



COMMEMORATIVE ALBUM

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Sweet Adelines International
**75TH ANNIVERSARY
COMMEMORATIVE
ALBUM
1945-2020**



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Sweet Adelines International
9110 S. Toledo Avenue
Tulsa, Oklahoma 74137 USA



THE HONORABLE G.T. BYNUM

PROCLAMATION

*WHEREAS, Sweet Adelines International was founded in Tulsa, Oklahoma on July 13, 1945; and,
WHEREAS, Sweet Adelines is one of the world's largest singing organizations for women, with a membership of
nearly 21,000 in 525 choruses and over 900 quartets across the globe; and,
WHEREAS, Sweet Adelines International is a worldwide organization committed to elevating women singers through education,
performance, and competition in barbershop harmony and a cappella music; and,
WHEREAS, Sweet Adelines International celebrates its 75th anniversary this year through a series of virtual events and activities beginning
July 13 and continuing through October.*

NOW, THEREFORE, I, G.T. Bynum, Mayor of the City of Tulsa, do hereby proclaim July 13th as

“Sweet Adelines Day”

in the City of Tulsa

IN WITNESS WHEREOF, I have hereunto set
my hand and caused the Seal of the City of Tulsa
to be affixed on the 13th day of July 2020.

G.T. BYNUM, MAYOR



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Information in this publication is taken from various archival sources including *The Pitch Pipe* magazine and other documents from the Sweet Adelines International archives located at Sweet Adelines International Headquarters in Tulsa, Oklahoma (USA).

Mission Statement

Elevating women singers worldwide through education, performance, and competition in barbershop harmony and a cappella music.

Vision Statement

Inspiring and empowering voices to joyfully harmonize the world.

Guiding Principles

Musical Excellence:

We honor and embrace artistry, education, and innovation in the performance of women's a cappella music while championing the barbershop style.

Culture of Belonging:

We create harmony where every voice matters.
We foster a culture that provides a joyful place to share our uniqueness within a global community united in song.

Diversity and Inclusion:

We celebrate our differences as essential to the rich harmony that unites us. As we recognize barbershop's African American origins and learn from our exclusionary past toward women of color, we reject discrimination and unwaveringly strive toward greater awareness, openness, and understanding of each other.

Personal Empowerment and Leadership:

We encourage and empower everyone to lead from where they stand. We foster individual skills, nurture personal growth, and provide education and mentoring to develop strong, effective leaders on and off the stage.

Outreach:

We build strong connections by sharing our love of barbershop harmony throughout our communities, countries, and the world.

*These statements and principles were
enacted by the Sweet Adelines International
Board of Directors in June 2019.*



DEDICATION

“Five hundred twenty-five thousand six hundred minutes...”

The number of minutes in one year. It's easy to calculate the minutes, weeks, months, and years of our Sweet Adelines International journey. Counting, measuring, collecting data, analyzing data, sharing data, making decisions based on data — these are ways, really good ways, in which we figure out where we've been, where we are, and how to get to the next place in our organization's journey of singing barbershop music together. The more information we gather, the more we can make informed decisions with predictable outcomes.

But what happens to an organization, a SINGING organization, when a worldwide pandemic occurs and the measuring, counting, data, and data analysis change almost every 24 hours? When events and rehearsals and performances and celebrations are impacted in every single region in Sweet Adelines? We know what

happens. We've lived it. To say our journey on the road took a U-turn in 2020 is putting it mildly. Yet we can say that we collectively rose to the challenge of finding amazingly innovative ways of communicating, connecting, learning, caring and, yes, singing.

Some things in our Sweet Adelines world were not measurable before 2020 and will never be measurable. These are the smiles and tears we've brought to audiences, the support we offer one another in times of need, the educational moments we've shared with each other, the meaningful moments we've taken to get to know each other. My wish is that these will always be too abundant to count.

And, of course, the singing. We've rung millions of chords and moved audiences with our voices. Through our songs, we've shared our hearts, our stories, our journeys, our vulnerabilities, our emotions. We've shed sequins and tears and joy for 75 years as we've made our way from rehearsal to stage.

As with all journeys, there have been set-backs, turns and detours in our quest for improving our organization, but we strive to learn from our mistakes and find our way back to the heart of our vision: that we inspire and empower voices to joyfully harmonize the world. With resiliency, purpose, openness and joyful voices, our journey continues.

It is to strong members of Sweet Adelines International that this book is lovingly dedicated.



Joan Boutilier
International President

The Pitch Pipe

1945-1969



*Then, Now, and Always:
Our First 25 Years*

1945-1970



Edna Mae Anderson
Founder

Friday the Thirteenth Proves Lucky

A group of women in Tulsa, Oklahoma (USA), met on Friday, July 13, 1945, to determine if there were enough women interested in singing four-part harmony, barbershop style – interested enough, that is, to form a society. The answer was “yes”!

On July 23, at the organizational meeting, 41 charter members joined and Edna Mae Anderson was named founder.

Articles of incorporation, under the laws of the State of Oklahoma (USA), dated November 5, 1945, were granted to this new organization, and presented by Tulsa Mayor Olney F. Flynn on behalf of the Governor of Oklahoma.

Tulsa No. 1 Chapter (originally the Atomaton Chapter) became the first Sweet Adelines Chapter.

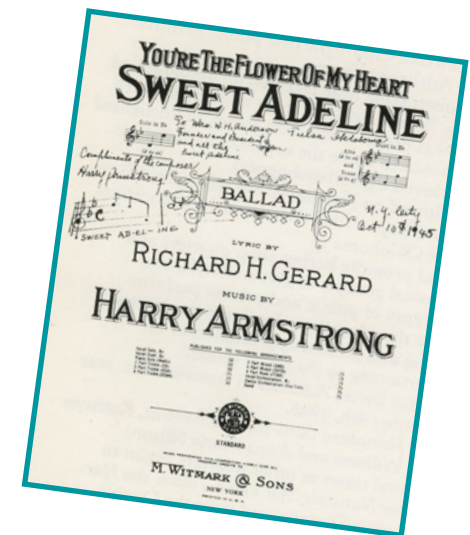
“Success is not measured by exceptional individuals, but by the sum total of us all.”
–Edna Mae Anderson



The original logo, designed by Helen SeEVERS for her personal stationery, was adopted by the organization. The logo was nicknamed the Floradora Girls after the first quartet to sing under the name of Sweet Adelines, Inc.



St. Louis Chapter in 1949 with *You're the Flower of My Heart*, *Sweet Adeline* composer, Harry Armstrong.



Original sheet music autographed by Harry Armstrong.

1945 Sweet Adelines founded by Edna Mae Anderson in Tulsa, Oklahoma (USA).

1946 Renee Craig begins arranging music.

1947 Atomaton Chapter (Later changed to Tulsa No. 1 Chapter) is first chorus to charter.

1947 First national quartet contest was held.

The Last Blow! Girls Eye Barber Shop Quartets

September 13, 1947—Ray Parr,

Excerpt from *The Daily Oklahoman* newspaper



We have always contended that the barbershop would have remained a pleasant haven of fellowship and intellectual discussion if we had kept 'em out. Let 'em liberate their personalities by whipping up hot biscuits and fried chicken.

Perhaps it is too late now to revive the glories of grandpa's mustache cup. But there is one thing we can do. We can put a stop to this latest brand of foolishness. They've already ruined our barbershops, feminized poker, outlawed chewing tobacco an' worn our pants.

But we could always crawl off in a corner and soothe our whipped spirits with the rejuvenating strains of barbershop singing. Ah, the old nostalgic memories that could flow from this deep well of harmony. But what do you suppose they are up to now? They want to sing "Sweet Adeline." I say, let 'em smoke, trample our golf courses, run our government and even shave their heads, if they wish.

Please, not this. We have before us a copy of a letter from a Mildred Buxton of Tulsa who signs it, "Sweet Adeliningly yours." She informs me that undoubtedly I have heard of Sweet Adelines, Inc. So help me, I have not. And furthermore, I do not regret the fact a bit.

[The article continues with information about the upcoming National Convention and Quartet Contest.]

"Give the Rib Back to Adam and Start Over."—Sweet Ado-o-line (Inc., That Is)

September 19, 1947 - Excerpt from *Tulsa Tribune* newspaper

"Gulp!" interspersed with "Hiccup!" was the principal sound in the *Daily Oklahoman* newsroom late Wednesday, as Tulsa members of Sweet Adelines, Inc., forced staff writer Ray Parr to eat his words – abased with a batch of biscuits.

To prove that the Tulsa women can cook as well as carol chords, convention chairman Mrs. Mildred Buxton and her crew immediately retired to their kitchens, turning out dozens of biscuits, which they presented to "The Flour of their Hearts" Wednesday.

"After a solid hour of having biscuits stuffed down my gullet..." said Ray Parr. "I'm ready to say this about women in general: Let's give that rib back to Adam, and start all over again."



The Harmonettes of the Wauwatosa Chapter (which later merged with the Milwaukee Chapter) sing for the Jelly Beans men's quartet.

—Used with permission of the Milwaukee Journal in *30 Years of Harmony*.

● **1950s** A Musical Arrangement Committee - Nancy Bergman (Mississippi Misses), Renee Craig (Cracker Jills), and Betty Oliver (Pitch Pipers) - created in the late 1950s.

Sweet Adelines, Inc. Purpose

To teach and train members in musical harmony and appreciation

To create and promote barbershop quartets and other musical groups

To give musicals, and render all types of public and private performances, for the education, development, interest in, earning and general appreciation of all things pertaining to the art of music

To do any and all things necessary to accomplish said purpose.

-Jane Pfeifer, Board of Directors President (1949-1950)



Atomaton Chapter (renamed Tulsa No. 1) 1947. Bobby Greer, Director. Although the chapter numbered 150 in 1947, only 60 actively sang.



The Kenmore Chapter (New York, USA), directed by Helen Hartburg, Assistant Director. Kenmore was the first chapter on the Eastern Seaboard and later changed its name to Kenmore-Pioneer Chapter.



The Johnson Sisters
(Autographed)

● **1950** Chapter Achievement Awards Program begins.

● **1951** First regional chorus contest held in West Bend, Wisconsin (USA).

● **1950** Approximately 1,500 members in 53 chapters, all in the USA.

From *The Pitch Pipe*, 1948: We get letters...

Anonymous:

Do you know that some chapters accept only members who can sing, or are willing to learn? Some members whose voices make their chorus sound like a washboard direct their talents to administration and promotion or to coaching or direction of the chorus.

Anonymous question from a member:

We wonder whether to charge dues to our charter members.

Answer from National Secretary:

Would I expect a free ride to eternity?



The Kansas City Chapter (1948), under the direction of Joseph Stern, who helped found the chapter.



The Decatur Chapter (1948) founded by the Decaturettes Quartet, 1947 National Quartet Champion.



The Tune Toppers of Jackson, Michigan (USA) formed in 1947 as a women's barbershop chorus. They joined Sweet Adelines in 1949.

● 1951 Crowns of flowers given to Queens of Harmony, the Quarternotes.

● 1952 Corps of Regents established. Later renamed Council of Regents.

● 1951 Code of Ethics adopted.

Looking Ahead

To succeed as it should, any organization, or chapter within that organization, should have an objective upon which it is working. Long-range planning for the coming years is needed.

Membership goes much deeper than attending the meetings, paying dues and abiding by the rules. Each member is an individual with an individual point of view. Understanding is a real mark of culture in any person.

In return for the privilege of membership, each one should take on a moral responsibility as well – a manner of behavior which determines what opinion is formed in the minds of the public and fellow members. A Code of Ethics with a pledge to abide by its requirements should be part of the future for Sweet Adelines, Inc.

Five Years Later

Edna Mae Anderson, National Founder (1950)

Sweet Adelines, Inc. has already demonstrated its fun and pleasure to our members as well as its worth and importance to the community in which our chapters are located.

It took time, hard work and much planning to bring Sweet Adelines, Inc. to where it stands today.

First: recognition of an organization for the fun, music, friendship, and relaxation of four-part harmony, barbershop style.

Second: the challenge of national expansion through the establishment of chapters running from every boundary of our country.



Madison Chapter of Wisconsin (USA), first Regional Champion Chorus, 1951. Seven Wisconsin chapters organized the contest.

The Sweet Adelines Code of Ethics

Sweet Adelines, Inc. ardently desires to perpetuate for its members, and for all future prospective members, the esteemed privilege of women to seek recreation and relaxation by uniting to enjoy harmony in singing the old songs, barbershop style, and unto that purpose we do hereby solemnly pledge ourselves to abide by these precepts:

1. We shall convey the spirit of friendliness through our personal relations and harmony in song.
2. We shall contribute to the advancement of the organization to the best of our ability.
3. We shall exemplify and exalt the high standards of the organization by decorous behavior at all times.
4. We shall conduct the organization's activities in such a manner as will reflect honor upon the organization and its membership.
5. We shall not use the affiliation with the organization for personal gain.
6. We shall comply with the Constitution and By-laws of the organization and the rules which may from time to time be published by its National Board of Directors.
7. We shall accept for membership only amiable women of good character who enjoy good music and have the desire to harmonize.
8. We shall provide barbershop harmony entertainment whenever possible to charitable and civic organizations.
9. We shall not permit controversy to be introduced because of political or religious affiliations.

● 1952 First chapter manual published.

● 1952 First judging class held during 1952 convention.

● 1952 A special Judging Committee was formed.

Fun and Factoids: 1950s

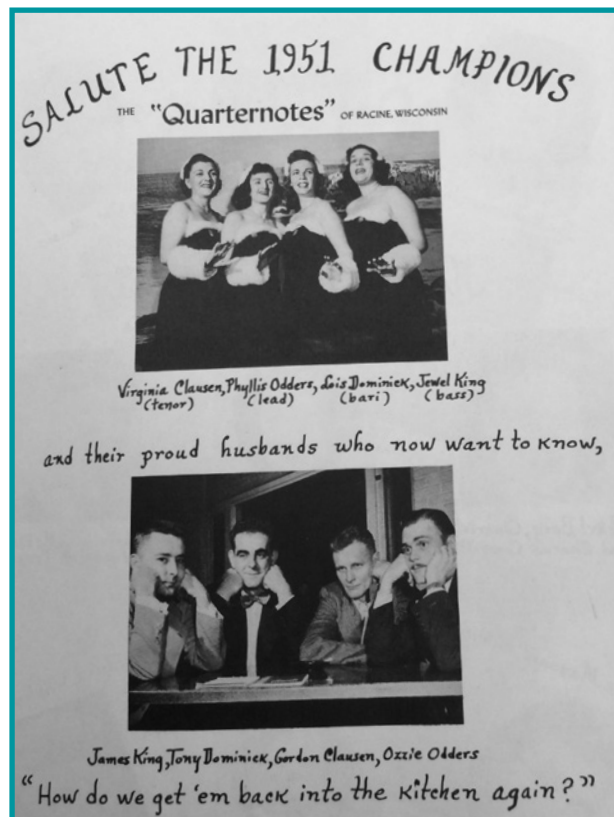
● **1950:** Fourth national convention in Chicago, Illinois, (USA). A Sweet Adelines quartet performed on "Don McNeil's Breakfast Club" radio program.

● **1951:** National Treasurer stresses the importance of mailing membership lists and addresses in triplicate.

● **1955:** More regions are "taking the plunge" into regional chorus competitions.

● **1956:** *Harmonize The World* lyrics and music by Nancy Bergman copyrighted by Sweet Adelines, Inc.

● **1958:** Region #5 chapters attend national convention as a combined chorus.



Husbands continued to struggle with the idea of their wives being out singing while their families ate sandwiches and casseroles.

“ It is a great organization to belong to, and the individual member makes it so.
–Patchy Raught

Jewel King, bass of the Quarternotes, 1951 Champion Quartet, answers questions about her hobbies:

- Horseback riding...until I got to feel sorry for the horse
- Swimming. I'm a mess in a bathing suit, which dampens my enthusiasm some.
- Singing. I'm still going strong on that!

About Stage Presence (advice from the Quarternotes, Mississippi Misses and the Treble Tones), *The Pitch Pipe*, Sept. 1954:

- "Above all, be happy! Enjoy what you are doing. Your enthusiasm will be contagious; the audience will enjoy you, too!"
- "There is probably one clown in each quartette [cq], but it looks better if all join in the fun."
- "Sing the song. There won't be time to think of 'all those people out there' in the audience. There'll be no time for nervousness. If nervousness starts to take hold, think of the song."

“ When walking on or off [the stage], carry yourself like a queen.

–1951 Convention Notebook

“ The longer you are a barbershopper, the nuttier you get.

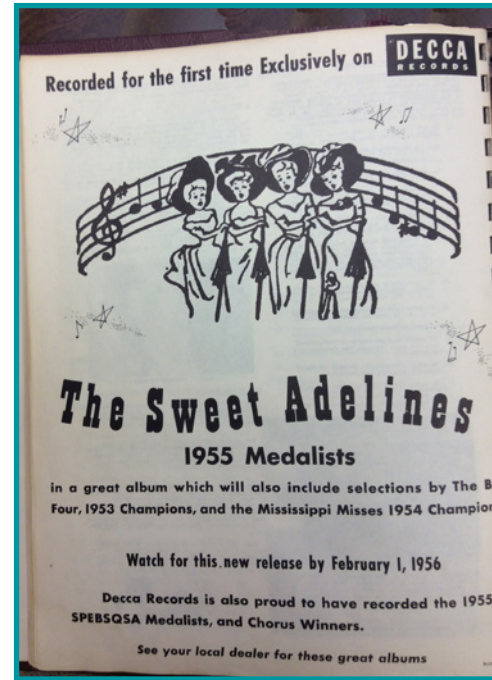
–Sweet Adelines Parliamentarian Georgia Ortman, 1950.

● **1952** Brandon Chapter (Manitoba, Canada) charters & Sweet Adelines, Inc. becomes international.

● **1951** Faye Emerson has Treble Tones Quartet on one of her TV programs.

Tidbits from *The Pitch Pipe*:

- 1954:** Net worth of Sweet Adelines, Inc.: \$4,720.35 USD.
- 1954:** "All members of a quartette shall be members in good standing of the same chapter."
- 1955:** Bus fares at the National Convention: \$1.90 USD.
- 1956:** A full-page ad in *The Pitch Pipe* is \$50 USD.
- 1957:** Writing in *The Pitch Pipe*, an unnamed member says, "Being Parliamentarian is the pinnacle of my Sweet Adelines career."
- 1957:** From the Quartet Promotion Chairman: "A Sweet Adelines quartet is made up of singers or toastmasters. Few women can tell a funny story."



Sweet Adelines records were available from headquarters and also from local retail record shops.



Downey Chapter (Downey, California, USA), 1955



Sweet Adelines combine their talents in a formal performance at the 1955 Illinois State Fair (USA).

● **1954** First installation ceremony for national officers at 7th annual convention.

● **1954** First international event held in Toronto, Ontario (CAN).

● **1954** Organization's net worth: \$4,720.35 USD.

● **1955** Big Four Quartet invited to appear at SPEBSQSA convention.



Pearl Borg

The Pitch Pipe editor

The Pitch Pipe was born in 1949, and Pearl Borg became its editor shortly thereafter, a position she held for nearly 20 years. For 16 years, her dining room table was her office.

