



# QUAVERS

AREA VIII: ILLINOIS, IOWA, KANSAS, MISSOURI, NEBRASKA  
JULY, 2006

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## YOUNG RINGERS—PART II

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The wonderful thing about music is that ALL children can participate ALL the time. Music is so fantastic because it involves all types of learners.

- Music involves movement that will develop the psychomotor learning the students really need in their physical development.
- The kinesthetic learner learns by doing so, the active music classroom will automatically involve this type of learner.
- The auditory learner who learns by listening focuses on verbal instructions rather than a demonstration of what you are teaching; hearing something is much more effective for this type of learner.
- Both interpersonal and intrapersonal students can be reached with music. Music can be made alone or with others.
- The aesthetic nature of music appeals to the inner beauty of each individual and lets all children express themselves in their own way.
- The mathematical-logical learner can excel in music because of the math and science involved in music.
- Linguistic learners who love language and reading will find that music aids the left to right movement involved in reading plus the development of vocabulary; students learn new words from their songs that are not usually in their sight words or spelling list words.
- Those who learn visually like to read from the charts, books and sheet music.

Music retention is enhanced by doing, rather than just hearing someone talk about it. A recent study shows that a person remembers 10% of what he hears, 20% of what he sees, 40% of what he reads and hears, and a whopping 80% of what he hears, sees AND does.

Allow your ringers to be active participants. It only takes a little planning and preparation to bring about tremendous results. Allow ringers to learn in a sequential order from a low order of thinking to a higher level. Start with the basics, let them experience making lots of music on this level, then add the higher order of concepts to be learned.

Let the ringers learn the rhythms, experience them by reading, clapping, patting, stomping or using other forms of motion, then transfer this knowledge to the use of the instruments. Adding the instruments after all this prior experience makes it easier. They will already know when to play, which is less frustrating for you, the director.

Handchimes or handbells can be very effective as they provide a hands-on activity with a purpose. Children will learn about music through the playing of these instruments. Regardless of their academic level or physical ability, children can find success through this medium.

Excerpts from "A Virtual Tour of the Classroom", *Overtones* March/April 2006  
Marilyn Droke ~ Area VIII Chair

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## CAN I JOIN THE BELL CHOIR PART II

Interviews with: Debbie Titus (DT), 5<sup>th</sup> – 8<sup>th</sup> grades at Santa Maria del Popolo, Mundelein; Nancy Brunner (NB), 3<sup>rd</sup> – 6<sup>th</sup> grades at Gary Memorial UMC, Wheaton; Joyce Kelstrom (JK), 9<sup>th</sup> – 12<sup>th</sup> grades at Joliet Catholic Academy, Joliet; Diane Oster (DO), 3<sup>rd</sup> – 10<sup>th</sup> grades at St. Patrick's Catholic Church, Wadsworth.

### **What incentives do you use?**

**DT:** We have a roller-skating party in the spring, an end of the year party to McDonalds and handbell bingo. We also ring at the school masses and have field trips when they are older.

**NB:** I don't really have incentives other than making a lot of little crafts for them because that is something I enjoy: Halloween, Valentine's Day, Easter and Christmas. At the end of the year we have an ice cream sundae party and I give them a DVD of their concert performance with a group picture on the cover and an individual picture on the inside saying: "Featuring \_\_\_\_\_". If they are a sixth grader, I create two scrapbook-like pages with their pictures from each year and a list of the music we played. It's fun to see their progression through the years. I also send a birthday card to each child and a get-well card if they've missed a performance due to an illness.

**JK:** None, other than taking them on a field trip at Christmas and sometimes in the Spring to perform outside of the school at either another church, grade school or senior citizen's group.

**DO:** I mark the music "R" and "L". If a ringer finds an omission or error, then an imaginary 25¢ goes into the group's "fund" and when the amount equals enough to buy an ice cream novelty for the group, then we celebrate.

### **What disciplinary tactics do you use and how do you deal with attendance issues?**

**DT:** I need help in this department myself. I think the key is to be organized and have the bells set out ahead of time if you are able and don't give them anytime to talk. As for attendance, we practice right after school. If they were in school and not at practice, the school secretary calls their parents right away to let them know they are not accounted for. This has cut down on going to McDonalds or a friend's house or blowing off rehearsal on their own. Parents are expected to call the school and let me know if they will not be at practice. Leaving a message with another ringer is not acceptable.

