registration Form

Event _____

Date and Location _____

Name of Director _____

Institution _____

Address _____

City/State/ZIP _____

Email _____ Phone _____

I/We are bringing _____ participants X \$_____ /person = \$_____ enclosed.

I/We are also bringing _____

Please photocopy this form as necessary and mail with your registration fees to the contact person listed for the event. You may have to communicate with the contact person to determine such details as the event's beginning and ending times, driving directions, what to bring, etc.

COMING EVENTS

Event	Date	Clinician	Location	Cost	Contact Information
Bakersfield Spring Ring	February 21, 2004	Lee and Bill Waggener	St. John's Lutheran Church 4500 Buena Vista Bakersfield, CA		Lori Barnett bellsofpraise@yahoo.com
Handbell Invitational Concert	February 21, 2004 at 4:00 pm		Concordia University, Irvine, CA.		Nancy Jessup (959) 854-8002 ext. 1522
Directors' Workshop	February 28, 2004 9:00 am - 3:00 pm	Mel Tully	Woodland United Fellowship 240 N. West St. Woodland, CA	\$25 pre-registration; \$28 at the door; lunch included	Louanne Marshall (707) 263-6032 jfmarshall@jps.net
Oakland Handbell Festival	February 28, 2004	Christine Anderson	First Covenant Church, Redwood Rd., Oakland		Dolores Rhoads, dolores@handbells.com
Reno Directors' Seminar	March 6, 2004	Lee and Bill Waggener	Reno, NV		Barb Walsh nevada@areaxii.org
Southern California Spring Ring	March 13, 2004	David and Dian Ruder	St. Mary Magdalene Catholic Church 1945 Illion Street San Diego		Micki Mennet-Martin mennet@aol.com
Atascadero/San Luis Obispo Spring Ring	March 20, 2004	Lee and Bill Waggener	Atascadero Bible Church 6225 Atascadero Mall Street, Atascadero, CA	\$20	Shirley Werner shibley712@charter.net
Spring Ring at Valley Church	March 20, 2004	Christine Anderson	Valley Church 10885 No. Stelling Road Cupertino, CA		Dave Ruder daveruder@aol.com
Solo Concert	March 21, 2004 at 3:00 pm	Christine Anderson	Valley Church 10885 No. Stelling Road Cupertino, CA		Dave Ruder daveruder@aol.com
2004 High School Handbell Festival	March 22 at 7:30 pm		The Nechita Center at Lutheran High School of Orange, CA		Karen Fix Curry kvctinker@aol.com
Handbell Concert	March 21 at 7:30 pm	Concert Handbells, Resound! Soloists	Salem Lutheran Church, Glendale		Nancy Jessup (959) 854-8002 ext. 1522
LA Metro Spring Ring	March 27, 2004	Lee and Bill Waggener	Church of the Brethren 2425 E Street La Verne, CA		Shirley Heckman la_metro@areaxii.org
Handbell Invitational Concert	March 27, 2004 at 7:00 pm		Concordia University, Irvine, CA.		Nancy Jessup (959) 854-8002 ext. 1522
Cathedral Bells in Concert	March 28, 2004 at 4:00 pm		St. John's Lutheran Church, Center and Almond Streets, Orange, CA	Free will offering	Ramona Miller (714) 633-3034 brmiller2@cox.net or Church Office (714) 288-4400
Sierra Spring Ring	April 3, 2004	Tessique Koenig	Bishop, CA		Barb Walsh nevada@areaxii.org
26th Annual Spring Concert	April 4, 2004 at 3:00 pm	The Ringing Belles, The L.V.s Handbell Choir, and handbell soloist, Carol Smith	Walnut Creek United Methodist Church, 1543 Sunnyvale Ave., Walnut Creek, CA		Jane Patty at janeepatty@aol.com

Boldfaced events are Area XII/AGEHR-Sponsored or -Endorsed.