"She would rather wear out than rust out," said Martie Haden, *The Pitch Pipe* volunteer staff assistant.

Pearl was a member of the Tune Twisters, 1953 Queens of Harmony. She served as 1952-1954 International President – a title change, as the first Canadian chapters chartered during her term. She was honored with the NMACY Award – Never Missed A Convention Yet.

She always signed her correspondence, "With a song in my heart."



December 1949

National President Jane Pfeifer and Executive Secretary Evelyn Westfield, with assistance from members of the Tulsa No. 1 Chapter, produced the first issue of *The Pitch Pipe*.

October 1950

Nancye Barrett produced the second issue, with a cover design by Marian Moore (also a member of the Tune Twisters Quartet).

September 1953

The eighth issue added a third color (red) to the cover. This was a critical stage for the publication: Should it become more national in its outlook, rather than the "homespun" magazine it had been? Helen Seevers was a professional public relations and advertising woman, and she agreed to steer the magazine toward more professional content. She obtained advertisers, a move that paid for the cost of production (other than the hours of volunteer labor).

She wrote, "We expect that...this publication shall eventually assume national importance...The reader will find that the omission of personal items, chapter chatter, committee reports, and organizational routine has been deliberate in an endeavor to assume the 'national aspects' so desired." However, two pages remained for recipes.

Said Martie Haden, staff assistant, "The members were not thrilled. They didn't see why general articles, which would create our public image, were more important than 'who brought the potato salad.' The National Board of Directors decided to go back to the old form because 'the girls miss the homey touch of their local news.' Too late! Advertisers had contracts and had to be considered if the magazine were to continue in the black, financially.

October 1953

There was no editor. Enter Pearl Borg. Although she was National President at the time, she took on the job of editor until an editor could be found. As of 1967, she had edited 43 issues – and counting.

Conclusion

From mimeograph to offset printing to letterpress to digital, from galleys and paste-ups to online editorial work, *The Pitch Pipe* continues to be the impressive flagship publication of Sweet Adelines.

1955 Bus fares at Sweet Adelines convention:

\$1.90 USD.

1956 Members of Seattle Chapter sing in department store

window at Christmastime.

1956 Full-page ad in *The Pitch Pipe*: \$50 USD.



In 1954, **Sweet Adelines, Inc.** moved from Executive Secretary Evelyn Westfield's garage to a "spacious" 12-foot by 18-foot room on the first floor of the Castle Building at 114 W. Third in Tulsa, Oklahoma (USA). In 1955, the office moved upstairs into a larger space then expanded into an adjoining space in 1957.

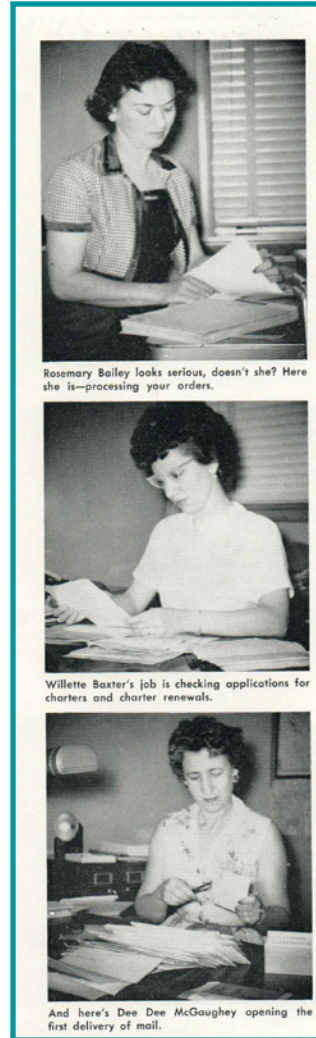


The move brought an unforeseen hazard, however. Two employees were fined for jaywalking from Jane Pfeifer's place of business across the street to the headquarters office!

With a membership of 6,423 members in 250 chapters, Sweet Adelines, Inc.

had outgrown its latest space in the Castle Building, so the organization embarked on an energetic campaign to raise money to buy its own building. In 1958, the organization purchased a small house at 3321 E. 30th Street in Tulsa. It had two bedrooms and an attached garage. Executive Secretary Nancy Bergman put down her own money to secure the loan.

The International Board of Directors burned the mortgage at the 1962 Installation Luncheon in Toronto, Ontario, Canada.



Rosemary Bailey looks serious, doesn't she? Here she is—processing your orders.

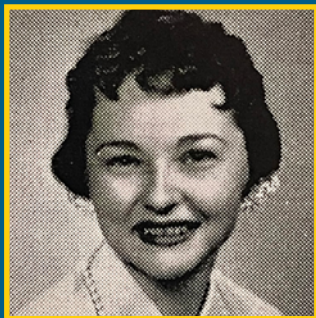
Willette Baxter's job is checking applications for charters and charter renewals.

And here's Dee Dee McGaughey opening the first delivery of mail.

CarolAnn Bagley, lead of Jubilation, 1985 International Champion Quartet, worked at Sweet Adelines, Inc. Headquarters in Tulsa, Oklahoma in the "little house" days.

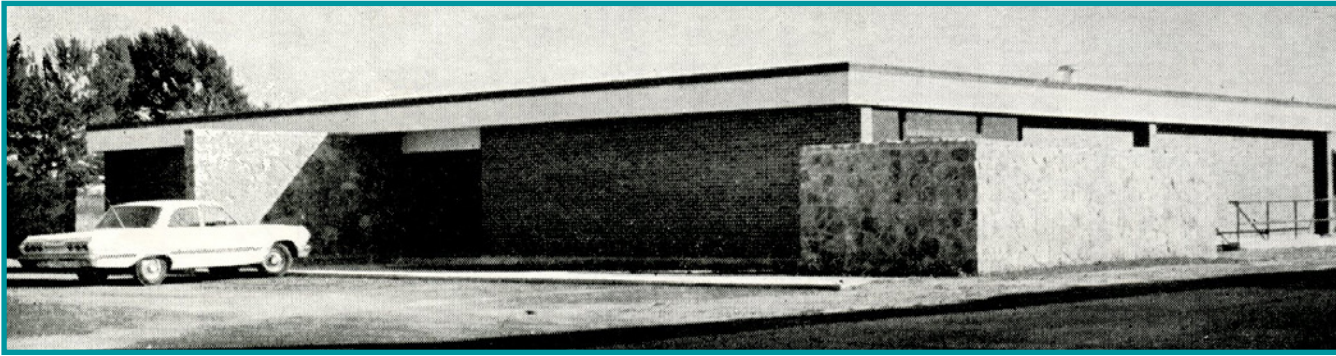
"The building was our first real 'home,' and originally was a small residence. Nancy Bergman was the Executive Secretary. We did a variety of things: answered the phone, processed forms, and so forth," said CarolAnn. "We kept the files in the bathtub. Of course, we never put any water in it."

The headquarters staff also oversaw the production of the official recordings of the national quartet contest. The performances were all recorded live during the contest. "One time," CarolAnn recalled, "there was a problem with the recording and so Lynn McCord and her husband Mike, another member of Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA), and I sang a few measures ourselves and dubbed them in over the recording. The quartet never knew the difference."



Nancy Bergman

Nancy Bergman has contributed to Sweet Adelines International in many ways. She composed and arranged our theme song, Harmonize the World, sang in quartets (including 1954 Champion Quartet, the Mississippi Misses), directed choruses, and coached and mentored countless Sweet Adelines. She served as Executive Secretary, supervising our headquarters staff as the office -- and the organization -- grew. A prolific arranger of barbershop music, Nancy has prioritized the training of new arrangers for many years. She received the President's Lifetime Achievement Award in 2002.



To serve 22,500 members in 500 chapters in 1966, a brand-new building was commissioned, and Sweet Adelines headquarters moved there in the same year. The building was located at 5334 E. 46th Street in Tulsa, Oklahoma (USA).

Executive Director Peggy Chambers, CAE



Peggy Chambers served as Executive Director of the Sweet Adelines Headquarters Staff for more than 20 years, retiring in 1990. During her tenure, the headquarters staff increased from 14 to 31, and the annual international budget grew from \$140,000 to over \$2 million USD in fiscal year 1989-1990. Peggy designed and oversaw the construction of a second story to the headquarters building and in 1989 participated in the payoff of the mortgage.

When the opportunity arose in 1971 for Sweet Adelines to participate in a USO tour for the first time, Peggy escorted the Embers Quartet to Japan, Okinawa, Guam, Korea, and the Philippines. Later, 17 more quartets would follow to entertain troops during the Vietnam conflict.

She earned certification as an association executive (CAE) from the American Society of Association Executives and was the first woman admitted to the Tulsa Rotary Club.



Sweet Adelines Headquarters (2020)



Sweet Adelines Headquarters Staff (2020)

A Few Sweet Adelines Firsts

First National Quartet Contest: 1947

First Regional Chorus Contest: 1951

First Songbook Arranged For Sweet Adelines specifically:

“Sweet Adelines need an official book of their own...arrangements written especially for them and in the key they can sing without transposing.’ Those were my very words when I accepted the position of National Music Chairman two years ago. I can hear you saying, ‘Well, now where is it?’ Girls, IT’S HERE! It has taken two years of sweat, blood and tears (and I mean sweating, not glowing) and reams of writing to activate some action and realize the reality of a Sweet Adelines quartet barbershop harmony book.” –Mary L. Old in *The Pitch Pipe*, September 1952. This songbook, *Sweet Adelines Barbershop Arrangements*, was compiled and arranged by Ozzie Westley and George Zdarsky.

First Presidential Gavel: The historical wooden gavel belonging to the organization was a gift from the WashingTones Chapter and was presented in October 1951 at the General Assembly in Santa Monica, California (USA).

First Regional Competition Held In Canada: The Third Annual Competition of Region #2 on April 26, 1958, saw about 450 Sweet Adelines from the 950-member region. They met in Toronto, Ontario, for the first Sweet Adeline regional competition to be held in Canada.

First Canadian Member of the International Board of Directors:

Mary Boddington, 1959

First Quartet to Receive Individual Trophies:

Sweet and Lows, 1958, in Peoria, Illinois (USA).

First Sweet Adeline Record:

The Johnson Sisters, 1948 National Champion Quartet. Record was cut in 1950.

First Quartet Crowns: Made of flowers, awarded to the Quarternotes at the 1951 Convention in Santa Monica, California (USA).

First Chapter Manual: 1951

First Code of Ethics: 1951

First Corps of Regents [later, Council of Regents]: 1951

Quotes from 1950s *The Pitch Pipe*

If we can always have ourselves a wonderful time – even zany on occasion – and still behave like the ladies we are, we’ll have the rest of the world with us all the way and can really Harmonize the World.

–Janice Maynard, publicity chairman (Jan. 1952)

We of the Hospitality Committee will do our utmost to meet as many of you as possible, be it by train, plane, bus, car, boat, canoe, or carrier pigeon. If any of you are taking the route by way of Superman, please notify me so that I can clear your flight with him, so that we may avoid any casualties.

–Alice Stysick, chair, hospitality committee for 1954 convention (Sept. 1954)

In the May 1954 issue of the *The Pitch Pipe*, Helen Seevers called for a definition of barbershop harmony for women. She received four entries, summed up by Connie Clinton:

Cheer to the ear, a chord that tingles
A bit of rhythm and a lyric that jingles
A desire for expression, an exhibit of love
Companionship of others, with help from above.
A harmony group that desires good living
And a little enjoyment, just for the giving.
A benefit show to assist someone deserving
We get our reward in the pleasure of serving.

1956 First contest judges are certified in categories of Arrangement; Harmony and Tone Accuracy; Blend, Balance, and Expression; Attacks, Releases and Diction; and Stage Presence.

August 1955



Your hard-working International Board Members recessed long enough to pose for this picture while they were in Tulsa, Oklahoma, for the Midyear Board Meeting. From left to right: back row — NANCY BERGMAN, MARGARET "Perky" MOYER, LUCILLE VON ARX, HELEN SEEVERS, JANE PFEIFER, LOIS ZOERB, PEARL BORG, DORIS RADKE, KATHY LIENAU, GRACE PURYEAR; front row: DORIS "Dody" HEINEN, CHRISTINE MC ELRAY, DOROTHY BLEECKER, NARCILLE GOUGER, CORRINE KRUG. (Fanny Pell was unable to attend this meeting).

COMPARATIVE ANALYSIS OF MEMBERSHIP
SWEET ADELINES, INC.

REGION	CHAPTER FISCAL YEAR 1954-1955, AND AS OF 4/30/55		CHAPTER FISCAL YEAR 1955-1956, AND AS OF 4/30/56				CHAPTER FISCAL YEAR 1956-1957; TO DATE AS OF 10/31/56			
	TOTAL MEMBERS	TOTAL CHAPTERS	RENEWAL MEMBERS FROM THE PRIOR YEAR	NEW MEMBERS	TOTAL MEMBERS	TOTAL CHAPTERS	RENEWAL MEMBERS FROM THE PRIOR YEAR	NEW MEMBERS	TOTAL MEMBERS	TOTAL CHAPTERS
Northeastern #1	302	11								
Northern #2	379	12	208	156	359	14				
North Central #3	652	17	222	302	524	16	257	61	318	13
South Central #4	357	15	389	308	697	19	359	151	510	20
Lower Great Lakes #5	500	15	239	143	382	17	480	148	628	20
Upper Great Lakes #6	222	9	345	136	481	16	295	139	434	18
Midwest #7	462	13	86	157	243	9	336	67	403	16
Southeastern #8	204	10	276	164	440	15	169	250	419	18
Rockies #9	241	6	84	65	149	7	317	155	472	17
Southern #10	32	2	144	137	281	7	92	48	140	6
Southwestern #11	402	14	10	6	16	1	166	90	256	8
Central Pacific #12	143	6	46	123	337	12	12	2	14	1
Northwestern #13	182	5	101	114	160	8	245	124	369	13
Central Atlantic #14	170	6	112	101	202	7	95	107	202	10
TOTALS	4,248	142	2,471	2,072	4,543	159	3,132	1,618	4,750	179
PERCENT OF TOTAL			54.4%	45.6%	100%		65.9%	34.1%	100%	

Why I Sing

I joined Sweet Adelines in May of 1958. I was invited to a Sweet Adeline rehearsal and after that, never missed for at least three years. I loved it so much! Our director, Keith Merrifield, said, "You can't join until you can hear a ringing chord!" Since then I have sung in six registered quartets and several choruses and have loved every minute of it. Sweet Adelines has some of the brightest, most talented and kind women in the world!!

—Margaret J. "Peg" Elver, Region #3, member since 1958

1957 Nancy Bergman named Executive Secretary.

1957 First regional quartet competitions held.

1957 12 of 14 judges of quartet panel were Sweet Adelines. Previously, many judges were members of SPEBSQSA.

KEEPING SCORE: A HISTORY OF THE SWEET ADELINES JUDGING PROGRAM



We are not competing against each other, but for a perfect score.

– **overheard by Vi Smythe, contributing editor** (*The Pitch Pipe*, Aug. 1959)

THE BEGINNING

We don't gather each year for the annual Sweet Adelines Reunion and Convention. We convene and compete. In each contest, there is one quartet and one chorus that stand alone.

Judges have to be right very, very quickly. Before you've taken your second breath onstage, they have pegged your performance level A through C... In eight to ten seconds, they have already started writing something on the scoresheet... you can see this and you're mildly annoyed. "Hello! I'm singing here!" But somehow they've learned this skill. No one springs from the womb with the gift to instantly level barbershop performances.

The judging program is of great importance to our organization as the judges can be seen as the guardians of our high musical standards – they are the last word in competition, our most valuable educational tool without which we likely would not exist. Our newborn organization relied on members of the then Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA), now called the Barbershop Harmony Society (BHS), to judge our contest in five categories – Arrangement; Harmony and Tone Accuracy; Blend, Balance, and Expression; Attacks, Releases, and Diction; and Stage Presence.

Our first national quartet contest was held in 1947. The combined regions #5 and #6 followed with a regional chorus contest 1951. There were two judges in each of the five categories plus two timekeepers and a secretary to tally the scores – a total of 13 panel members!

By 1952, the very first Special Judging Committee was born with the express purpose of revising the rules and regulations and devising a program through which Sweet Adelines members could become judges through rigorous training and education. Seventy-five applications were received during the first year (1954). There were not only judges in this program, but also auditors and timekeepers. The very next year, the "special" was dropped from the title of this committee and it became a standing entity that has developed and changed over the years, now known as the Judge Specialists, with support from the Education Direction Committee (EDC).

The official rules of judging were rigid – a quartet could lose one point for each improperly enunciated word and up to 50 points for a "careless appearance" or "awkwardness in presentation." If a competing quartet appeared in the audience during the contest, they were likely to be disqualified! No quartet member could leave a special holding area where all 56 (!) quartets and their coaches stayed together. They were actually locked in a room and guarded, only allowed

out of the area for their competition songs, then they were required to return until the placements were announced. If they didn't follow these rules, they could be disqualified! Times have definitely changed. Early judging required the need of carbon paper so there could be copies of the scoresheets for the contestants as well as historical records. These scoresheets were also used at the after-contest critiques held at every convention to clarify scores. There were no audio or video recordings for reference and no 'running narratives' of a performance like those that exist on our scoresheets today. Rather, points were deducted from your score for mistakes made. When recordings became available and written comments were distributed to competitors, there was no further need for in-person critiques by judges. Sometimes these critiques would go into the wee hours of the morning as there were no required time limits.

1960s

- **1961:** Region #10 took the lead with the first all Sweet Adelines panel for a regional contest (Renee Craig, Nancy Bergman, Laura Young, Willeva Van Sickle, Marian Bond). The first judging manual included requirements for the Arrangement category that included submittal of an approved-for-contest piece, and for each of the other categories, a thesis was required to be sure each candidate understood their category well enough to adjudicate. The first international contest judged by an all-SA judging panel was in Toronto, Ontario (CAN).
- **1962:** The biggest change to date was changing from five categories to four categories:
 - Music Judge:** covering arrangement and expression
– **Renee Craig from Royal Oak, Michigan (USA)**
 - Sound Judge:** covering blend, balance, and accuracy
– **Helene Hesp, Denver, Colorado (USA)**
 - Precision Judge:** covering attacks, releases, and diction
– **Darlene Sweet, Tulsa, Oklahoma (USA)**
 - Showmanship Judge:** covering stage presence and demeanor
– **Bobbie Bostick, Royal Oak, Michigan (USA)**
- **1963:** For the first time, all regions' judging panels were composed of only Sweet Adelines.
- **1967:** The Precision category was changed to Expression.
- **1968:** The 100 points per song per category was devised, and levels were also identified as A, B, C, or D. They were awarded points rather than taking away points for mistakes/errors.



1962 Judges (left to right) Renee Craig, Music; Helene Hesp, Sound; Darlene Sweet, Precision; Bobbie Bostick, Showmanship

1970s

In 1973 we held the first international chorus contest in Washington, D.C. with eligibility determined by the choruses winning the championship in their regions in 1972.