**NB:** I'm not very good with discipline. I try not to single kids out, but have said if they can't behave, their bells will be taken away. Mostly, I try to do something at the end of the rehearsal I know they'll like if they've been good up until that point: cross & stretch, let them conduct, switch to any bell part they want, play the song backwards, play the song really super fast. With so many kids (21) attendance isn't much of an issue. I usually have each part covered and generally have 15 or more kids at each rehearsal. They seem to like coming so that isn't much of an issue – luckily!

**JK:** If they mishandle the equipment, they sit out and do not get to play until they can participate in a meaningful manner. Also, they know that since they get a grade in this class, their behavior will be reflected in that grade. Attendance is mandatory since this is a class and they are receiving credit and a grade for it.

**DO:** I have several cues: "I'll wait" or "Off with their heads" (from *Alice in Wonderland*) or "the bus to nowhere". If these do not result in the desired behavior, I remind the ringer that the next time, they will get to take home "the sheet" which is a list of infractions that the kids have made up. I will circle the infraction but the ringer must write the details at the bottom of the sheet which is then sent home for the parent to sign and return to the office the next day. I enlist the help of parents, teachers, administration and pastoral staff. I set the level of expectation from the beginning, remind them along the way and keep raising the bar all year long. At the beginning of the year I publish our rehearsal and performance schedules as much in advance as possible. I remind parents to *please* schedule dentist/doctor/orthodontist appointments NOT during rehearsal/performance times. (Most parents respect that request.) For my uppermost group, though, entrance into this group is dependent upon ability to ring as well as ability to have nearly perfect attendance.

*KC Congdon ~ Illinois State Chair*



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## YOUTH TIPS

A very successful director once told me that the music was the easiest part of a conductor's job. I believe he was correct, especially when you are working with youth.

My first handbell choir was made up of junior-high students. The handbell choir grew to be their reference group for this diverse community of young people looking for a place to fit in. After a year or so, I took them to the Young Ringers Festival in Collinsville, IL, a major factor in what keeps them together today. The ringing, as well as the bonding, was beneficial for them and me. Taking young ringers out of their environment on road trips has been crucial to forming cohesive groups at Westminster Presbyterian Church. The desire to excel and feel good about a performance is innate in all of us. When young ringers feel the profound importance of accountability to a handbell ensemble, they will step up to the plate and do their best. We keep each group together once it is formed, no matter what the age break. Our ringers do not matriculate to the next choir: they stay together as they mature.

On a recent road trip, my van (full of high school girls) was playing a game: name one physical feature and one personality trait of each of the passengers that you admire the most. One girl said that I, the director, like each one of them for exactly who they are, high praise that I cherish. A director has to care for each ringer, and let him or her, and the entire ensemble, know that each member is special. Be a good listener. Laugh at yourself. Allow yourself to make mistakes, and allow the kids to point them out sometimes.

Successful communication skills are paramount. I send group emails well in advance of each worship commitment, and I personally distribute schedules to ringers and parents. When rehearsals are finished, I ask the ringers to tell me when we will be together again. I often make phone calls the day before a group rings. I have, on occasion, made phone calls on Sunday mornings. And I do not allow myself to get crabby about reminding people about schedules. I know what it's like to have over-programmed children.

A director has to have faith that young people will be attracted to handbells. This innocent belief, along with unflagging persistence, is part of what makes our handbell program successful. Problems that arise with absences, administrative glitches, and scheduling breakdowns are not obstacles, but challenges that require creative problem-solving skills. Have faith in yourself, work hard, trust the kids, be true to the instrument, and have fun with the music and the ringers.

*Beth Ann Edwards, Westminster Presbyterian, Des Moines  
for Chris Peck ~ Iowa State Chair*



Young Ringers Camp



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## WATCH US GROW

I have directed and organized handbell and handchime choirs for the last twenty-five years with quite a lot of success. But there are a few key elements that have to be in place, since a successful program doesn't just "happen".