COMING EVENTS

Event	Date	Clinician	Location	Cost	Contact Information
Area XII Spring Board Meeting	April 16-17, 2004		Sacramento Area		Lee Waggener or any Board Member
Solo/Ensemble Festival	April 17, 2004		Las Vegas Academy for Performing Arts 315 S. 7th Street, Las Vegas, NV	1-4 ringers - \$5 each; Full Choir - \$8 per ringer	Marshall Townsend 702) 799-1639 martown@aol.com
Sacramento Area Handbell Directors Association 21st Annual Spring Ring	April 24, 2004	Randy Knutson, Tammy Siegl, Arlene Michael, David Ruder	Florin High School, 7956 Cottonwood Lane Sacramento, CA	\$45.00 per choir	Susan Coddington-Allen pwallen@gotnet.net (916) 428-9719
Kids' BellFest	April 24, 2004		Los Gatos Presbyterian Church		Dian Ruder dianruder@aol.com
Workshop	May 1, 2004	Jason Wells	Walnut Creek United Methodist Church, 1543 Sunnyvale Ave., Walnut Creek, CA		Jane Patty at janeepatty@aol.com
Young Ringers' Conference	May 14, 2004	Barb Walsh	Garden Grove United Methodist Church		Rudy Rodriquez therudybell@aol.com
Young Ringers' Conference	May 15, 2004	Barb Walsh	San Dieguito United Methodist Church		Rudy Rodriquez therudybell@aol.com
Spring Concert	May 16, 2004	Bay Bells and Valley Church Handbell Ensembles	Valley Church, 10885 N. Stelling Road, Cupertino, CA		elsbellz@aol.com or daveruder@aol.com
A Day With Val	May 22, 2004 8:00 am - 5:00 pm	Valerie Stephenson and Riverbells	Lutheran Church of the Good Shepherd, Sacramento, CA		Paul Allen musicalallen@sbcglobal.net
Young Ringers' Festival	May 25, 2004	Jim Smith	Reno, NV		Barb Walsh nevada@areaxii.org
North San Diego County Ring: Rock-A-My-Soul	June 5, 2004	Nancy Jessup	Christ Presbyterian Church 7807 Centella Street, Carlsbad		Ruth O'Niel ruthrings@hotmail.com
Area XII Ringers Conference	June 25 - 27, 2004	David Davidson	Ontario Convention Center Ontario, California	\$180.00	Lee Waggener chair@areaxii.org www.areaxii.org
Area XII Ringers Conference	July 1 - 4, 2004	David Davidson	Renaissance Ilikai Waikiki 1777 Ala Moana Boulevard Honolulu, Hawaii	\$225.00	Cheryl Baker pastchair@areaxii.org www.areaxii.org
Directors' Seminar 2004	July 22 - 27, 2004		Marriott Waterside Hotel Norfolk, Virginia		Jane Mary Tenhover (800) 878-5459 executive@agehr.org
Zephyr Point Handbell Conference	July 25-29, 2004	Mary Balkow and Bill Alexander	Zephyr Point Presbyterian Conference Center Zephyr Cove, NV		zephyr@zephyrpoint.org
11 th International Handbell Symposium	August 3-7, 2004		Westin Harbour Castle Hotel and Convention Center Toronto, Canada		http://www.agehr.org
Summer Ring Workshop	August 4 - 6, 2004	Carolynne Mathis	Concordia University, Irvine, CA		Nancy Jessup (959) 854-8002 ext. 1522

Boldfaced events are Area XII/AGEHR-Sponsored or -Endorsed.

THE AREA XII RINGERS CONFERENCES 2004

Golden Jubilee
AGEHR celebrates 50 years!

SILENT AUCTION DONATION FORM

Ontario

(Please use one form for *each* item for *each* event.)

Hawaii

Donor: _____

Institution (if any): _____

Address: _____

City: _____ State: _____ ZIP: _____

Phone: (____) _____ Email: _____

Item: _____

Brief description: _____

Approximate Value: \$ _____

How will you transport your donated item to the Ringers' Conference? _____

If you are returning your Silent Auction Donation Form(s) only with no other Ringers' Conference material, please mail it by June 20, 2004 to:

Norma Rose, Silent Auction Coordinator
51 Whitney Avenue
Los Gatos, 95030
(408) 356-6156 Ext. 54
gmrose1234@aol.com

Otherwise, please return your Silent Auction Donation Form(s) with your other Ringers' Conference documents by May 1, 2004 to:

Bill Waggener, Registrar
1631 N. Oxford
Claremont, CA 91711-3464.
twelfthtone@areaxii.org

(Before mailing, make a copy for your own records.)