1980s

The three-year competition requirement for charter renewal began in 1984. In 1985, the Quartet Elimination Session replaced Quartet Quarterfinals at international contest in Kansas City, Missouri (USA). Chorus finals were added to the international convention. In the International Finals, (choruses and quartets) competitors were required to perform a "performance package" in addition to the two required contest songs. Also in 1985, the Small Chorus Award was instituted at regional contests requiring a score of 321– C level – or higher.

In 1988 and 1989, changes to the "internationally sponsored awards" at regional contests included the addition of the Most Improved Chorus Award and the Novice Quartet Award. Additionally, choruses could request to perform for evaluation only for a letter grade. The Total Singing Time minimum limit was changed from four minutes to three minutes, and cumulative scoring began at international competition for both choruses and quartets. Also, the qualifying score for regional or international awards was raised from 321 minimum to 360.

1990s

1990 was the inaugural year of wild card quartets – the five quartets in the organization who did not win first in their regional competitions but who received the overall highest scores, were now eligible to compete at international contest. The Harmony Achievement Award was approved in 1990, and first awarded in 1991 to the Cedar Rhapsody Chorus. The award recognizes the highest scoring smaller chorus at the international level, as the Small Chorus Awards do at the regional level. Beginning with the 1998 international competition in Nashville (USA), ten choruses participated in the finals competition rather than five, and quartet quarterfinals were eliminated. 1999 was the year the Rising Star Quartet Contest for girls aged 25 and under began at International Education Symposium (IES). A BIG change occurred in 1999 – the tie-breaking category was reversed from music to sound. The Harmony Classic contest was added to IES for the first time, with the top five scorers for each division from all regional contests performing in each contest. Wild card quartets increased from five to ten. Musical accompaniment was then allowed in performance packages for non-contest material only.

2000s

In 2003, all regions were required to provide PC laptop computers, software, and printers for computerized tabulations by the panel secretary. This was the first time a computer was seen in the pit. The option for any chorus to submit a videotape of a contest performance for adjudication by the judging panel began in 2004. It met the three-year competition requirement for re-chartering.

Following the devastation of Hurricane Katrina in 2005 and the necessity of moving the convention to Detroit, Michigan (USA), the International Board of Directors (IBOD) discussed what might happen if one of our conventions had to be cancelled. They decided that if a convention had to be cancelled for whatever reason, there would be no champions for that year. Quartets who qualified to compete in that convention, except those placing 2-15, would be eligible to compete in the following year's regional contests. The Performance Package was changed to the Entertainment Package in 2006. The Most Entertaining Award, voted on by random members of the audience, would soon be and still is a most coveted award by all performers! SALT was the first quartet to achieve the Most Entertaining Quartet Award in Las Vegas, and the Spirit of the Gulf Chorus was awarded the Most Entertaining Chorus. Previously held as part of IES, Harmony Classic contests were added to the convention schedule on Tuesday evening in 2009.

2010s

Regional competitions added an entirely new division in 2014 – the Open Division – allowing performers to present a package similar to the choruses and quartets in the international finals. Competitors choosing this division receive a letter grade for their performance, so are not a part of the qualification for international competition. However, they receive a complete, newly designed scoresheet with a full evaluation of not only the competition songs, but their overall presentation.



Jan Gervais, Expression; Mary Ann Wydra, Music; Lea Beverley, Expression; June Berg, Music; Renée Porzel, Showmanship; Shirley Kout, Sound; Sharon Babb, Sound; Sue Beck, Showmanship



Jan Gervais and Lynnell Diamond focus on the Chorus Finals.

Inset: Betty Clipman, Bobbette Gantz, Melanie Wroe and Ruth Ann Parker weep with laughter before the Chorus Semifinals.

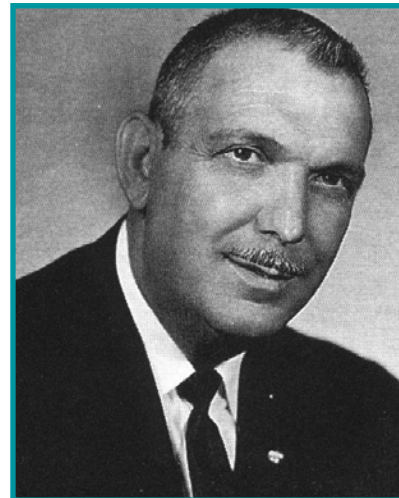
The Judging Program truly drives the educational direction of the entire organization. For every question that could be asked about this program, there's an answer in the *Judging Category Description Book (JCDB)*.

Floyd "Pop" Connett

Floyd "Pop" Connett provided an extensive and lasting educational foundation for Sweet Adelines in its formative years. He coached such champion quartets as the Junior Misses, Big Four, Mississippi Misses, and Lyrics. He also directed the Belles of Harmony Chorus in Peoria, Illinois (USA). His station wagon, named "Addie," filled with educational materials, was a familiar sight wherever barbershoppers, male and female, gathered to sing. In just two years, he put more than 100,000 miles on his car. And in "real life," he was actually a barber and often cut quartet members' hair. Floyd Connett became Sweet Adelines' first education director in 1961.

"Floyd was not only our coach," remembered Ann Cone Kriesant Reid, tenor of the 1959 5th place medalist quartet, the Caper Cutters, "but he also was the arranger of most of our music. Most of his arrangements were not on paper, but taught to us by rote. How I regret that we can't pull some of those beauties out of our archives today and sing them."

"He spread his love of barbershop everywhere he went and created a desire in musicians to excel and gain even more knowledge in this special art form," commented Marge Bailey, International President (1995-1996).



Floyd "Pop" Connett



Belles of Harmony Chorus of Peoria, Illinois (USA),
directed by Floyd "Pop" Connett



New "QUEENS OF HARMONY" are crowned

The Junior Misses, 1956 Queens of Harmony.

Left to right, Christine Coe Hoe (bass), Helen Melzer Peters (baritone), Katie Burnette Durbin (lead) and Sue Brown Lucas (tenor).

Entered in the 1955 contest was a quartet of vivacious young ladies – two aged 15, one 16, and one 18 – named the Junior Misses. They placed second to the Nota-Belles and since they had competed prior to a minimum age rule being enacted, were allowed to enter the 1956 competition in Wichita, Kansas (USA). The bright-eyed girls were the youngest ever to win the international championship.

“ Why I Sing

In 1960, I joined Sweet Adelines. I love the harmony, the community, the sheer joy of making music with my friends. Over the years, there were times when I couldn't sing for one reason or another, but I always came back. This “hobby” of ours means more to me than mere words could ever express.

**-Jacqui Payne, Region #25,
member since 1960**



It would be difficult for Sweet Adelines of today to realize that, as I stood there on that first day they named me president and looked at the small roomful of eager faces, I did not even know what I was expected to say. There were no rules, no by-laws, no procedure, and certainly no money, no executive secretary, no equipment, no beautiful headquarters. No nothin'!

**-Helen Seevers, first President of Sweet Adelines
(The Pitch Pipe, Aug. 1960)**

● **1958** Bylaw for exclusion of nonwhite members takes effect.

● **1958** Canadian member, Mary Boddington, elected to International Board of Directors.

● **1958** The group now known as the Coronet Club is formed.

● **1958** Headquarters moves to a house at 3321 E. 30th Street, Tulsa, Oklahoma (USA).

Why I Sing

Singing makes me happy (especially when it rings). With music being the universal language, it is the one thing that brings all people together, with the same understanding that we can, indeed, live together in peace.

—Marcia Massey, Region #25, member since 1960



Husbands and members of the Badger Belle (Wauwatosa, Wisconsin) Chapter worked to convert an old bus into a camper to go to the Colorado Springs convention.



All events ticket books from the 17th and 18th Sweet Adelines Conventions.

1961 Regions adopt uniform bylaws and hold elections for the first time.

1962 First all-Sweet Adelines International judging panel.

1962 Headquarters building mortgage ceremoniously burned at National Installation luncheon (Toronto, Canada).

1963 Lana Clowes, a Canadian woman of color, denied membership due to race.

As members of Sweet Adelines discover the joy of performance, they realize “heavy street make-up” and ever-so-smart business suits (or not-so-smart housedresses) don’t serve them well on stage. Those lights! They make performers’ faces look washed out – or worse, like relief maps of the world’s great river systems.

And costumes! After spirited discussions, chapter members vote on which costumes they “like,” with each individual considering: “what costume looks good on me?” Costume committees often hear, “Don’t worry. I’m going to lose ten pounds by contest time.” The idea of buying costumes is dismissed as too expensive, especially since so many members sew. Local fabric shops experience frantic runs on Vogue and Simplicity patterns.

Amazingly, quartets and chapters keep secret what they’re wearing on the competition stage. As if another group would copy their selection!

Oh! And about your crowning glory, board member Mavis Burtness admonished members to be sure that on stage, their “stage head” was in place, even if it meant wearing wigs. “After all,” she said, “you don’t want to look like pinheads on stage.”

The Pitch Pipe (Autumn 1965) comes to the rescue with some advice about stage appearance:

Make-Up

One of the questions which has come to us concerns make-up for our quartets. Here are the ideas of Marian Moore, student of Syd Simon, well known make-up artist for screen, street and stage, whose studio is on North Michigan Avenue in Chicago.

As Sweet Adelines, we need to think more about make-up than the average woman. Our beauty needs are shared by all the fair sex -- but we also have shows, competitions, and quartet duties. Competition, both quartet and chorus, is our main concern at this time, and we have to look good to those hard-hearted judges sitting at the front table. It is the duty of each Stage Presence Judge to mark us down or up for our entire appearance, so we must keep them in mind as we get ready.

There are all degrees of make-up, from the very heavy and theatrical to practically no make-up at all. We have to hit a happy medium. A dark base coat is very important. Unless you have a ruddy complexion, the stage lights will wash out all color to the point of making you look ill. Even if one girl has a very dark tan, she should use the same base coat as the others in the group so that the colorings will be more uniform. This dark base coat should be smoothed down over the neck and shoulders (and behind the ears, too, girls) and over the upper arms so there is no chance of a light and dark break line, which, in its own way, is as bad as having a slip showing. In case of a summer tan strap line or a dark “v” from a dress neckline, special care should be taken to smooth out the color difference with base coat.

Rouge is also a must. It should be spread smoothly so that instead of a circle of rouge, there will be a natural healthy glow. A true red is the easiest for all to wear. The blue-red is the hardest to adjust stage lights to, and should be avoided at all costs.



On Costumes

The key word is distinctive.

We must consider all the persons involved. We must consider whether a certain color, style or accessory is complimentary to all... appropriate for a Sweet Adeline competition... we must personalize our appearance. By color, style, or accessory, we must set ourselves apart to the extent that we are distinctive... remember we are ladies and our appearance must always be in good taste and within the bounds of decorum.

–Marie McArtor, *The Pitch Pipe*, Autumn, 1965

Why I Sing

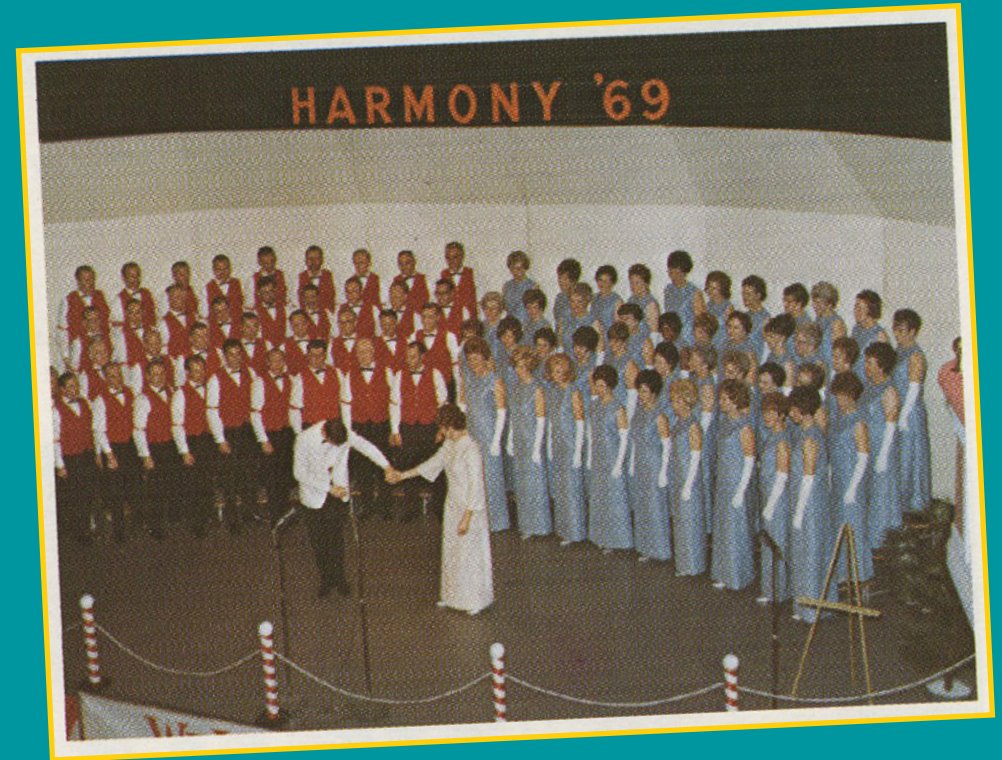
An old college friend of mine, Peg Millard, invited me to attend a rehearsal. We sang in a quartet in college. I was a math major and the other three studied music. She thinks I will enjoy singing in a chorus. And maybe, I’ll join a quartet. “Oh, it’s only one evening a week,” she says. I go. I thought I just joined a singing organization. I found out that I could create a whole new way of life for myself and my family. Twenty-three years later I directed the Valley Forge Chorus on the International Stage. And we won the contest!

–Jan Touring Muck, Region #19, member since 1960

Choruses continue to thrive throughout the organization.



Raggedy Ann Chorus of East Liverpool, Ohio (USA)



City of Gardens Chapter produced a show with SPEBSQSA's **Victoria Chapter** (British Columbia, CAN) in 1969.



Melodeers Chapter of Northbrook, Illinois (USA) placed sixth in its first Regional Contest, 1962, under direction of Elly Seifried. Songs: *Maybe You'll Think Of Me* and *Keep Your Sunny Side Up*.

● **1964** *The Pitch Pipe* published quarterly instead of three times a year.

● **1963** Per capita fee (membership): \$5.00 USD.



West Suburban Chapter of Berwyn, Illinois (USA)

“ Why I Sing

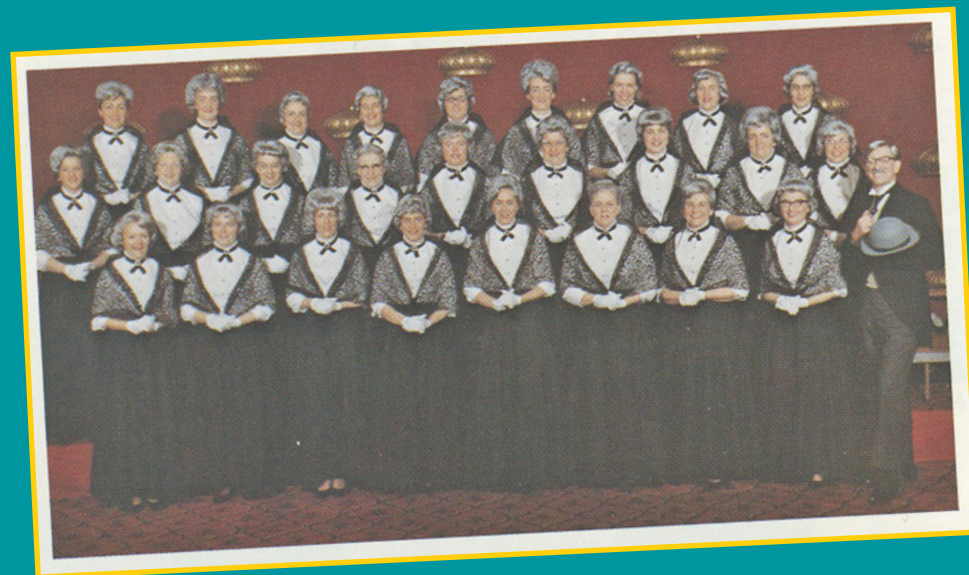
My parents were barbershop singers, and my first Sweet Adelines quartet was singing with my mom. I met my husband, David, through barbershop. We raised our three children in the hobby and now our grandchildren are involved. We are four generations who grew up with harmony in our home. We are comfortable in front of people of all ages; it has provided us with leadership skills and built a sense of community through our chorus friendships. Friends and family – that’s what barbershop and Sweet Adelines International has given to me.

–Sandi Wright, Region #5, member since 1969



Does it sometimes appear to you, as it does to me, that the weeks go by so very rapidly there is scarcely time to stop, appraise our achievements, make plans for the work yet to be done, take a deep breath, and commence again?

–Garee Rogers, International President (1962-1964)



Greater Harrisburg Chapter of Harrisburg, Pennsylvania (USA)

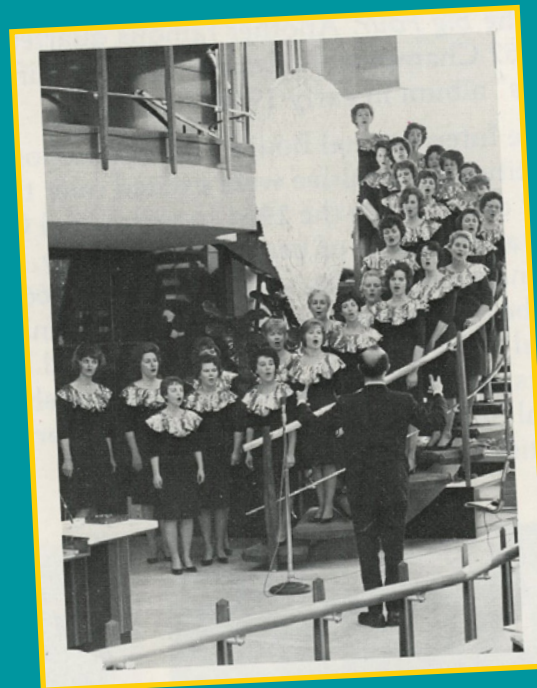
● **1964** Marguerite Piazza, Metropolitan Opera star, assists at drawing for order of appearance at annual convention.

● **1965** Coronet Corner column on activities of Queens added to *The Pitch Pipe*.

Sweet Adelines groups soon become known in their local communities and in prestigious venues.



Eastern Suffolk Chapter of Easthampton, New York (USA) sings at New York World's Fair, 1964.



Mission Valley Chapter of San Jose, California (USA) tapes commercials for a savings and loan association.



In 1960, the **Quarternotes** of Racine, Wisconsin (USA), 1951 Queens of Harmony, sang on the *Hot Shots* noonday program as part of a day-long "Salute to Racine." They performed two songs on the radio, and two on television. Mayor Jack H. Humble also appeared on both programs.

From left: Virginia Clausen, tenor; Phyllis Odders, lead; Kaye Poulsen, baritone; and Jewel King, bass.

● **1965** Quartet contest consists of four sessions: opening round (all); eliminations to 20 contestants; semi finals to 10 contestants; finals with five contestants.

● **1966** Pearl Borg given a crown, as there were no crowns when Tune Twisters won in 1949.