1. **Know your stuff** — techniques, terms, available music at the correct level. Kids know when you are faking it. Check out [www.agehr.org/links/chime.asp](http://www.agehr.org/links/chime.asp).
2. **Have a rehearsal plan** — like a lesson plan, for each week. It doesn't take long to think it through and although flying by the seat of your pants might be exhilarating for you, it does nothing to further your choir.
3. **Have opportunities for ringing already on the calendar** — this is your goal. Ring in a worship service, a school assembly, or an assisted living facility. Kids LOVE to perform and they will "step to the plate" for the chance.
4. **Add something new each week** — a different technique, a different way to ring, processing, ringing in the dark, ringing with streamers attached to the handles, changing positions on a warm-up exercise, letting the kids direct. Be CREATIVE!
5. **Include parents in special rehearsals** — many of your parents may also be ringing in your adult choirs but if not, it is always a treat to let the kids "teach" their parents how to ring. Intergenerational choirs are not just for summer ringing!
6. **Teach MUSIC** — In many church communities, where music is NOT in the local schools, the responsibility falls on *your* shoulders to teach the language of music. What a life-long gift! These kids will be the future of church music!
7. **I am a firm believer in the value of a graded program** — meaning that if you have a children's choir, you also need to provide a youth choir for them to fall into when they get out of elementary school. Within a few short years you will find the need to split your youth choirs into middle school and high school choirs. Then, on Christmas Eve or Easter Sunday, when you are somehow SHORT a ringer, you have TONS of folks in your narthex that can step in for you! Currently I have chime choirs in a public school setting. Last year I had only a 6<sup>th</sup> grade group, now I have both 5<sup>th</sup> and 6<sup>th</sup> grade choirs, and we even took some of our graduated 7<sup>th</sup> graders to the festival with us!

Watch your own program grow!

*Marilyn Lake ~ Kansas State Chair*

**Janet Carter** is a New Zealander who has a Music Education degree from Victoria University of Wellington, New Zealand; and High School teaching credentials from Christchurch Teachers College, Christchurch, New Zealand. She has taught music in high schools, elementary schools, and pre-schools, has a number of piano students, and more than 30 years experience as a church musician.

Ms. Carter is currently the Handbell Director at Community Christian Church in Kansas City, Missouri, where she has two Adult Handbell Choirs. She is also the Director of Music, Youth and Small Group Ministries at Saint Mark's United Methodist Church in Overland Park, Kansas, where she directs two adult handbell choirs, a Children's Chime Choir, the Chancel Choir, and the Contemporary Worship Team.

Janet has been a clinician and faculty member at various handbell events including AGEHR National, Area VIII and Area II events for both Adults and Young Ringers. She is known for her *Maori Stick Games* classes, which help to develop rhythm and coordination skills for handbell ringers. Janet has successfully completed the AGEHR Master Classes on Score Study and Rehearsal Procedures for Handbell Directors.



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## JANET CARTER ON YOUNG RINGERS

### What age group do you enjoy working with the most?

Depends on the day and the mood of the ringers! There are wonderful and terrible things about each age group. *K-2nd grade*: Because they get so excited when it sounds good and the joy on their faces is infectious. *3-6<sup>th</sup> grade*: Because they love to learn and are thrilled to show off their skills. Plus they are not yet jaded like teens! *Teenagers*: Because they love to be challenged, and you can tap into their competitive nature **IF** you catch them on a good day!

### If you could have unlimited resources, what would you wish for most?

In my church situation we share resources and equipment. Of course, this is how most church and school musicians have to operate and we just adapt to our own particular setting. However, if I had unlimited resources, I would create a "Young Ringers Only" environment. In this "dream" environment, the room would never be used for any other purpose. It would be designated for YR only and none of the equipment would be shared with adults. The tables would be sized for YR and the YR would help to decorate the room and keep everything ship-shape! This "dream" environment would include an unlimited budget for music, tours and regular workshops with visiting experts!

### Since you DON'T have unlimited resources, what do you find the most helpful?

*Supportive parents*: It is absolutely essential to have parents who back you and get their YR to rehearsals. We all know how difficult it is to develop skills when attendance is erratic. This is obviously more of an issue in a church setting than in a school. *Other supportive adults*: These may or may not be parents, and are invaluable to help with discipline, snacks, filing music and contacting parents. *Colleagues who share resources and ideas*: I love being at handbell events and sharing resources, complaints and ideas. There is seldom a "new" issue! Someone somewhere has dealt with your problem before and has a suggestion or two!