The Area XII Ringers Conferences 2004



Our Golden Jubilee!

Conductor: David Davidson

June 25 - 27, 2004
Ontario Convention Center
Ontario, California

July 1 - 4, 2004
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Classes in Hawaiian Culture (Hawaii only)

[For web-based Registration Forms, go to http://www.areaxii.org/Conf/04_conf/Reg200401.html]

Lee Waggener, Area XII Chair
chair@areaxii.org

Bill Waggener, Registrar
twelfthtone@areaxii.org

The Young Ringers' Conferences 2004

Barb Walsh, conductor

Garden Grove

Garden Grove United Methodist Church
May 14, 2004

Encinitas

San Dieguito United Methodist Church
May 15, 2004

8:00 am set-up through 3:00 pm Final Concert
Ringers: \$20.00; Directors and Chaperones: \$10.00

For more information on all of these events, check the Area XII Website:

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Perfect for mixing and matching for any configuration you may need!

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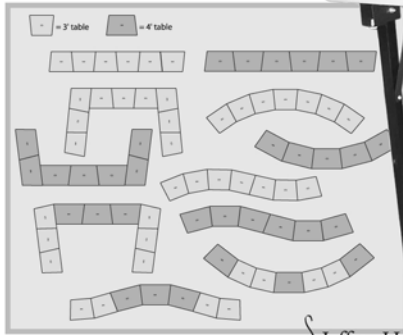
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Concert Circle Trapezoid

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- Sterling Membership\$120.00
- Regular Membership\$60.00
- Ringer Membership\$30.00
Must be affiliated with a choir of a regular member.
Membership number of choir: _____
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A NOTE FROM THE KEYBOARD

One goal of the Ringers' Conferences Committees is to be able to distribute the developing details about the events to all registrants by email so that *everyone* is kept informed in a timely fashion. This is *not*, of course, intended to circumvent the directors (who, in earlier years, would have received informational documents in the US mail for discussion and distribution to their ringers) but rather the ease the burden on our directors for spreading the word - *and* to do so in a very cost-effective manner. So far, almost all of those who have submitted their registrations have provided email addresses for their registrants, and we have, in return, distributed everything we have prepared to date electronically to everyone for whom we have an email address.

In comparison to earlier conference years, we have already saved a considerable sum that otherwise would have been spent on paper and postage - funds that can be dedicated to other needs of our membership. The electronic medium is not likely to eliminate the need for real paper for some time to come, but for a non-profit organization such as ours, this means of communication can serve us very well if we will just take advantage of it.

One goal of this Editor is to assist Rudy Rodriquez at the Area level and Sara Smith at the National level in maintaining accurate address lists for the Area XII portion of the membership. As you will note about an inch or so up this page, we request the USPS to furnish any known

address changes with each mailing of ***The Twelfth Tone***. Basically, they do a fairly good job of that - but *each* address change they provide costs us \$0.70. This is the penalty we pay for being able to take advantage of the substantially lower nonprofit bulk rates for our routine mailings such as this one. [Usually, we receive a photocopy of ***The Twelfth Tone*** address page with the forwarding address attached, but the last mailing, which included the new membership pins, triggered the return of a small avalanche of original packages. On one day alone, I paid our mail carrier \$4.90 for seven address corrections!] Although \$0.70 may not seem like a lot, these really have begun to add up in recent months. If you happen to move, please think of us as you send out those address change postcards to all your other friends and relatives. Include the National office, as well. I would hope you agree that keeping an unbroken delivery of ***The Twelfth Tone*** and ***Overtones*** is well worth the cost of a couple of postcards - or go to the "Members Only" section of the national website and do it for *free*.

William L. Waggener, Editor