The Shalimars (1965 Champions) with replacement tenor Ferne Hogan, shortly before their retirement appearance in the prestigious Hollywood Bowl.



Regions: Mid-1965. Not shown: Alaska in Region #13.



It is through musical success that each of the largest, most active Sweet Adeline Chapters has grown. By musical success, we do not mean competition success, but high-caliber, satisfying, everyday singing. We are judged in the community by our musical output. We attract members in proportion to our appeal to local harmony lovers.

**-Lois Napier,
International President, 1968**

“ Why I Sing

Sweet Adelines has filled my heart with the highest of highs and has kept me young (in spirit). It has given me many lifelong friends that I cherish. It has educated me about this wonderful hobby that I found 50 years ago.

-Linda Rousser, Region #5, member since 1970

● **1966** American music composer Sammy Fain (*That Old Feeling, Love Is a Many-Splendored Thing*) gives presentation at international convention.

● **1966** Pearl Borg, Melva Taylor, and Grace Puryear given NMACY (Never Missed A Convention Yet) Award.

(excerpt from The Pitch Pipe, Summer 1965. Article by Lynn McCord)

The First Twenty Years Are the Toughest...

Our "family" is not unlike other families. We're working on our first 20 years, and finding ourselves faced with the normal "crises" of any family. The family has grown rapidly, and Mom starts reminding Dad that the budget won't stretch any farther...he's just gotta ask Mr. Boss for a raise!

For the fourth consecutive year, Sweet Adelines have more planned expenses than anticipated income from dues. Why? We've neglected areas of training. We've only begun to scratch the surface of what should be done in the way of education of our members. AND we've outgrown our "home."

Where does the money go?

Income from DUES ONLY

FYE	FYE	FYE	FYE	FYE
10/31/60	10/31/61	10/31/62	10/31/63	10/31/64
\$42,586.00	50,143.00	68,713.00	73,955.00	78,262.50
Less: TOTAL, ALL OPERATING EXPENSES				
41,450.87	56,678.79	73,073.26	86,404.62	91,831.01
\$ 1,135.13	(6,535.79)	(4,360.26)	(12,449.62)	(13,568.51)

There are other sources of income, charter renewal fees, and quartet registration fees, convention registrations and a few donations, but these are rather like little "windfalls." They're not stable sources.

Another important factor in our financial picture is membership growth. Our office staff has not yet reached the ideal number to handle the workload, even if we could afford more staff members. Even if we could afford it, we couldn't hire them; our present staff members are sitting on each other's laps now.

There is one unalterable fact that emerges. Dad (in this case, Mom!) has to ask the boss for a raise, since that's the only way we can keep this family in business. And so, the Board of Directors authorized a dues increase of \$10 USD per capita.

JEWELRY and ACCESSORIES

SA-1. Membership pin with Chapter guard. Gold Filled \$2.75

SA-2. Membership pin. Gold Filled. \$2.25

SA-16 Kratt Pitch Pipe with Membership Emblem Attached \$3.50

SA-4. Founder Guard Gold Filled. \$1.50

SA-5. Gavel Guard. Gold Filled. \$1.75

SA-3. Localized Chapter Guard. Gold Filled \$1.50

SA-12 Regular Zippo Cigarette Lighter with Large Enamelled Emblem Attached. \$3.50

SA-13 Zippo Slim Lighter with Membership Emblem Attached. \$4.00

SA-8 Rosewood Gavel with Membership Emblem Mounted on Gold Plated Sterling Silver Engraving Band. \$12.00 Engraving. \$6 per letter

SA-7. Popular charm bracelet with membership emblem dangle. Gold Filled. \$3.50

SA-6. 18" necklace and large pendant. Gold Filled. \$3.50

SA-10 Gold Tone Cigarette Case with Large Enamelled Emblem Attached. \$5.50

SA-9 Gold Tone Blat and Locking Compact with Large Enamelled Emblem Attached. \$3.00

SA-11 Two-tier Gold Tone Jewel Box. Soft Plush Lining. Large Enamelled Emblem on Lid. \$4.50

All Prices include Federal Tax Where Applicable

SEND ORDERS TO:
Sweet Adelines, Inc.,
3321 East 30th Street
Tulsa 14, Oklahoma

Sales items included cigarette cases and lighters.

YOUR PHOTO ON MATCHBOOKS

Carton of 50 20's (Regular size) \$6.00
Carton of 50 40's (Double size) \$11.00
for family or quartet

Just your favorite photo (or negative) with cash, is all you need to send postage free on cash orders

HOWARD A. KINCH
826 Michigan Ave.
Santa Monica, Calif.

Chapters and quartets find ways to raise additional funds too by adding their logos and names to unique merchandise.

Managing a Growing Organization

Each of the regions had become part of the governmental structure in 1961. One of the first recommendations of the new Council of Regents was that the annual regional quartet competitions serve as qualifying contests for the international quartet competition because the regents were afraid the international competitions would become "professionals only." The International Board cautiously put the suggestion into study and later implementation.

The International Board of Directors acquired new strength as the bylaws were changed to allow the election of four new board members each year, instead of six. This added a longevity to the board and to the programs it inspired.

Suggestions Received for Improving Contests

A competition suggestion came from the Lions Gate Chapter (Vancouver, British Columbia, Canada). Lions Gate felt that the judging panel, with the exception of the stage presence judges, should sit with their backs to the competitors. No action was taken.

And the Catonsville Chapter (Maryland, USA) inquired about initiating an international chorus competition. No immediate action was taken, but the idea continued to percolate.

Music Schools

Sweet Adelines found that dependence upon our generous SPEBSQSA friends was coming to an end as we produced increasingly better education from within. It was time to fly solo. After a trial International Music School in Kansas City (Missouri, USA), a series of schools was developed, taught by our own specially trained members.



“ Why I Sing

I originally joined Sweet Adelines in 1970 in Alexandria, VA after hearing the chorus in a performance. In 1987, I moved to Winchester, VA and transferred to the Shenandoah Valley Chorus, which is now named Sing Shenandoah. Because I am blind, I depend on learning tapes and braille copies of music. I enjoy the camaraderie of the group and the caring support of the members. Because of illness, it was necessary for me to become a member-at-large in 2018. I attend rehearsals and will sing frequently in the annual Christmas concert.

—Sarah Clifton, Region #19, member since 1970

1966 Sweet Adelines builds headquarters at 5334 E. 46th Street, Tulsa, Oklahoma (USA). Conference room dedicated to Dolly Householder, International President (1960-1962).

1966 Bylaw excluding nonwhite members rescinded.

Media exposure grows in the '60s

The Price Is Right television show placed one of their contestants on the Region #14 judging panel.

Two quartets made guest appearances on Bert Parks' new show, *Yours for a Song*.

A documentary film was made in London, Ontario (CAN) during Region #2's Annual Convention.

Even sheet music published in *The Pitch Pipe* was current with the times: an arrangement of "Barbershop Twist."



Entertainer Danny Thomas with Big Four Quartet.



Comedian Jack Benny with the Lake County Chapter of Illinois (USA).

● **1966** *Checkerberry Land*, first all-barbershop harmony musical, written/composed by Renee Craig, performed by Ramapo Valley Chapter.

● **1967** New Coronet Club trophy dedicated to Floyd Connett.

● **1967** Association of Chorus Directors formed.

The Cracker Jills, 1957 International Champion Quartet, retired in 1967. The quartet produced a distinctive sound, credited in large part to Renee's experience as a professional pop singer. She also arranged most of the group's music. "The Cracker Jills are considered one of the best examples of a barbershop quartet ever produced by Sweet Adelines, Inc." – *Primarily A Cappella*



Tenor: Bobbie Bostick; **Lead:** Renee Craig;
Bass: Jan Saundry; **Baritone:** Judy Rowell



In 1967 the Embers won their second Third Place medals. A few months later they made the first overseas Sweet Adelines-USO tour.

Why I Sing

Sweet Adelines has given me many opportunities, especially singing with The Embers. One of the highlights on one of our USO Tours, was the standing ovation for our troops in Korea, after singing "This Is My Country." Another memorable moment at the 1970 international competition was singing "Mr. Wonderful." On the international album, a clunk, clunk, can be heard as our pitch pipe falls to the stage. One member stretched out her arms knocking the pitch pipe, as the lead soloed with, "And why the (clunk, clunk) longing...?" We maintained our composure and placed second. It's a joy to sing!

– **Bonnie K. Willis, Region #13, member since 1960**



The Gaytones (1968 Queens of Harmony) and International Medalist Quartets. From left are Margaret Layer (tenor), Jean Shook (lead), Shari Martens (baritone), Anna Lee Scott (bass) [Note: Gaytones Quartet changed its name to Galatones a few years later.]



One of Sweet Adelines' earliest activities outside North America. A barefoot Sylvia Nahman Alsbury and the Crossroads Chapter in the Panama Canal Zone (1966).



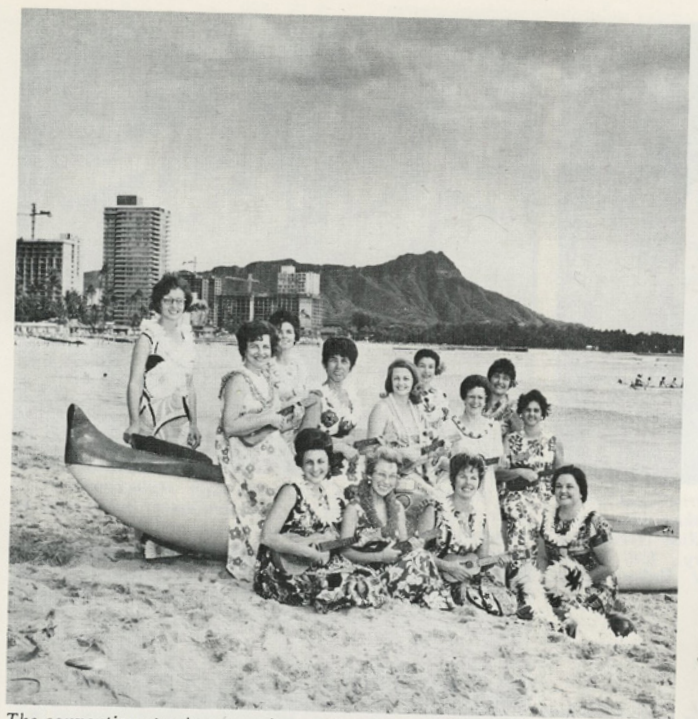
The 1969 International Convention was hosted by the Diamond Head Chapter of Hawaii (USA).



The Metropolitans of San Francisco, California (USA), in their beautiful orchid leis. From left are Marie Disher (tenor), Hilma Motel (lead), Pat Givson (baritone), and Mona Warren (bass).



The Pan-Canettes, the first quartet from Crossroads (Panama Canal Zone) Chapter to enter an International Competition.



The convention steering committee welcomed us to Hawaii in 1969.



The newly elected International Board Officers for 1969-70 in their muu muus; from the left, Shirley Rice (Treasurer), Gracie Ruden (Secretary), Joni Bescos (Vice President) and Helen Ryan (President).

● **1967** International convention held at Carnegie Hall, New York City, New York (USA).

● **1968** Dedication of headquarters building. Staff reorganized.

● **1968** First Lifetime Memberships given to Past International Presidents.



Mary LaMaster

Mary LaMaster was an early member of Sweet Adelines' music school faculty and directed Choral-Aires and Melodeers Choruses for many years. As an educator, she is best known for beginning a Directors Kindergarten to encourage fledgling chorus directors to try their wings. What did she enjoy most about being a member of the international faculty? "Reading the comment sheets! I almost cry when I read some of the things [the attendees] say – they're worth every hour of sleep lost...running for planes, undone ironing, and housework."

Fun and Factoids – 1960s

1962: The international convention is held in Toronto, Ontario, Canada – a big step in "harmonizing the world."

1962-1963: Positions on the international board were President, Vice President, Executive Secretary, Treasurer, Parliamentarian, Historian, Chorus and Quartet Promotion, Competition, Convention, Educational Program, Ethics, Judging.

1963: Items available from the headquarters office included cigarette lighters, cigarette cases, ashtrays, as well as felt emblems for bowling shirts, robes, purses, and luggage.

1964: Mileage for official business: 6 cents/mile USD.

1965: Julimap-Tanta-Lizas Quartet sang *I Believe* in the Carlsbad Caverns in New Mexico (USA) in a stunning candlelit installation of Bill Langenegger as president of the New Mexico Farm and Livestock Bureau.

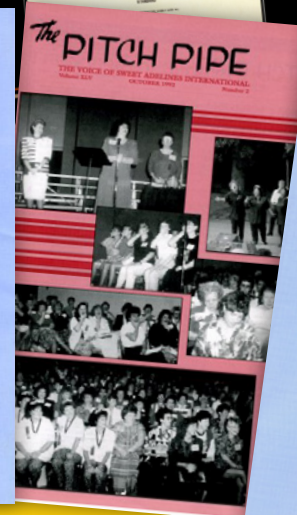
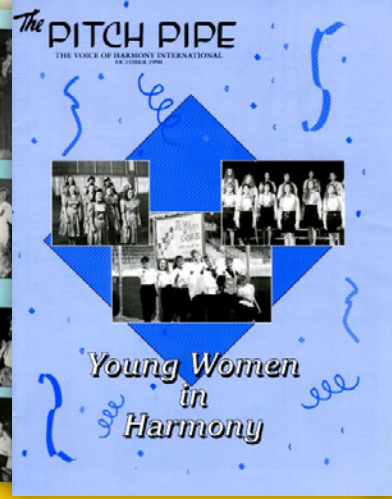
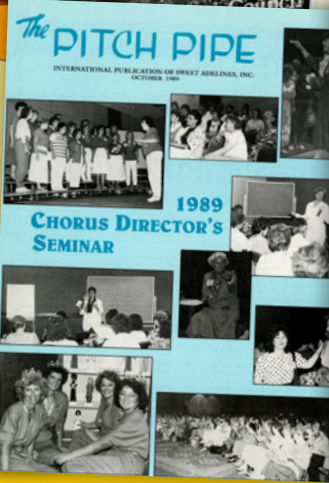
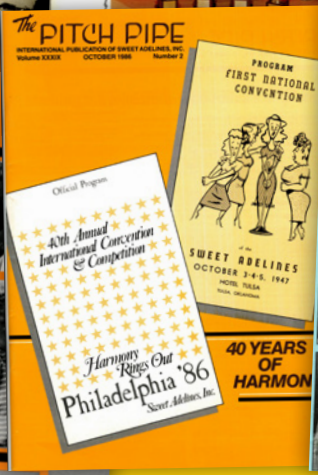
1967: How do you get to Carnegie Hall? Practice, practice, practice. The 21st international competition is held at Carnegie Hall, New York City (USA). Host chapter: Ramapo Valley.

1967: "Regarding correspondence with the headquarters office: It would help...if your communiqués were either typed or written in lead pencil. Why? Because our direct copy equipment is limited in reproduction, and ballpoint ink will not normally copy. Or you could write your letter in duplicate." –Nancy Bergman, executive secretary.

1969: "The Dictaphone service is a must (for international presidents)." –Helen Ryan, *The Pitch Pipe*, 1969

The Pitch Pipe

1972-1994



*Then, Now, and Always:
Our Second 25 Years*

1971-1995

25 Years or...?

As the 1970s rolled in, confusion swirled as to whether 1970 or 1972 was our 25th Anniversary year. Founder Edna Mae Anderson first met with interested women in her kitchen in 1945, and the official charter for Sweet Adelines in America, Inc. was issued November 9 of that year.

So why was 1972 designated, "The Year of the Silver Note?" The first national convention, including 14 quartets registered to compete, and hosted by the Atomaton Chapter (later renamed Tulsa No. 1) opened on October 3, 1947 at the Hotel Tulsa. Confusion was added by the Sweet Adelines publication, *30 Years of Harmony: 1947-1977*.

We celebrated our 50th Anniversary in 1995, and our 75th year in 2020. And we look forward to marking 100 years of fun, friendship, and the love of barbershop harmony in 2045!

The Building Fund Surprise

At the 1970 Annual Membership Meeting in the Grand Ballroom of the Sheraton-Boston, Building Fund Chairman Carol Porter began to report on progress toward the goal of burning our mortgage by 1972. Sweet Adelines began to leave their seats and come forward with "love gifts" of checks, bills, and coins in hand. Mary LaMaster earmarked her gift for a piano at International Headquarters. Hats were passed (women still wore them). The result: \$3,500 USD toward the mortgage and \$314.76 USD for the piano.

"Sweet Adelines have great heart and great spirit, besides talent, warmth, good dispositions, and all those sugar and spice things. I still haven't calmed down," said Carol, writing in the Winter 1971 issue of *The Pitch Pipe*, "and I never finished reading my report."

1970 Position of Director of Musical Activities (DMA) established in each region by the international board. Position coordinated through the International Music Education and Craft Chairman, Sally Eggleston, after consultation with the Musical Advisory Council.

• **1971** Seven quartets perform United Service Organization (USO) / Sweet Adelines entertainment tours of the Far East: The Embers, The Galatones, The Bron's Tones, The Metropolitans, The Outer Limits, The Shimmerons and The Shondells.

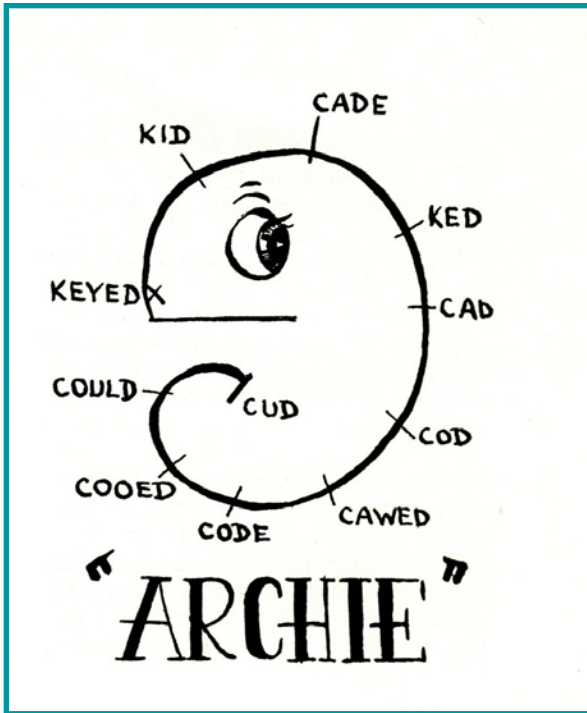


1970 Champion Quartet, The Rarities of Racine, Wisconsin (USA). From left, Jarmela Speta (tenor) Connie Garcia Milestone (lead), Chris Huesbschen (baritone) and Carol Schoening (bass)

“ Why I Sing

I have sung all of my life but first heard about Sweet Adelines in Owen Sound, Ontario, Canada in 1959 and sang with a prospective chorus there for a few months. I was away for 10 years but found Sweet Adelines again in Regina, Saskatchewan, Canada in 1969. I moved to Edmonton, Alberta, Canada in 1972 and sang with the Gateway Chorus until I retired in 2015. I am still a member-at-large.