### Do you focus more on music literacy or just getting the mechanics down?

Both. I am always working to develop reading skills and understanding as well as playing the music. In every YR rehearsal I spend up to half the time available on games that teach rhythm, notation or music reading, before I even let them near the bells or chimes. Currently even my 1<sup>st</sup> and 2<sup>nd</sup> graders are learning to hear a rhythm and write it down. I wish my adult ringers were as eager to learn!

### Do you, as a church musician, focus on the National Music Standards as accomplished on handbells and chimes?

Absolutely. There are some challenges since most church groups necessarily include mixed age groups. However, when establishing and planning a YR program in a church the National Music Standards should provide the basis for the director's approach. If we as directors focus only on playing the music, we have failed to do our job. Performing on instruments with others is only the beginning! Each piece of music provides us the opportunity to develop skills in reading and notating music, as well as listening, analyzing and describing music. *Can you clap measure 3? What do you see in measure 4 that is the same or different from measure 8? Close your eyes and listen to this... can you tell me what kinds of notes are being used? Where is the loudest part of the music?* Each time we play or listen to others play we have a responsibility to encourage our students to listen, analyze, describe and evaluate. *What did you like best and why? What do you think was the hardest part to play? What style of music was that? Was the piece in a major or minor key? How many sections are in this composition? What is the mood of this work?* Every time we choose and introduce repertoire we have the chance to develop our students' understanding of the relationship between music and other arts, and the way history and culture are reflected in the music. *This piece is by J.S. Bach, for what instrument do you think it was first composed? What country's culture do you think influenced this composition? How long ago do you think it was written? Look at this painting – it is trying to convey a similar mood to the mood of this music.* Obviously, these are just examples of how the director can explore a composition with ringers, and some work better with certain pieces than with others. However, a small amount of time each rehearsal will greatly enhance the ringers' understanding, and musical growth and allow them to ring with a deepened perception. If we fail to see ourselves as educators, we often fail to prepare well, and we do our ringers a major disservice.

*As interviewed by Marilyn Lake ~ Kansas State Chair*



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## FROM THE AREA CHAIR

By the time you read this newsletter the Area VIII Main Conference will have taken place. I hope you were one of the hundreds of attendees that had a wonderful and productive time at the Conference. The Area VIII Board worked very hard to provide opportunities for growth to the members in our five states. By attending the workshops, conferences and festivals provided, you will keep learning and growing as a director and ringer. My philosophy is that even if I only pick up one little tidbit from these events it will make a huge difference in the way I relate to my ringers or in the way I teach or ring. A large portion of my knowledge related to handbells has come from events like these.

On the national level, this past May, Debbie Llewellyn, Area Chair-Elect and I attended the Advisory Council in Cincinnati, which gathered together AGEHR Area Chairs and members of the National Board. We were able to discuss future goals and exchange ideas. We met our new Executive Director, Jenny Cauhorn, who is a bell ringer as well as knowledgeable in the world of non-for-profit organizations. I hope you get a chance to meet her at one of the conferences in the future.

Also, carefully read the schedule of events for the Area and visit the website ([www.areaviii.org](http://www.areaviii.org)) for upcoming events, concerts and reading sessions in which you may be able to participate.

Enjoy the rest of your summer. Many of you take a summer hiatus away from your rehearsals so enjoy a brief time of relaxing and reflecting upon the great season of ringing you have completed.

Happy Ringing!

*Marilyn Droke ~ Area VIII Chair*

## A BLAST FROM THE PAST

Do you know how the *Quavers* came to be? Well, here is a bit of trivia from the November, 1980 issue.

"With the retirement of *Blackmer's BarBells*, it fell to my lot to find a suitable moniker for the Area VIII newsletter. I wanted a name that would be so typically Area VIII that no one else could borrow it, and also hoped to find something that would reflect in some small way our heritage. And lo, there it was—*Quavers*—a natural!

So, if you think quavers are merely quiverings of a bell and have not yet made the acquaintance of the Old World definition, best you hasten to your nearest unabridged Webster's or music dictionary—and pardon my pun!"