-Marie MacDonald, Region #26, Member since 1969



Diagrams such as "Archie" demonstrated vowel placement.

As Sweet Adelines grew in numbers and in reach, women with strong musical backgrounds and formal training began to discover us. Admittedly, they were sometimes confused at first about how the music was scored (singing the baritone and bass notes an octave higher than written), the use of rubato in phrasing, and the American English pronunciation of lyrics. Words like "cone" and "drop-lift" became part of their vocabulary – and ours. And we began to learn how to avoid being "hoarse tomorrow" (as in the words to the old standby, Chordbusters March) after rehearsals or performances.

And the music schools! Once again, newcomers were a bit bewildered by the enthusiasm that greeted an upcoming craft session. "Craft session?" they asked. "Like cross-stitching and making holiday gifts from tongue depressors?" Nope. Music schools and weekends were all about the craft of singing women's barbershop harmony.

But what about those members who couldn't attend music schools? What if their chorus needed specific help to sing better? In 1970, the international organization created, appointed, trained, and funded (with the regions) a new regional position – Director of Musical Activities (DMA) – to oversee the education of our members, and to assist choruses and quartets in improving their singing. The position was coordinated by International Music Education and Craft Chairman Sally Eggleston after consultation with the Musical Advisory Council. Regents (established early in Sweet Adelines, Inc.'s history to manage the growing number of regions) and DMAs worked together to oversee the education and practice of administrative and musical goals.



We didn't say it was easy. We said it was fun!

-Floyd Connett on learning to sing barbershop



We want to be known as an organization which contributes quality music to the cultural life of North America (and even other continents of the world) – music which people enjoy, and music which is admired and respected by all for its artistry of performance.

-Nancy Bergman

1972 Sweet Adelines, Inc., celebrates "Year of the Silver Note" at 25th convention in Salt Lake City, Utah (USA).

1973 First international chorus competition won by the Racine Chorus of Wisconsin (USA), directed by Jarmela Speta.

1973 Chapter-at-Large established for members unable to continue active membership in their chapters.



Singing without Sight

Ella Greenfield, of Saskatoon Chorus, was a little apprehensive about keeping up with a sighted group. She had a quick ear and became a valued member of the baritone section. She seems to sense a director's mood, to anticipate the moment when the tempo may be stepped up or when a chord is to be milked for all its worth.

Chorus members are always ready to teach Ella her actions by taking hold of her hands or head and leading her through the motions.

–Bea Fines, *The Pitch Pipe*, Spring 1968.

Why I Sing

I joined following my graduation and was looking for a place to sing. I saw the Pittsburghettes in a show, and I knew that's what I wanted to do. I have stayed for almost 60 years because of the friendship, learning experience and joy of performing. I have sung in many choruses and quartets and have made friends all over the United States. Sweet Adelines has given me opportunities that I never would have had. I can't imagine my life without barbershop.

–Lynne Serratore, Region #9, member since 1961

I started singing at home, then at school I won a Coca-Cola talent show and was on live TV in 1961. When I worked for a local business as part of my business college training, I was humming, and a man waiting for an appointment asked me if I liked to sing. He was the director of the local Sweet Adelines chorus! I joined in Fairmont, West Virginia, then moved to Florida and joined the Greater Orlando Chorus. I've done it all! "I am Sweet Adelines!"

–Judy Ogden, Region #9, member since 1962

When I was expecting my third child, I went to a banquet and some ladies came to entertain. I knew one of the ladies from high school. I had never heard of barbershop before then. They taught us a tag – it was wonderful! I asked my friend to call me when my baby was six months old. She did and we went to a rehearsal. I told them, 'Don't let me out of here until I sign something.' That was 55 years ago and the best decision I ever made. I am Sweet Adelines!

–Carol Lees, Region #17, member since 1964

I love singing. It keeps me young. It helps me stay healthy. I use my brain, lungs and muscles when I sing. I especially love my chorus. It's my second family. When anything happens to any of us, happy or sad, everyone rallies around and helps celebrate or support.

–Evelyn Doyle, Region #1, member since 1966

I was introduced to barbershop by my high school music teacher, who had the Cracker Jills album on his piano. During my four years of singing with The Harmonettes, I not only learned two Sweet Adelines folios entirely but also the Chordettes music and numerous single recordings. I sang lead and after my quartet, Classic Edition, won, my teacher said, 'I knew you'd be the one who'd keep singing barbershop.'

–Sheila Martinez, Region #5 and #21, member since 1966

My mother joined in 1960. I was 10 at the time. I was enthralled with the harmony immediately. She finally let me join her when I got into high school. The music, friendships, will last me a lifetime.

–Karen Kraus, Region #1, member since 1967

My former mother-in-law constantly asked me to go with her to a local Sweet Adeline Chorus. I finally agreed, not even knowing what Sweet Adelines was. She didn't join, but I did! I discovered that Sweet Adelines barbershop singing was absolutely what was missing in my life. My new husband loved it too and always went to International with me.

–Martha Morris, Region #3, member since 1968

1972 International Convention



-The Pitch Pipe,
Autumn 1972



Famed composer and arranger Sammy Cahn was a guest at the 1972 International Convention. His endless list of songs include *Be My Love*, *I'll Never Stop Loving You*, and *High Hopes*. His film scores include *April in Paris* and *Road to Hong Kong*.

WORDS BY
RENEE CRAIG
DICK FLOERSHEIMER

MUSIC AND
ARRANGEMENT
RENEE CRAIG

The Voice Of Harmony
OFFICIAL THEME SONG
SWEET ADELINES, INC.

INTRO

Our hopes and our i - deals are set forth in this

CHORUS

sin - gle wish - - - - - May all of us be

drawn to - geth - er by the gold-en sound of har-mo - ny, the

true ex - pression of sing - ing, the pure ar - tis - try of

un - der - stand - ing, and the un - i - ver - sal

love - - of mus - - - - - ic.

COPYRIGHT SWEET ADELINES, INC.
1972

Silver Anniversary

Sweet Adelines, inc.
INTERNATIONAL BOARD OF DIRECTORS
ZOE THOMPSON
President

September, 1972

Dear Members,

The Silver Anniversary Convention that we have all been looking forward to is nearly upon us, and with it, the culmination of "The Year of the Silver Note"--the 25th Anniversary of Sweet Adelines, Inc.

I personally have never been a part of a Silver Anniversary celebration of any kind and I find it very exciting to anticipate being a part of the many special events that are planned for our International Convention in Salt Lake City.

While it is gratifying to look to past accomplishments and successes (and our organization has had its share of these), our progress lies in applying lessons learned from the past to our future. We must set our sights on the next twenty-five years and plan carefully for what those years may hold for Sweet Adelines, Inc.

We are all aware of the fact that Sweet Adelines, Inc., is a big business--a corporation whose yearly budget runs close to a quarter of a million dollars. It is the obligation of the International Board of Directors to analyze the expenditures of these monies so that not only the best possible programs are provided for our membership, but in addition, that our International Headquarters continues to function effectively as a service to our members. The International Board of Directors takes its responsibility in this and other areas very seriously. We realize our future progress depends on careful long range planning.

And, OH! What a future we will have! If you think the last twenty-five years have been good, consider what the next twenty-five might hold. Dream with me for a moment of at least tripling in our present membership of nearly 23,000; of a musical education program that would reach each member in every chapter; of Sweet Adeline chapters all over the world; and, of a larger Headquarters building which would house a steadily increasing staff of employees that we would require.

As we begin on our way to our 50th Anniversary, let us not lose sight of the motto of our organization--a philosophy that will continue to have a meaningful impact on each of us as members, and hopefully, on the entire world some day soon. Let us each rededicate ourselves to our goal to "Harmonize the World" through our lives as Sweet Adelines, and most importantly, our music!

Sincerely
Zoe Thompson
Zoe Thompson
International President

20120 2ND AVENUE SOUTH • SEATTLE, WASHINGTON 98148 • AREA 206 TA 4-1971

Why I Sing

There is no question that Sweet Adelines has contributed greatly to me being the woman I am today. I grew from being a shy 20-year-old (who sang so softly that the director was challenged to hear me audition). I have worked my way through the administrative and musical chorus ranks, Region #19 ranks, and coach quartets and choruses. My mentors and friends in this organization have been AMAZING, instructive, and loving.

–Cathy Johnson, Member-at-Large, member since 1969

Singing has always been part of my life, including performances in my early teen years. However, Sweet Adelines came into my life as a result of a concert in 1973. After becoming a charter member of Merrimack Valley Chapter in 1974, and subsequently, the assistant director, I became the frontline director of the Liberty Belle Chapter in 1977. I retired in 2014, loving all of Sweet Adelines and what it represents.

–Barbara J. Braxten, Region #1, member since 1974



As the 1972 fiscal year ended, Sweet Adelines, Inc. could no longer be termed (if it ever was!) a group of nice ladies who like to sing. More and more, meeting time of the International Board of Directors was devoted to administering a true corporate entity. Rules, regulations, bylaws, and adherence to legal and best practices became a vital part of every board meeting, making sure our not-for-profit status was maintained.

The annual membership dues (per-capita fees) accounted for the great majority of income, but sales of merchandise from inventory stocked at the headquarters office in Tulsa became a greater source of revenue than was the annual convention.

1974 Regional boundaries increase from 16 to 22 regions.

1975 Sweet Adelines, Inc. holds first Mass Sing to greet our hosting convention city in Seattle, Washington (USA).

1975 Regions given choice of remaining in governance mode of Executive Committee/Regional Council or changing to Board of Directors.

1975 200 music educators attend a class at Music Educators National Conference (MENC) on teaching young girls barbershop harmony with new music educator kits.

First International Chorus Contest

Regional chorus contests thrived, with 33-1/3 LP record albums of regional champion performances produced by the headquarters staff. Members listened to the records over and over, trying to decide which chorus would have won if there were an international chorus contest.

Adding a chorus contest to the international convention was studied by the International Board of Directors for several years. Logistics such as staging, transporting, and setting up choral risers, and housing additional members, were all taken into consideration. Would there need to be a separate judging panel? What about the acoustics? Would hotel ballrooms be adequate? Most of all, would chorus members be able to afford the time and the cost of traveling from homes and families to sing only two songs?

In 1973, we found out!



With 64 members on stage and resplendent in purple dresses, **Racine Chorus** of Wisconsin (USA) sang two numbers arranged by their Director, Jarmela Speta: *Heart Of My Heart/That Old Gang Of Mine Medley* and *There's A New Gang On The Corner*. **Racine Chorus** won the first Sweet Adelines, Inc. International Chorus Contest in Washington, D.C. (USA) in 1973.

How do you take a 40-pound trophy home with you?

Hazel Tabar, Racine Chorus member explained: "Members of the chorus wrapped it in a blanket and placed it behind the airplane pilot's seat. He made sure it was safe with his own seat belt."



Fred King, director of the 2nd place medalists, Dundalk Chorus (Baltimore, Maryland, USA), admires the brand-new trophy as International President Zoe Thompson presents him with his chorus's certificate of achievement.

Music, music, music: Sweet Adelines expands its music education.

Music schools sponsored by the international organization continue to inspire and supplement the programs planned and administered by the regional leadership. Specialized training is also offered regularly to regents, DMAs, judges, chorus directors, and other leaders.

Sweet Adelines meet other members and make friends, not only in their own area or region, but also ones who live far away. The best part is that the friends made at the schools are not lost: members can meet friends from other parts of the world at the international convention each year.



Betty Pettibon,
DMA #14 (1971)



Betty Pettibon sets Region #14's DMA program in motion

It was the first Area Music School under the DMA program. The school blossomed into a 12-hour session of 18 classes, with 25 instructors, six chorus critiques, an area novice quartet contest, and quartet coaching. Attending were 210 Sweet Adelines!

—The Pitch Pipe, Winter 1971



Our Regents, first row, left to right: Marilyn Cox (#8); Norma Moore, International President; Joni Bescos (#11); Charlene Cummings (#10); Phyllis Sagen (#12); Babs Babcock (#13); and Marsha O'Neill (#16).
Second row, left to right: Ginny Fog (#15); Olive Higdon (#1); Nancy "Tip" Harris (#9); Ruth Uglow (#6); Shirley Freeman (#7); Mim Hayden (#14); Rosalie Craine (#3); Nancy Kayser (#4); and Barbara St. Amant (#2).

1973 Council of Regents meets at international headquarters in Tulsa, Oklahoma (USA).

SWEET ADELINE MUSIC SCHOOLS ARE BACK!!

by Sally Otis
International Music Education Committee Chairman

Now that the DMA program is in full swing, the International Music Education Committee is free to direct its attention to a more advanced level of education. The Music Schools this year are aimed at some of our most important specialists . . . our directors and arrangers.

Every Sweet Adeline will benefit directly from these schools—the more experienced our leaders the better our choruses will become. We encourage all of you to see that your director and the arrangers in your chapter have an opportunity to attend.

We must encourage creativity and support the further education of our people. The future of our organization depends on it.

1972-73 MUSIC SCHOOLS Specialist Series

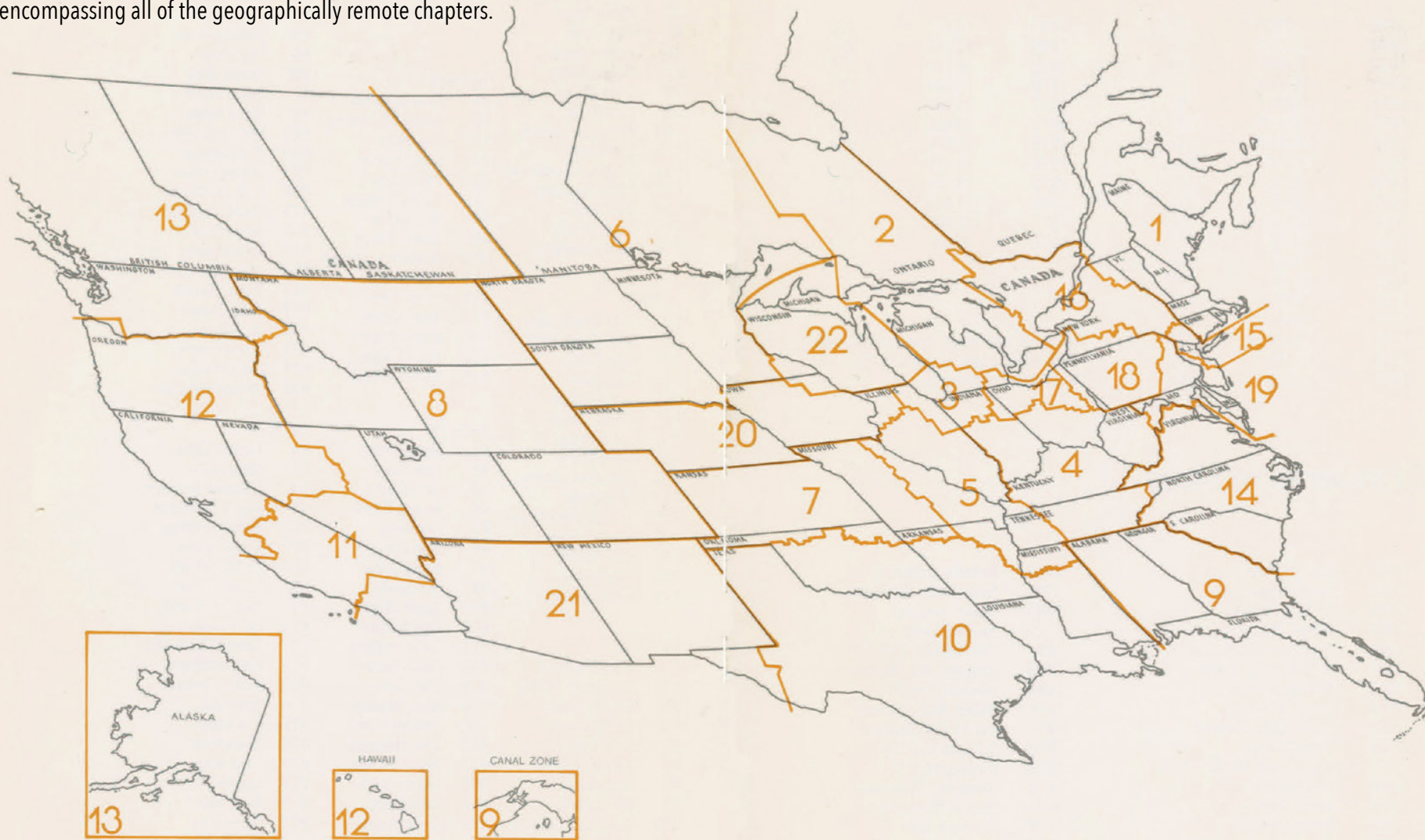
Location: San Jose, California
Hostess: San Jose Chapter
Date: November 18-19, 1972
Faculty: Ann Gooch*
Carolyn Sexton
Carolyn Butler
Nancy Bergman
Shirley Raike
Jean Pyles

Location: St. Joseph, Missouri
Hostess: St. Joseph Chapter
Date: January 6-7, 1973
Faculty: Jarmela Speta*
Sylvia Alsbury
Sally Sipperly
Lynn McCord
Jean Pyles
Carolyn Sexton

Location: Saddlebrook, New Jersey
Hostess: Ramapo Valley Chapter
Date: January 27-28, 1973
Faculty: Sally Otis*
Renee Craig
Mary Dick
Sylvia Alsbury
Jo Macdonald
Betty Luckett

*Faculty Leader

By 1975, Sweet Adelines, Inc. had grown to 25,974 members in 605 chapters and the organization was restructured into 22 regions and one worldwide region encompassing all of the geographically remote chapters.



1976 An International Music School presented in all 22 regions.

1976 *Barbershop Harmony for Girls* folio and youth kit developed.

1977 First international convention outside North America held in London, England.

1976 International Extension Representatives (IERs) appointed to form new chapters. By the end of 77-78, Sweet Adelines has 159 prospective chapters in nine countries.

Fun and Factoids: 1970s

Valley Forge Chapter, directed by Jan Touring (Muck), sang on the Mike Douglas Show with Johnny Mann (originator of the Johnny Mann Singers).

Region #15 promotion featured on NBC-TV's Today show with Barbara Walters (1975).

Unusual fund-raiser: Melodeers Chapter collected bags of vacuum cleaner dust and sold it to an allergy lab (1975).

Recordings of the 1975 International Competition available from international headquarters as an album (33-1/3 RPM), cassette, or 8-track cartridge.

Baseball's World Series (New York Yankees vs. Cincinnati Reds) shared Cincinnati (Ohio, USA) with our 1976 International Convention singing chorus.

Ja-Co-Mo Chapter, under the direction of Harriett Gall, made a two-week tour of Poland in 1978 at the request of Enculturatio, Inc. a service organization promoting cultural exchange programs.

You know you're a Sweet Adeline when...

It doesn't worry you to be learning 21 new show songs in three months.

Your husband is astounded by your effervescence, exhibitionism, and your sudden ability to stay up all night.

You have trouble finding a restaurant that will let you in at 11:30 p.m. on rehearsal nights.

You can correct the pitch problems of the entire world simply by bunching up your right shoulder.

You can set aside 15 minutes per day to care for your family of eight.

The competition judges look almost human.