*Joan Shull, former Area VIII Chair*

### Definitions:

1. British term for an eighth note
2. To quiver, as from weakness
3. To speak in a quivering voice
4. *Music* To produce a trill on an instrument or with a voice





## AGEHR SPONSORED EVENTS

2006	EVENT	CLINICIAN	LOCATION
Jul 9-14	16th Intergenerational Handbell Camp	Kipp Willnauer	Heartland Presby Ctr Parkville, MO Kipp Willnauer willnauk@hotmail.com
Jul 12-15	AGEHR National Seminar Milwaukee Masters: Where Education & Inspiration Meet	Various	Hilton Milwaukee City Ctr Milwaukee, WI www.agehr.org 937-438-0085 x 114
Aug 1-5	International Handbell Symposium 2006	Various	Brisbane, Queensland, Australia www.agehr.org/learning/ intlsym.asp
Sep 16	Kansas City Fall Ring Holiday Workshop	Judy Scharmann	Marilyn Lake Southminster Presbyterian 913-962-4005
Sep 23	Illinois State Workshpo Www.il-agehr.org	Agape Ringers	Alleluia! Lutheran Naperville, IL Renee Simpson 847-903-7224 Rsimpson@ judsoncollege.edu
Oct 21	South Central Kansas AGEHR Workshop	SuAnn Comfort	Bill Anshutz Trinity UMC 620-665-5547

**AGEHR SPONSORED EVENTS  
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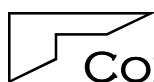


## UPCOMING CONCERTS

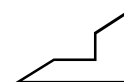
2006	CONCERT	LOCATION	CONTACT
Jul 9 6:45p	Heartland Ringers	Intergenerational Handbell Camp Heartland Presbyterian Center	Marilyn Lake 913.962.4005 <a href="http://www.heartlandcenter.org">www.heartlandcenter.org</a>
Sep 29 7:30p	Bells in Motion St Paul Fines Arts Series	St Paul UCC 115 W. B St Belleville, IL	618.233.3303
Oct 22 7:00p	Agape Ringers	Wesley UMC 502 E Front St Bloomington, IL	Mary Bonczkowski 309.662.9104 Gail Joslin 309.829.4402
Nov 26 4:00p	Bells in Motion Christmas Concert	St John's Lutheran 2477 W Washington St Springfield, IL	Mike Lamb 217.632.3153 <a href="http://www.bellsinmotion.org">www.bellsinmotion.org</a>



Chicago Bronze  
Art Institute of Chicago



CONCERTS LISTED FOR FREE IN THE AREA VIII  
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The advertisement also features images of handbells, a treble clef, a mug, and various musical accessories.



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## RESOURCE LIBRARY

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The following materials are available to all Area VIII members and their choirs to be checked out. There is no rental fee; we just ask that you pay postage both ways and a small packaging charge. Materials should be returned within two weeks unless other arrangements are made or instructions sent. We hope that these materials will be another area of assistance for you and your Handbell Choir.

### VIDEOS

- **Advanced Solo Ringing and Handbell Techniques.** Demonstration by Erin Downey
- **Alive!** Featuring the Echo Handbell Ringers under the direction of Katsumi Kodama.
- **Area II Massed Ringing, 1991.** Wayne, NJ. Bill Goff and Dick Frey, organist. Howard Moser and Hart Morris conducting.
- **Area VIII Massed Ringing, 1992.** St. Joseph, MO. David Davidson conducting.
- **Area VIII Massed Ringing, 1994.** Cedar Rapids, IA. Hart and Marty Morris conducting.
- **Bell Basics.** David Weck and Susan Berry walk us through the ringing skill demonstrations. An excellent tape for the beginning ringer or director.
- **Bell Lore.** Ellen Jan Lorenz. Historical bell facts. (1986)
- **Celebration: The Story of Handbells.** (35 mm film strip with cassette)
- **Christine Anderson in Concert.** Solo ringing concert.
- **Developing Skills for Solo and Ensemble Ringing.** Jessup and Calkins.
- **Facing the Music: Seven minutes that will change the way you think about copyright laws.** Produced by the Church Music Publishers Association. This short video gives clear information about copyright laws in an entertaining format.
- **Intro to a Handbell Festival.** Produced by AGEHR, Inc. This video provides a glimpse of what a handbell festival is all about.
- **Masteringers Festival, 1988.** Allentown, PA. Filmed by PBS. Massed ringing and solo concerts plus commentary on techniques and history of handbells.
- **Music Makes the Difference: Action Kit for Music Education.** National Coalition for Music Education. Complete with booklets and two videos, this kit will assist the music educator with supportive material for the arts in education.
- **Ring of Fire.** Videotaped at the United Church of Christ in Claremont, CA. This tape will bring you to their May 2000 concert when they played 12 of their most popular songs.
- **Songs for the Solo Ringer.** Instructional with David Weck and Christine Anderson. Video with accompanying music text.
- **Songs for the Solo Ringer.** Christine Anderson in concert.
- **Sound Advice from Malmark.** Care for your Malmark handbells.
- **Tinkling Handbells.** A CBS/Sony, Inc. video production featuring the Echo Handbell Ringers under Katsumi Kodama's direction. Produced in Japan in 1987, this video, visually blended with pictorial settings of European culture and countryside, is a new experience in visual handbell performance.
- **Woodson Handbell Choir.** Demonstration of a program for special needs ringers.
- **Tempo Setter Videos.** Interviews of prominent handbell folks throughout handbell history.

### SEND REQUESTS TO:

Kelly Stohl  
1916 Melody Lane  
Arnold, MO 63010-1206  
Ladybunnykjs@netzero.com

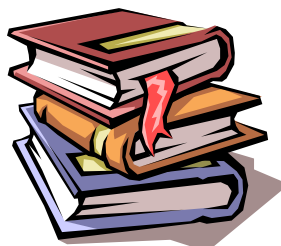


## BOOKS AND PAPERS

- **Adaptive Notation for Handbells.** Letha McGrew
- **Bass Bells.** Various authors
- **Bell Lore.** Ellen Jane Lorenz
- **Conducting Technique for Beginners and Professionals.** Brock McElheran
- **Copyright: The Complete Guide for Music Educators.** Jay Althouse (1984)
- **Creative Use of Handbells in Worship.** Hal Hopson
- **Dalcroze Applications for Handbells.** Marilyn Kielnarz
- **Developing Conducting Skills.** Michael Keller
- **The Director as Teacher: Working with the Beginning Handbell Choir.** Venita Gorman
- **Director's Manual.** Janet Van Valey and Susan Berry
- **An Ear Training Course for Handbell Directors and Ringers.** Fred Merrett
- **The First Quarter Century.** Elizabeth Bradford (1979)
- **Focus on Participation: Alternative Methods for Special Groups.** Joe Pinson
- **Fundraising for Fun and Profit.** Marlene Anderson
- **A Guide to Handbell Assignments.** AGEHR
- **Handbell Assignment Book: The Eight-ten System.** Bob Ivey (1993)
- **Handbells in Education: A Guide to Learning.** Various authors (1990)
- **Handbells Making History: A Bell Tree.** Margaret O'Sullivan-Hillman
- **Handchimes in General Music: A Curriculum Guide Grades 1-3.** Janet Van Valey and Martha Avery
- **Handchimes in General Music: A Curriculum Guide Grades 4-6.** Janet Van Valey and Martha Avery
- **Mastering Musicianship in Handbells.** Don Allured (1992)
- **The Modern Conductor.** Elizabeth Green (1981)
- **Musical Elements: A Classroom Method for Handchimes.** Kenneth Liske
- **168 Non-musical Ways to Improve Your Band or Choral Program.** Jay Althouse (1986)
- **Overtones 1955-1986.** Joan Shull, editor
- **A Practical Handbook for Handbell Directors.** Valerie Stephenson
- **Quick Foundations.** Kirtsy Mitchell
- **Rehearsal Planning, Techniques and Procedures.** Michael Keller
- **Schulmerich Learning Package: A Complete Curriculum for Music Education and Performance.**  
Dr James Fisher
- **Score Study Techniques.** Michael Keller
- **Songs for the Solo Ringer.** Christine D. Anderson
- **Solo Ringing Musically.** Michael Kastner and Kevin McChesney
- **Teaching Young Ringers.** Carolynne Mathis
- **We Can All Ring.** Aaron Champagne

## MISCELLANEOUS

- **Mallets.** From Jeffers, Malmark and Schulmerich





Brush up on your skills this  
summer by borrowing from  
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see pages 10-11



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