-Anonymous, 1973

About those medals...

International quartet medals have remained unchanged since the beginning, with the Floradora Girls symbolizing quartet achievement.



Chorus medals, on the other hand...

Medals awarded to the first few international chorus medalists were tiny – smaller than a penny. Recipients were delighted to have them, of course. Nevertheless, the idea that women would prefer a piece of delicate jewelry soon was overcome by cries of, "We want a big medal!" And so it came to be.



1978 "Worldwide Area" established with chapters in five nations.

1978 Norma Andersen hired as Music Arrangements Coordinator.

1978 Quarterly tabloid-format newsletter, *The ReChorder*, a supplement to *The Pitch Pipe*, sent via mail to every member. (Discontinued 1985)

1977 International Convention in London

“The greatest single invasion of Americans since World War II,” noted the British press, as 5,000 Sweet Adelines and guests pack Royal Albert Hall for the 1977 International Convention.

London, England (UK) and Prince Albert Hall. Quartets and choruses from North America traveling “across the pond” to compete. Cars and buses – er, trams – traffic moving along on the left-hand side of the road. Tube (subway) platforms with the admonition, “mind the gap,” cautioning patrons to use care entering the trains. Pounds and pence. Shopping at Harrod’s and Fortnum and Mason – but beware of the VAT (Value Added Tax).

Advice for traveling from the U.S.:

To obtain a passport for the London Convention, check your telephone book, or that of the closest larger city (near you), under “U.S. Government Offices” for a number to call for additional information and location of the office processing passports. If you do not have a valid driver’s license, then you must take someone with you who does. This person must swear to have known you for at least two years and sign a statement to authenticate your identity.



Gem City Chorus of Dayton, Ohio (USA), directed by Jean Barford, took home their second international champion chorus title.



Royal Albert Hall, London, England (UK)



The Shondells, 1977
Queens of Harmony

- **1978** Persianaire Chapter (Tehran, Iran) charters with nearly 50 members, many foreign nationals. (Later disbands due to political unrest in Iran.)

- **1978** Tetrachords, 1978 Queens of Harmony, sing Bob Hope's theme song, *Thanks For The Memories*, to him at a performance.



Sweet Adelines, Inc.

THIRTY YEARS IN THE FUTURE

Our motto of "Harmonize the World" will become more and more realistic as we accomplish what our founders dreamed of. - Ann Gooch, 30 Years of Harmony

In 30 Years of Harmony, published in 1977 to mark the anniversary of the first Sweet Adelines Convention, Ann Gooch (1975-1977 International President) wrote the following predictions:

It is an imposing task to write about a long-range look into the future of any organization. My task is complicated by the fact that Sweet Adelines can do some very surprising things! There is also an eerie feeling that comes with the knowledge that this article will be read many years from now.

Membership Growth. The most obvious item is membership growth. The largest extent of membership growth will probably be in the United States and Canada. The most obvious place for Sweet Adelines, Inc. to establish itself with another citizenry is in Australia. I see it unlikely that Sweet Adelines, Inc. will sustain significant growth outside of English-speaking countries; however, there will be isolated chapters scattered about the world in our Worldwide Area.

Choruses. The number of large choruses will grow. The most common-sized chapter today numbers about 30; in the future, these chapters will have between 40 and 50 members. Many choruses will have 70 to 100 members and we will see choruses of 150 or more at future International Conventions.

Conventions. International Conventions will continue to grow as our membership finds the fun and excitement of this event. The international chorus contest is here to stay and will continue to be an exciting spectacle. There may come a time when there will be chorus preliminaries and inter-regional contests, or possibly categories based on size.

Headquarters and Staff. The International Headquarters facilities and staff of the corporation will surely increase. There will be much more direct contact from International Headquarters to the member. The first such example of this direct communication will be a monthly newspaper-type tabloid with current news of the organization and mailed to your door. Your International Headquarters will be your total information center. I do not see (branch offices) established; Tulsa will continue to be the direct heartline from the United States. As technology advances, there will be increased communications hardware at our International Headquarters. Membership data will be carried by computer, there will be an ever-increasing library of films, videotapes and other recordings that will be available to the membership, and eventually we will produce instructional videotape cassettes for use on home players.

Youth. There will be increased emphasis on youth-related programs. The knowledge that the membership's health and growth depends on a flow of new blood into the organization will result in significant planning to interest young women in singing barbershop harmony.

The Sweet Adeline Member. The Sweet Adeline of 2007 will be very much like you and me. She will continue to be the active, multifaceted woman. She will wear costumes and makeup and sing with the same enthusiasm we enjoy. The Sweet Adeline of 2007 will be better informed about her organization, more widely traveled, and more thoroughly educated in the craft of the hobby. But in the end, she will be all that we are, all that we could be and all that we strive for. Sweet Adelines will ever enjoy the beauty of friendship and the thrill of ringing barbershop chords.



Barbara Braxten directs the Liberty Belle Chorus. [Now known as Boston Skyline Chorus.]

“ Why I Sing

Music, in some form, has always been part of my life: choruses, instrumental, and at home. When I moved to Pennsylvania, there was no avenue for singing. I formed a group to sing at the Navy Hospital. One member of the group had learned of Sweet Adelines. We began our own Sweet Adelines chapter – Valley Forge. The benefits have been enormous. As an average singer, who liked to harmonize, I found a niche as baritone – and endless growth...

–Ida Bilodeau, Region #19, member since 1964

I sing because it's fun and makes me happy. It's a great life normalizer – meaning it can calm you down and give you strength and peace. It spreads joy to others and helps them escape from the world through beautiful music. In addition to singing, I've met hundreds of wonderful women who enjoy this hobby. I currently need a riser chair to sing with the chorus. When I get down from the chair, there are at least four arms outstretched to me to help. The love and care that comes from being in this wonderful organization is overwhelming.

–Linda Brown, Region #15, member since 1966

- **1980** Win lawsuit against Hyatt for releasing rooms at Phoenix Convention.
- **1981** More regions added, bringing total to 27 regions.
- **1982** First quartet show package format in international finals.
- **1982** *Springtown*, an original musical by Jean Shook, performed by Cross-County Chorus of Mt. Pleasant Iowa (USA).
- **1983** Chorus directors attend international seminar, "Direct a Joyful Noise."
- **1984** Choruses must compete at least once in regional or international contest in previous three years to renew chapter membership.
- **1985** International chorus finals change to Show Package Format for top five.

Choruses Get Bigger and Better



Decatur Chorus of Decatur, Illinois (USA) under direction of Wally Ryan



Madison Chorus of Madison, Wisconsin (USA) under the direction of Colleen Roberts, 1977



Topeka Jayhawk Chorus of Topeka, Kansas (USA) 1977



Tulsa No. 1 Chorus of Tulsa, Oklahoma (USA) under the direction of Ted Cobb, 1977



Kansas City Chorus of Kansas City, Missouri (USA) 1975



Midwest Harmony Chorus (formerly St. Louis Chorus) of St. Louis, Missouri (USA) under the direction of Midge Galloway, 1979

Coronet Club History

The Coronet Club first organized on October 26, 1958. At a reception honoring the newly crowned Sweet and Lows (1958), hosted by the Cracker Jills (1957) where "singing, laughing, and reminiscing together brought a thrill hard to express," as one account put it, the past champions decided to form an organization exclusively for members of Queens of Harmony quartets. Others present at this first meeting were the Quarternotes (1951), three of the Nota-Belles (1955), one of the Junior Misses (1956), and one of the Johnson Sisters (1947). In 1994, the Coronet Club incorporated as an affiliate of Sweet Adelines International.

The activities of the Coronet Club are many and varied. Coronet Club members host and provide backstage assistance for all competing quartets at each International Competition session, and assist in implementing the awards ceremony. Over the years, Jewel King and Ferne Hogan have been a familiar sight as they provided encouragement to the competitors waiting to go on stage.

In 1985, the president of the Coronet Club and Sweet Adelines International's president decided to host a dinner each year for the new Queens and their families after the contest. No more cold sandwiches gulped down by the new champions before returning to the convention hall! For a time, the Coronet Club provided hand-made white capes to the new Queens of Harmony. This

was discontinued, but the Coronet Club does provide cases, along with the crowns, to the champions.

The first Coronet Club Show, "An Evening with the Champions," was presented at the 1966 International Convention in Houston, featuring performances by the Quarternotes (1951), the Cracker Jills (1957), the Sea-Adelines (1962), the Note-Cracker Sweets (1964), and the Shalimars (1965). Today, music is available ahead of time, electronically, to Coronet Club members coming to the Convention – but they rehearse only once as a chorus prior to the show!

The Queen's Court, a central sales area where attendees could purchase recordings of their favorite quartets, was established at the International Convention in 1992. A feature was being able to sing with the Queens – for a fee. A portion of the proceeds was donated to the Young Women in Harmony program. This feature was discontinued.



A desire to assist quartets prompted the Coronet Club to establish Queens' Colleges – area schools with classes presented by international faculty members and (of course) Queens of Harmony

– **Joni Bescos (4 for the Show, 1984 Queens of Harmony), The Pitch Pipe, January 2007**

Who was the "winning-est" quartet singer?

Connie Noble, who collected four international gold medals, including one as a replacement Queen.

Kim Vaughn (Hulbert) was second in collecting gold jewelry, with three quartet championships.



Each international champion quartet

is represented in the Hughes Gehrke Champion Showcase at international headquarters.

Excerpt from “About the Crowns” by Joni Bescos in *The Pitch Pipe*, January 2007

1947: Decatquettes were named the World Champion Women’s Barbershop Quartet. There were no crowns, pins, or certificates.

1948: Johnson Sisters were presented with a silver pin and named Queens of Harmony, probably inspired by the Miss America Pageant and a popular television show, *Queen for a Day*.

1951: Quarternotes, were given crowns of fresh flowers by the hostess chapter in Santa Monica, California (USA). (Ten years later, they were given “real” crowns.)

1952: The Pitch Pipers were presented with crowns made of seashells at the contest in St. Petersburg, Florida (USA). They lasted a bit longer than the flowers, but didn’t survive the championship year.

1953: Big Four received the first durable crowns. “They were rhinestones mounted on cloth material, and they were quite beautiful,” said Big Four replacement tenor, Mary Waters.

1954: Pearl crowns, handmade by members of the hostess chapter were presented to the Mississippi Misses.

1955: Nota-Belles were given rhinestone tiaras by the hostess chapter, Grand Rapids (Michigan, USA). The quartet also received roses, capes, and scepters.

1962: At the first convention held in Canada, the crowns awarded to the Sea-Adelines were emblazoned with a gold maple leaf.

1979: The 1978 Queens of Harmony, Tetrachords, asked to see the crowns ahead of time, so they could practice placing them on the heads of the new champions. “The crowns were so tiny,” said Nancee Rheinhold (bass), “they looked like they were made for little girls.” The quartet contacted members of the Coronet Club, and a contingent of crown-wearing women made their way to a carnival supply store in St. Louis and purchased “queen-sized” crowns. From that point on, the Coronet Club assumed responsibility for obtaining the crowns each year.

1995: The crowns won by Weekend Edition were gold to celebrate our 50th Anniversary. Deb Peters, baritone of Melo-Edge (1983 Queens of Harmony) made use of her crown by keeping her pitch pipe up there on stage.



Ambiance, 1986 Queens of Harmony, wearing their new crowns. They amazed audiences with their singing style and music arrangements.



Never let anyone ever convince you that the crowns are corny! Wherever we performed, women of all ages and young starry-eyed girls were mesmerized by the crowns, and often we let them try them on.

–Karen Breidert (2004 Queens of Harmony, “the BUZZ”; 1985 Queens of Harmony, Jubilation)

MAXX Factor gains national recognition as a contestant in *The Sing-Off*.



Seven million people watched NBC-TV's *The Sing-Off*, but none so proudly as the members of Sweet Adelines International as they cheered on MAXX Factor, 2011 Queens of Harmony – and their fans weren't disappointed!

From left:

Kim Gray, baritone; Leslie Shoenhard, lead; Molly Plummer, tenor; and Valerie Hadfield-Rasnake, bass.



Because we don't read music, and needed to arrange and learn a cappella music on the fly, we spent long nights listening to music through headphones, then up by four a.m. each day for a fitting. We had fun teaching tags and singing for other contestants in the hotel lobby. A van from Warner Brothers Studio picked us up each morning at 7 a.m.; we would make one stop at fast food restaurants to pick up food for the day. We were so grateful for makeup and hair professionals who hid the evidence that we were exhausted!

–Leslie Shoenhard

Queens of Harmony: A Family Affair!

There have been three mother/daughter sets singing in the same International Champion Quartets: **Big Four** (1953); **Sweet and Lows** (1958), and the **Four Bettys** (2008). And three mothers and daughters won in individual quartets: Kendra LaPointe won with **Spotlight** in 2006. Her mom, Vickie Gibson, won with **Front Office Four** in 1975. Michelle Little won with **Martini** in 2012, her mother, Portia Little, having won with **Bron's Tones** 1971. Mary Duncan won with **ClassRing** in 2019, and Michelle Hunget won with Zing! in 2010.



Moms and Daughters 2019

Back row:
Kendra LaPointe,
Vickie Gibson,
Michelle Little,
Portia Little.

Front row:
Mary Duncan,
Michelle Hunget



In the barbershop world, Renee Craig has done just about everything musical: arranging, director of Ramapo Valley (1979, 1986, and 1990 International Champion Chorus), international faculty member, and contest judge.

In the realm of quartetting, not only was she the lead of the Cracker Jills (1957 Queens of Harmony) but she was also one of the founders of the Coronet Club. In the first Coronet Club show in 1966, the chorus of champions sang Renee's *Champion Strut* and *Coronet Waltz*.



The Coronet Club Show has grown not only in size but also in professionalism. It was, and continues to be, a popular and vital part of each Sweet Adelines International Convention.



Nine champion quartets participated in the 1967 Coronet Club Show.

Diagonally from left, Quaternotes (1951), Cracker Jills (1957), Note-Cracker Sweets (1964), Sweet and Lows (1958), Big Four (1953), Piper-Ettes (1966)

Across the Front,

Shalimars (1965), Heatherstones (1963), and Gibson Girls (1960)

“ Why I Sing

It brings joy to my heart. Music has always been a huge part of my life, and singing a cappella suits me to a T. I love the harmonies, the overtones, the fun, and the mischief!

–Sue Beck, Region #13, member since 1972

Seven choruses, two countries, 43 years of memories in music. From ‘But I don’t read music’ to master director, my years have been filled with the sounds of four-part harmony, barbershop style. The education and exposure to excellence prepared the eager, frightened member to step up when needed. While 23 years of membership found my back to our audiences, my face was to our singers. They are why I sing. Thank you for all the memories.

–Marlene Greenough, Region #26, member since 1976

Regional Triumvirate: International Extension Representatives Added

The international organization added the appointed position of International Extension Representative (IER) to assist regions in their efforts to teach and guide chapters in how to grow and retain members. The IER worked with the Regent and DMA (Director of Musical Activities) to assure smooth running and effective leadership.



● **1986** Continuing Education Units (CEUs) issued from University of Arkansas for attending approved Sweet Adelines educational events.

● **1986** Jewel King Memorial Fund established.

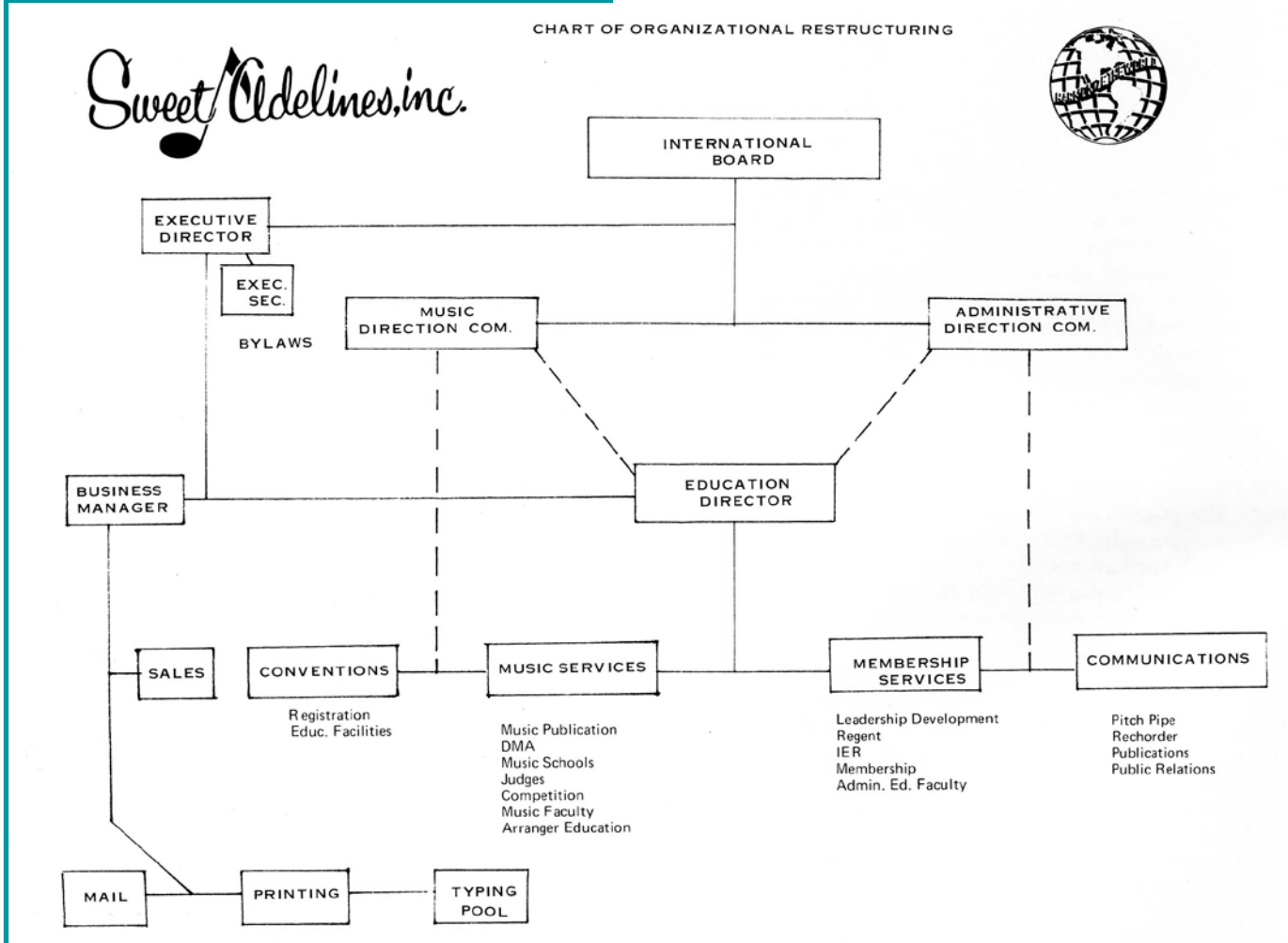
● **1987** Director Certification Program (DCP) begins.

● **1987** "A Moment of Harmony" at 10:30 a.m., October 13. Choruses sing *Harmonize The World* at the same time.

● **1986** International Board of Directors continues study of changing the name of the organization. 100+ suggestions received.

● **1986** Three-year lay out rule for regional champion choruses established. (Later repealed in favor of wild card eligibility for international contests.)

Sweet Adelines, Inc. organizational chart, 1980



In 1980, the IMPACT special committee completed its two-year study of the organizational structure of Sweet Adelines, Inc. The Music Direction and Administrative Direction committees were formed and consisted of both staff and volunteer members. Several separate committees for various aspects, such as arrangers and judges, were now under the auspices of the two direction committees.

–*The Pitch Pipe*,
Winter 1980



Why I Sing

I love singing, the harmonies, the dancing, constant learning and development and friendship! It's a way of life and a necessity for well-being.

–**Christina Persson**,
Region #32,
member since 1984

1989 Option to compete for evaluation only in regional contests established.

1989 Growing Girls from Sweden is first quartet from outside North America to win the international quartet contest.

1990 Wild card eligibility for international contest established for quartets.

1990 Ribbons were given to choruses placing 6-10 in international contest.

1989 Desktop publishing system purchased for international headquarters communications department.

1990 Young Women in Harmony Fund established following Grand Rapids Chorus suggestion.

1990 Name of organization changed to Harmony International.



Ruth Uglow facilitating a goal-setting session. A clear set of goals that were challenging but achievable and measurable became the objective, as chapters and regions drafted mission statements to proclaim their identity.



It seems we have arrived as an organization at a very appropriate time in our history. Women are taking on different roles, exercising more freedoms than ever before. Where working women were once in the minority, it's no longer true. More women in general and more of our Sweet Adelines members hold employment outside the home. Family size has also had an impact; the time available to devote to a hobby is not only more available, but more needed. The diversity of talent that we attract and retain in our membership has also had an impact, and last, but hardly least, we have become a highly mobile society.

– Ruth Uglow, International President (1979-1981)



It soon was apparent that our chapters and regions needed training in administration to better support the musical programs. An International Administrative Faculty was formed and trained. Back row: Nancy Ames, Mary Lou Kudela, Julie Kendrick, Bev Miller (moderator), Sue Beck. Seated: Lennie Brown, Billie Jean Young, Mavis Burtness. 1982.

1991 Harmony International's name changed to Sweet Adelines International.

1991 Back rail added to risers for international chorus contest.

1991 Harmony Achievement Award established. Cedar Rhapsody Chapter (Cedar Rapids, Iowa, USA; now Cedar Sounds Chapter) wins first award.

1991 Computerization of international judging procedures, headquarters communications, accounting, sales, and convention departments.

1991 Coronet Club marks its 25th anniversary.

1991 International Board of Directors begins study of proposal for establishing a philanthropic foundation.

1991 International Board communicates via GroupWise intranet program.



Where Would We Be Without Our Worldwide Members?

Looking Back from 2020



Ann Gooch may not have won a big medal or a crown, but she has certainly helped to educate the world in singing good barbershop harmony.

– Bron Dixon, *The Pitch Pipe*, Spring 1977

Reminiscences...

The biggest thing looking back is – all of this was done before we had cell phones and directions devices – more time was spent than can be imagined looking for homes and places where we were to meet people. It amounted to stopping strangers on the street and asking, “Do you know...and how to get to her house?” And then trying to interpret and follow directions given. For instance, “Continue down this street until you get to the black house.” After much frustration, we learned that “black house,” meant the house belonging to a family named Black.

After a lovely evening around a campfire in South Africa, we awoke the next morning to find that the garden hose rolled up under the window of the room in which we were sleeping was totally in shreds...paw prints revealed the presence during the night of a couple of young lions who had found a new plaything and torn it to pieces as we slept only feet away.

Most memorable one liner: I had researched and found the name of a college professor in South Africa who had a girls’ chorus singing Sweet Adelines arrangements. I contacted her and set up a meeting. It was not all that easy to get there. I flew through London into Johannesburg, stopped in Capetown to visit prospective singers there, flew to Port Elizabeth and spent several days with prospective singers there, and then drove to the other side of South Africa to Durban to finally meet this professor. She seemed delighted to meet me and casually asked, “So, what brings you to South Africa?”

It took me a moment to catch my breath and reply, “YOU do!”

Where would we be without our worldwide members? Not only their increasing numbers but also their musical excellence, which is raising the bar for all Sweet Adelines. And there is so much world yet to become one with us!

The fact that the Harmonize the World Showcase, which was held at our international conventions over a period of nearly 20 years, totally financed the growth effort worldwide is a tribute to our organization’s interest in spreading our music to women everywhere. That means the growth was entirely supported by the members who donated their talent by appearing on the shows or gave their encouragement and financial support by attending the shows. As the person who created, ran, and emceed the shows, I am eternally grateful to the long-term support.

I heard my first chord and joined Sweet Adelines at age 23, and this year I will be 83 and receiving my 60-year pin. I am still joyfully directing Jacksonville Harmony Chorus – having never sung in a chorus myself! Thank goodness for the availability of quartet singing. I’m looking forward to even more good times ahead.

–Ann Gooch (International President, 1975-1977), writing in 2020

The Sweet Adelines in Sweden

Maria Ovesson, Co-Founder of Telege Chorus and Rönninge Show Chorus

In 1975, I sang in a church choir, as did a friend of mine – Inger Lindstrand. We started talking about how fun it would be to have some music arrangements for female voices. Inger had lived in Cedar Rapids, Iowa a few years before and had met a woman called Sally Eggleston and heard her chorus. She absolutely loved the harmony and she remembered having heard the name Sweet Adelines. But that was all she knew.

This was, of course, before the Internet and Google, but I had a friend in Kalamazoo, Michigan. She obtained the address of Sweet Adelines headquarters in Tulsa. We wanted to buy some sheet music. At this point, we had no intention of starting a chorus! After a month, we received a big package containing all kinds of material: Steps Toward Chartering, an issue of *The Pitch Pipe*, order forms, and sheet music. We ordered the 1975 convention record, some sheet music and a folio with songs, gathered six more friends and started to learn *The Voice Of Harmony*, and when we later received the record we could finally hear the beautiful barbershop sound for the first time!

We decided that Inger should be our musical leader and I should be in charge of the administration. The word spread to other choruses in Södertälje that we had started a small group of women singing barbershop, and soon we were 22 members and started our journey towards chartering as the Prospective Telege Chorus. We decided to go to the International convention in London in 1977 to find out more about the organization, and when Sweet Adelines invited us to sing in Royal Albert Hall and receive our charter, we of course accepted. Of the 22 charter members in Telege Chapter there are three of us still active in Sweet Adelines but now in Rönninge Show Chorus: Britt-Heléne Bonnedahl, Ulla Nyman, and myself.

In Nordic Light Region #32, there are now (in 2020), more than 1,000 members in 19 choruses. We have three International Champion Quartets: Growing Girls (1989), Salt (2007), and two members of Swinglish Mix (2003). Within these quartets there are eight International Quartet Champions.



Charter members of Telege Chapter,
Södertälje, Sweden, 1977

Rönninge Show Chorus has been named International Champion Chorus three times. Britt-Heléne Bonnedahl (Rönninge Show Chorus), Anna Alvring (Rönninge Show Chorus), and Tindra Thor (Stockholm City Voices) have achieved the status of Master Director 700.

When I think of the 45 years that have passed since our first letter, I smile at the memory of how we just wanted some sheet music.



2020 International Champion Rönninge Show Chorus



Purbrook Chapter of Portsmouth, Hampshire, England, chartered May 1, 1975, our first UK Chapter.



International President Ann Gooch and Executive Director Peggy Chambers raise the flag of our third member nation, the UK, outside International Headquarters.

Around the World...

In 1976, the Harmonize the World Fund was established to assist in the formation of chapters outside North America. Right away, Sweet Adelines chapters began to form around the world. At first, the chapters outside North America were part of the "Worldwide Area," and later organized as areas specific to their geographic location. Eventually, many areas became regions. Today, there are five regions outside North America plus Satellite Area #30, which encompasses chapters in Japan and Germany.

Below are the dates when areas became regions:

#31 Quartet of Nations
(**England, Scotland, Wales, Netherlands**),
May 1, 1998

#32 Nordic Light
(**Denmark, Finland, Norway, Sweden**),
May 1, 1997

#34 Southern Cross
(**Australia**),
May 1, 1999

#35 New Zealand
May 1, 1998



Representing the sixth country to charter a Sweet Adelines chapter, the Japanese flag is displayed with the others in 1980. From left are members of the Music Education Committee: June Berg, Bev Sellers, International President Ruth Uglow, Worldwide Coordinator Ann Gooch, Executive Director Peggy Chambers, Shirley Kout, and Carolyn Butler.



A Persianaire Chapter Christmas Party. In 1978, the Persianaire Chapter was formed in Tehran, Iran. (The chapter has since disbanded.)



PalzPepper Chorus (formerly Rheinland-Pfalz Chorus), Kaiserslauter, Germany



Viva Acappella Chapter, Kent, England



Panama Chapter, Panama



Aberdeen Chapter, Aberdeen, Scotland



Lady Shave Porvoo Chapter, Porvoo, Finland



Singing Unlimited Chorus,
Hoofddorp, Noord-Holland, Netherlands



Tokyo Chapter, Shinjuku-Ku, Tokyo, Japan



WondAros Chapter, Aarhus, Midtjylland, Denmark



SeaSide Singers, Åland Islands



Endeavour Harmony Chorus,
Sydney, Australia



Waikato Rivertones Chorus, Hamilton East,
New Zealand



Greater Auckland Chorus, Auckland, New Zealand

Director Certification Program (DCP) Established

Sylvia Alsbury, for the Music Direction Committee

This certainly is the most monumental program we have launched since the advent of the Directors of Musical Activities (DMA) program several years ago.

In our organization, there is no position more important than the chorus director. The certification program is designed to give recognition to our chorus directors for achievements beyond the competition arena. In order to do this, we need a way to monitor the progress of our chorus directors. Another reason is to encourage talented members to assume the responsibility of directing a chorus.



If you want to find out whether you should be a director or not (in only one person's opinion, that is), send a stamped self-addressed envelope to: Phyllis Haeger... She'll send you the most crazy self-test you ever saw! All inquiries confidential except from Phyllis' own chapter members.

—Editor, *The Pitch Pipe*, c. 1960



Song of the Lakes Chorus, directed by Maria Christian, Harmony 500 Director

DCP Levels:

Note: Master Director 700 was added later to recognize those chorus directors whose choruses achieved 700 or more total points in a regional or international competition. The number was adjusted to account for differences in scoring at regional and international contests. The Harmony 500 level was added in 2017 to recognize chorus directors whose choruses achieved at least 500 total points in a regional competition.



Chorus Director



Certified Director



Harmony 500



Master Director



Master Director 700



I enrolled in the DCP program to be a better singer and section leader. Where did that lead me but to the Harmony Classic on the international stage as one of the directors of a small chorus. My bucket list is always changing, but the joy of singing will always remain. I'm 80 years old now, but singing barbershop music makes me feel like a "Rising Star."

—Helen Olinik, Region #26, member since 1979

1992 is designated as the Year of the Arranger.

1992 International champion choruses eligible to enter regional contest two years after winning an international contest.

1992 Young Singers Foundation awards its first grant to the Sweet Teens from St. Louis, Mo. (USA), under the direction of Sandi Wright.

1992 Award given by Music Educators National Conference (MENC, now known as NAfME) in recognition of individual achievement in promoting music in the schools.

1992 Young Singers Foundation establishes the Bev Sellers Memorial Scholarship.

What to wear, what to wear?

Question:

Four women form a Sweet Adelines quartet. What's the first thing they do?

Answer:

Go shopping for four pairs of matching earrings and shoes.



Overheard at a chorus costume fitting...

Chorus Member: You promised these new chorus shoes would be comfortable.

Costume Chair: And...?

Chorus Member: How can they be? The shoebox says, "Silver Lame."

Beware!

"Skirts too short for visual comfort."

—Marilyn Rose,
Showmanship Judge score sheet, c. 1985.



The Denim Four of the Oil Capital Chapter (Tulsa) going through the standard routine of selecting matched shoes. They placed Fourth in 1950 and Third in 1951.

For Those Special Occasions

Through the years, for shows and performance packages, quartets and choruses often wear non-traditional costumery.



Major League Quartet
(Pacific Empire Chorus), 1999.



Sierra Sands members ride in the Bishop Mules Day Parade, California, 1981



Tune Twisters, 1949 Queens of Harmony, ham it up at 1950 Convention.



Where Did the Sequins Go?

More often, choruses opt not to sparkle with sequins. Several international champion choruses, have set a trend: no sequins – usually in their finals set or in their “Swan Song” as retiring champs.

However, another dimension was present in the remarkable performance by the North Metro Chorus in the international chorus finals in Fort Lauderdale, Fla. in 1996 – a contest they won, thus becoming the first from outside the United States to earn the International Champion Chorus title. The audience gasped as they appeared, dressed as boys, in gray and brown trousers, vests, and white shirts. They sang June Dale’s stunning arrangements of songs from the Broadway hit, *Newsies*.



1997 International Champion Chorus, North Metro Chorus from Toronto, Ontario (CAN), directed by June Dale.



The work that went into that package to have such a close connection to the original Broadway musical score and costuming was a real game-changer for me – and not a sequin in sight.

–Lea Baker, on North Metro Chorus' 1997 champion performance.

COSTUMES FOR SALE

- (1) Blue chiffon over satin A-line street length dresses (30) trimmed in silver and blue sequins—\$250
- (2) Plum colored long sleeved jumpsuits, trimmed in pink and silver lamé with pink and plum detachable shirt to match (40).



“ Why I Sing

After graduation, I moved to a city 100 miles from home. A college friend who lived there went to a chorus rehearsal every week. I wasn't a singer. My voice was too low. After a few weeks, she convinced me to go to a rehearsal. The director and members were excited to have a 21-year-old bass (which meant nothing to me). I thought this might be a good group to hang with until I found a place to play my clarinet. Sweet Adelines hooked me from the first night. It's now a way of life for me.

—Lori Jo Whitehaus, Region #19, member since 1978

My mom was a charter member of Harborlites Chorus and I always listened to her sing when I was little. I was always singing, playing piano, and other instruments so it was inevitable that I sing in Harborlites.

—Sally Van Horn, Region #21, member since 1981

I love music – especially the harmonies of barbershop. I first saw a quartet (the Hallmarks) in 1977. I wanted to do that someday; my kids were small. After moving to a small town in 1979, I went to a rehearsal and soon became an assistant director, then director in 1986. I directed Heart of Missouri Chorus for over 30 years.

—Marjorie Friedmeyer, Region #5, member since 1979

My next-door neighbor dragged me to my first rehearsal, where we went into sectionals on a new song. When we came back together, we sat in sections and sang it. All I heard was lead and it wasn't very interesting. However, afterward in the parking lot, my neighbor and two other women taught me a tag: "I Wish You Love." While I held my one note, I heard the soaring harmony. I've remained hooked for 40 years!

—Jan M. Welsh, Region #2, member since 1979

I LOVE the closeness of the harmony and having a HUGE family all around the world! I wish I had found you earlier!

—Heidi Zacchera, Region #1, member since 1979



Betty Clipman

“**Education** is a win-win phenomenon. The more you use it, the more you are able to contribute back to it. The big picture of Sweet Adelines International, from whatever vantage point it is viewed, is education.

–**Betty Tracy (Clipman), International President, (1991-1993)**

Education is the lifeblood of Sweet Adelines International! Members are never far from opportunities to learn and to grow, as classes, seminars, and coaching are held all over the world. *The Pitch Pipe* is truly “The Voice of Sweet Adelines International,” as hundreds of articles have appeared about proper singing techniques, management skills, and a host of other topics to improve and enhance our membership. Choruses and quartets make use of coaching as a way to hone specific skills related to singing.

Who manages the direction of Sweet Adelines International’s Education Program?

Over time, several committees and staff positions have provided guidance, knowledge, and creativity to ensure that our members receive leading-edge musical programs. Floyd Connett, Sally Eggleston, Bev Sellers, and Lorraine Barrows are just a few of those who have served, with varying titles, as education director.

Volunteer committees, such as the Music Direction Committee (MDC), Administrative Direction Committee (ADC), and the current Education Direction Committee (EDC), direct the headquarters staff so that members’ musical and leadership needs are brought into focus and educational activities can be planned to address those needs.

“The great love of my life is helping people of every age unlock the music in their souls. I see vocal music **education** giving them the confidence and skills to do that.

–**Lorraine Barrows, SA Music Educator (1996)**

“Our organization rightfully deserves a major place in the world of music. Our emphasis on **education** is the force that moves us forward.

–**Bev Sellers, International President (1983-1985)**

“**Why I Sing**

I have always loved singing since my father encouraged all of us to learn French Canadian folk songs. When I moved to Uxbridge, Ontario, two girls I knew were starting a four-part harmony “choir.” I came, loved the idea, and became one of our founding members as we learned about keeping our part, blending voices, and how to be organized and businesslike in our arrangements. Having a lower range, I became a baritone for the challenge. I like the sound, the growth (potential and actual), choreography, and the many opportunities for education... not to mention the camaraderie.

–**Cynthia E. Nidd, Region #16, member since 1985**

I sing because it allows me to be a performer. It makes me feel good. It teaches me so much. Sweet Adelines has allowed me to come out of my shell. It has allowed me to stand up for myself and get out of a 19-year abusive relationship. I feel so proud of all the things I have accomplished since being a member. I love to see the smiles on the audience’s faces. Nothing can make you feel any better.

–**Deborah Zoerner, Region #21, member since 1981**



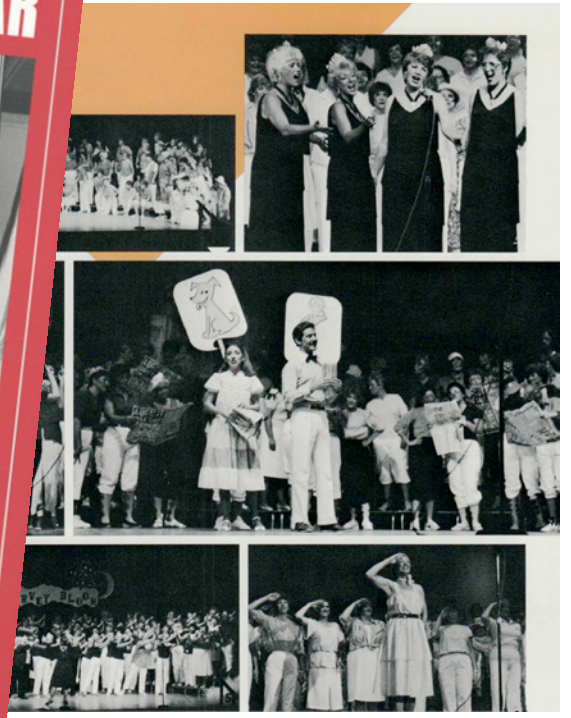
 Sylvia Alsbury	 Marge Bailey	 June Berg	 Nancy Bergman	 Joni Bescos	 Karen Brooke	 Carolyn Butler	 Kathy Carmody
 Nancy Coates	 Mary K. Coffman	 Marilyn Cox	 Bron Dixon	 Nancy Field	 Ann Gooch		
 Char Gurney	 Julie Kendrick	 Kathie Kirkman	 Karen Koch	 Mary Lou Kudela			
 Bev Miller	 Chris Noteware	 Bev Sellers Vice Chairman	 Judy St. John				
 Betty Tracy	 Joan Walton						

The Faculty
1989 Chorus
Director's Seminar



Hazel Tabor and Marilyn Cox,
faculty members, c. 1987

1987 DIRECTORS' SEMINAR



DID YOU KNOW...?

The Sweet Adelines Retirement Home. After several years of study in the 1970s, including obtaining Housing and Urban Development (HUD) documents, the idea for a home for "retired and senior citizens of our organization" was, er, laid to rest in 1978, and the Special Committee on Retirement Living was dissolved.

Charity Events in the Year of the Silver Note. Among the many activities taking place in honor of Sweet Adelines' Silver Anniversary was a series of charity benefits initiated by the international organization and managed by field representatives. One of the most successful was a benefit for the Southern Connecticut Chapter of the National Institute for Rehabilitation Engineering (NIRE), an organization "dedicated to helping severely disabled persons become sufficiently able to study, work and care for families at home." (*The Pitch Pipe*, Autumn 1972)

First Nun. The first nun to join Sweet Adelines was Sister St. Christopher Eaton of Green Gold Valley Chapter in Salinas, California (USA). After seeing her name in the Spring 1970 issue of *The Pitch Pipe*, she wrote, "It was somewhat of a surprise to read that there is only one nun in Sweet Adelines, and even more of a shock to find out that it's me! I've been in Sweet Adelines only a year, and it is for the same reason that everyone else joined. I got hooked on the stuff...happy day! Fortunately, the chapter in this area contains the friendliest beings I'd ever met, and in no time they made me feel at home. I can think of no other single entertainment in America today which can be enjoyed so much by so many people."

Sister St. Christopher passed away in 2006 from complications from AIDS, which she contracted during her years of working as a nurse during the early years of the AIDS epidemic.

Computer Age. Sweet Adelines began to use a computer which used numbered cards to keep track of each member...and not everyone loved it. A witty member wrote to *The Pitch Pipe* in 1971, "I was shocked to hear that Sweet Adelines are to henceforth be identified by their Social Security number fed to a computer. I deeply resent becoming a mess of figures. HOW can you condense ANY Sweet Adeline to a 7-1/2 x 3 inch card? It wouldn't hold enough holes!"

Unusual Honor. The Anselm World Tape Forum was a historical and cultural organization through which tapes were recorded and passed around the world to promote learning, understanding, and friendship across boundaries. Alpha Sanders of West Suburban Chapter (Illinois, USA) and later, Calumet Corner Chapter (Indiana, USA) sent Sweet Adelines music all over the world on the many tapes she recorded for the organization. She was the Anselm World Tape Forum's first female associate director – and first female invited to be a member.



Sister Chris Eaton, the first nun to join Sweet Adelines, is guest emcee for Scottsdale Chorus in 1975.

1993 Mission statement and goals adopted under long-range strategic plan.

1993 The Ink Spots performed at a Heart of Maryland Chorus show.

1993 Greater Harmony Chorus sang with a Japanese song club to help fund a Japanese Nationality Room at the University of Pittsburgh.

1993 Membership in Surrey Harmony Chorus (UK) grew from 12 in 1990 to 43 in 1993.

1993 Showtime Quartet, Miami Magic, Royal Palm, Suncoast, and Stars of Harmony choruses, along with several quartets and choruses from SPEBSQSA, give a benefit performance for victims of Hurricane Andrew.



Karen Koch,
International President
1993-1995

Times They Are a-Changin'

The 1990s, like the decades before it, saw many changes – but changes seemed to be happening faster and faster. It was evident that Sweet Adelines International must change with the times. The controversy a few years before over the attempt to change the name of the organization brought with it an important realization: the International Board of Directors must be more responsive to its members. A membership satisfaction survey was developed and distributed to the members in November 1990, and the figures tabulated and published in subsequent issues of *The Pitch Pipe*.

A primary concern was the decline in membership, and the idea grew that this was due to members resigning. Not so! Data collected by board member Karen Brooke, Ph.D., and the membership department showed that the membership figures were declining due to fewer women joining. Women in their 20s and 30s working outside the home had more money to spend – but less time to do so. And less time to spend with their families.

Building on the survey, in 1993, the International Board, using an outside facilitator, embarked on an 18-month strategic planning effort. Bev Miller,

International President (1987-1989), commented, "Karen Koch brought full-blown strategic planning to the International Board and headquarters staff. During her presidency and beyond, the board and management staff met regularly to draft and update the organization's first strategic plan."

The board also took a long look at itself, and made extensive changes to the international bylaws, focusing on election procedures. An independent nominating committee was established (previously, the board served as its own nominating committee for board positions), and term limitations were set for board members. The term of office of the international president was limited to a year each as president-elect, president, and immediate past president. [Note: After three years, the change to the office of international president was revised to two years in each position.]

Several types of plans have been used and implemented since then, providing a succinct, yet flexible path for the future of the organization.

Original Strategic Plan

Mission Statement

Sweet Adelines International is a worldwide organization of women singers committed to advancing the musical art form of barbershop harmony through education and performance.

Goal A

Sweet Adelines International will be the primary provider and resource for education, training and coaching in the development of women's four-part barbershop harmony.

Goal B

Sweet Adelines International will be financially stable and secure.

Goal C

Sweet Adelines International will be recognized throughout the world as the leading organization for women's four-part barbershop harmony.

–*The Pitch Pipe*, January 1995

1993 New logo adopted. The oval shape shows all continents (except Antarctica) equally. Double treble clef logo also approved.

1994 Region #1 tests riser configurations to accommodate choruses of all sizes.

1994 First Bev Sellers Memorial Scholarships awarded to Rebecca Sue Bowers, Rachael K. Gates, and Joyce Elaine West.

1994 *How We Sang Today*, an original composition by Vicki J. Uhr, selected to honor the 50th anniversary of Sweet Adelines International.

Four original tags, submitted by Marie Johnson, Lorraine Rochefort, Carolyn Schmidt, and The Music Group were also selected.

Harmonizing the World at Home and Abroad



We spend too much time 'harmonizing the walls.'

–Chris Noteware, Region #2, on the need for quartets and choruses to get out and perform.



OK City Chorus (Oklahoma, USA)

performed in a Sing-a-Thon at a local mall. Goals: increase public awareness, make money, and have a great time. The chorus was named third-best performers – and achieved all their goals.

–The Pitch Pipe,
January 1995

Members of the Mobile (Alabama, USA) Chorus

travel to Germany, sharing barbershop harmony with the Prospective Hamburg Chapter and the Rheinland-Pfalz Chapter.

–The Pitch Pipe,
January 1990



Left: At a USO show in Mannheim, Sweet Adelines from the audience join Mobile Chorus members to sing Harmonize the World as the Area Director of the USO presents an appreciation award.

Why I Sing

Singing brings joy to the world! I sing to open myself to the wonders around me. I believe if we all adhered to our motto, "Harmonize the World," the peace we seek and the connections we need to thrive would manifest.

–Michele Garside,
Region #12, member
since 1989

No matter where you go,
Sweet Adelines is there!

–Karen Leet, Region #3,
member since 1988

I sing because over the years, I learned how much I love to entertain audiences.

–Leona Winters,
Region #11, member
since 1986

● 1994 International Policy Book completely revised.

● 1994 Associate membership category created.

● 1994 Sunlight Chorus (Sweden) holds Young Singers Foundation benefit concert at Reno (Nevada, USA) Convention.

● 1995 Sweet Adelines International celebrates its 50th anniversary. Slogan: Then, Now...and Always!



Vienna-Falls Chorus at Kennedy Center.

The Grand Foyer of the John F. Kennedy Center for the Performing Arts, Washington, D.C., USA, was the site for the Vienna-Falls Chorus (Virginia, USA) performance. Chorus members shared the same thought: "Today the steps, tomorrow the stage!"

–The Pitch Pipe, April 1986



Backstage at the Health Fair, members of the Amarillo Chorus – Amarillo, Texas – posed with featured speaker Art Linkletter.

–The Pitch Pipe, January 1989

“ Why I Sing

Singing brings me joy and fills my heart. I found Sweet Adelines when I bumped into a small contingent of Lions Gate Chorus singing Christmas music in a local market, and thought, "I have to do that." I am a "lifer." I am Sweet Adelines!

–Cammi MacKinlay, Region #26, member since 1986

Singing expresses my emotions the way an artist uses paint, or a chef uses fine ingredients. Singing, especially with others in harmony, fills my heart and mind. Music goes beyond words, and my voice is my instrument. Joining Sweet Adelines changed my life.

–Carol Dirner, Region #11, member since 1989

I sing because I cannot not sing! Music is the gift from God that brings me joy and happiness and friends wherever I go. Sweet Adelines came on the scene for me after directing a sign language choir for several years. I wanted a vocal outlet and Houston Horizon's name came up in a newspaper calendar of events. I decided to try it. I ended up on the risers and here I am all these years later!

–Sara Davis, Region #10, member since 1989

Singing is therapy, singing is meditation, singing is joy, singing is fun, singing is catharsis – but, most of all, singing is freedom from all that is negative around you. Now put singing in the context of a chorus and suddenly, you are not alone. Singing then becomes a joining of the hands of humanity – a universal language.

–Shyamali Godbole, Region #19, member since 1994

The chord structure in the arrangements made me want to sing barbershop. I started with quartet singing, and soon felt that I wanted to sing in a chorus. I joined Stockholm City Voices. I need singing in my life, especially four-part harmony.

–Magdalena Hansols, Region #32, member since 1984

1995 Headquarters recycling efforts resulted in 483 pounds of waste paper, saving four trees, 988 kwh in energy, 1,687 gallons of water, 0.79 cubic yards of landfill space, and 14.4 pounds of air pollution.

1995 All regions required to submit both audio and video contest tapes. DMAs may use tapes solely for evaluation.

1995 *The Pitch Pipe* mission statement is updated: "...to inform, educate, and recognize the singers of Sweet Adelines International."

“ Why I Sing

I joined Forth Valley Chorus (Scotland) because I had seen another Sweet Adelines chorus from the UK, Surrey Harmony, perform on TV. I thought that looks like more fun than wearing a long black skirt and white blouse and singing choral music.

My standout moment was when Forth Valley reached the Top 10 at international this year (2019), and became the first chorus from Region #31 Quartet of Nations to sing in the finals – 25 years after our first international when we came in last! Along with the other non-USA choruses, we put the “International” into Sweet Adelines every single week.

–Florence Kennedy, Region #31, member since 1992

My mother was a founding member of the Kingston, Ontario chapter back in the early 1960s. I did my high school homework with the sounds of my mother’s quartet practicing in the background. My father sang with a local barbershop chorus, so I was definitely a barbershop brat. I married a Navy guy and we moved around quite often. Everywhere we were posted, I joined a chorus if there was one. We were sent to England for two years, and of course, I joined the chorus in Portsmouth. I’m grateful for all the years I’ve enjoyed as a member of Sweet Adelines.”

–Ellie Campion, Region #16, member since 1966

1995 Quarterly newsletter mailed directly to members instead of bulk mail to chapters.

1995 Education Direction Committee (EDC) continues study of cultural appropriateness of various songs.

1995 Agoura Hills Harmony Chorus (California, USA) provides background music for a documentary about the restoration of the Constellation, a 1950s-era Lockheed aircraft.

Ms. Management

An advice column, penned by anonymous members ran in *The Pitch Pipe* for several years...

Dear Ms. Management,

This probably will seem petty but, well, I’m jealous. So much attention is given to new members joining our chorus – they’re snapped up for committees, praised for their work in learning music quickly, even congratulated on their good attendance.

I’ve had good attendance too – for 11 years. I serve on the board, learn my music quickly, and yet I feel slighted, not only for myself, but also for all of us “old-timers” who seem to be the forgotten women of our chorus.

Gentle Singer:

What a delightful “crop” of new members your chorus must have! And what a talented, warm and forward-looking group of “oldsters” must have attracted them to your chorus in the first place!

Often, in our desire to make a newcomer feel welcome, we may slight the contributions of our more experienced singers. This is not done from any malice, but from thoughtlessness.

May I suggest an ever-so-slight dash of assertiveness: a formal ceremony recognizing years of membership, special name tags, or perhaps an “Old Timers Club” skit to dramatize incidents from the chorus’ history (or hysteria).

And please know that you, and all of you loyal Sweet Adelines out there, are MOST appreciated!

1995 International Champions

By way of explanation...The International Board of Directors determined that because the international champion quartets and choruses win in the fall of each year, there are only a few months in which they appear to be current champions; in January of the following year, their titles seem out of date. Change was made starting with the winners of the 1994 International Competition in Reno, Nevada, USA, to name winners as champions for the upcoming year. Therefore, Melodeers Chorus was named the 1995 International Champions. Consequently, there is no 1994 International Champion Quartet or Chorus.



Chicago Fire
From left: Bon Pressley (baritone), Bonnie Fedyski (bass), Dani Avalos (lead), Amy Brinkman (tenor)



Melodeers Chorus, Northbrook, Illinois (USA), under the direction of Jim Arns (aka Elvis). Melodeers went on to win their first International Championship in Reno, Nevada (USA) in 1994.

1995 550 Sweet Adelines gather at the V-E Day Memorial in Kansas City, Missouri (USA) along with thousands of WWII veterans to commemorate 50th anniversary of ending of WWII in Europe.

1995 Members gather and sing at headquarters building in a memorial tribute to the victims of the Oklahoma City bombing (Oklahoma, USA).

1995 Young Singers Foundation becomes a separate not-for-profit association.

1995 Five young women – Robyn Burrows, Erin Bigger, Sharon Matthews, Valerie Shumway, and Kelly Simard – appointed to newly created Teen Advisory Board.



SWEET ADELINES
INTERNATIONAL



AND FORWARD
1945-1995
WOMEN SINGING
FOUR-PART HARMONY
THEN, NOW AND ALWAYS



Perhaps the way "we've always done things" isn't the way to do it anymore. Maybe we need new rules or fewer rules, new programs or fewer programs. Surely the creative leaders at the chapter, regional, and international level throughout our organization will find a way to attract the Sweet Adeline of today and tomorrow. Then, in 10 years, when your International President writes an article for *The Pitch Pipe* on the occasion of our 50th anniversary, she will reflect on the wonderful things you have done and offer yet another challenge for the future.

**-Nancy Coates, International President (1985-1987),
writing on Sweet Adelines 40th anniversary**



21st CENTURY, HERE WE COME!

*...Members of Sweet Adelines
International...hang onto your
seats and prepare to blast off into
the future!*

**-Marge Bailey, International
President (1994-1995)**

● 1995 Chorus Directors Seminar held in
Puerta Vallarta, Mexico.

● 1995 Harmonize the World Fund dissolved as need satisfied with 64 choruses,
43 prospective choruses, and 2,997 members worldwide.

The Pitch Pipe

1996-2020



*Then, Now, and Always:
Heading Toward 75 Years*

1996-2020



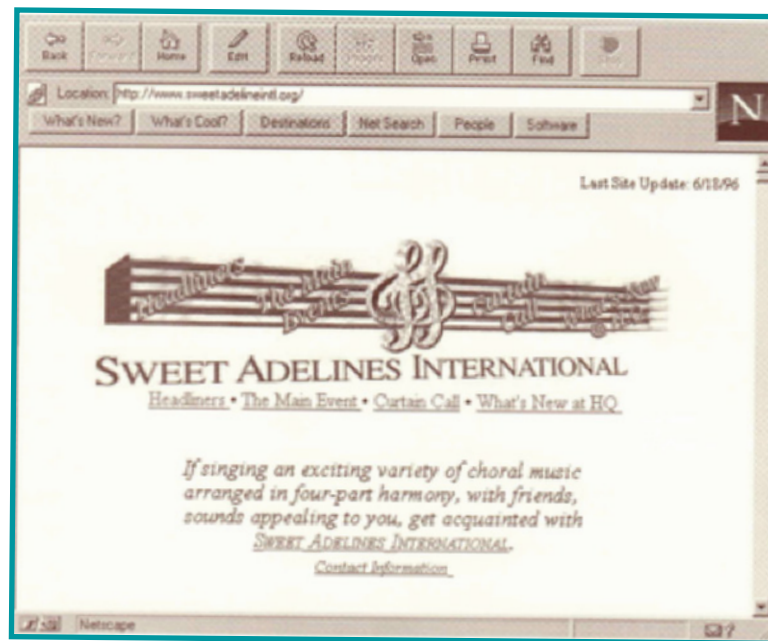
We realize now that no matter how hard we rehearse, or how many contests we enter, no one else will know who we are unless we are seen and heard by an audience. And whether that audience is in a 500-seat auditorium or a local restaurant, what we do is noticed. It had better be quality!

-Vicki Mauck, member of Agoura Hills Harmony Chorus, January 1995
The Pitch Pipe

1996 was a year of firsts! The Performers' Seminar and Festival in St. Louis turned out to be a contest, despite the original rallying words: "It's not a contest. It's a festival." The winners: newly formed Pride of Baltimore Chorus.



International Champions Chicago Fire Quartet and Rönninge Show Chorus represented us in the Ladies Association of British Barbershop Singers (LABBS) international contest in Cardiff, Wales, in 1996. Chicago Fire came in second in the quartet contest; Rönninge won the chorus contest.



1996 was the year a Sweet Adelines International home page was established on the World Wide Web.



1996 was the year the Harmony Heights Chorus in Region #32 (Sweden) became the first chorus to establish an online presence posting the first website for a chorus in our organization.

1997 Optional lighting packages approved for use during non-contest songs in performance packages.

1997 Potomac Harmony Chorus (Virginia, USA) sing for the (US Senator Bob) Dole Foundation's Annual Contributor Reception and Awards Ceremony.

1997 Dual membership option adopted.

1997 First boom camera at international competition.

Our membership reached 30,000 again in 1996 with 619 chapters and 78 prospective chapters. One chartered German chapter and two prospective chapters requested permission to compete in the Netherlands contest. We voted to recognize the 30,000th member and the 30,704th member (highest number yet).

In 1997, the first boom camera was seen swooping around with projections on the “jumbotrons” at the international convention in Salt Lake City, Utah (USA). and all performances were videotaped. In subsequent years, four of the top 10 quartets in this contest went on to be champions! Dual membership was established this year but only allowed when in two different regions. The entire idea was born of our membership who move to spend winter in a warmer climate and summer in a cooler climate.



Ready, Set, Grow membership growth plan proves huge success throughout the organization.

“ Why I Sing

I've always loved to sing, but I'm not a soloist. Always having three other parts with me is wonderful, but I stay because of the sisterhood. I lost my daughter four years after joining. My director asked my husband if they could sing at the memorial service. Over 50 members drove an hour away to sing, then turned around to drive back to sing at a member's wedding that afternoon. Devoted friends like that is what Sweet Adelines is about.

Patti Lavernoich, Region #1, member since 1996

They say some people are hooked when they hear their first barbershop seventh. That's me in 1989 at the U.S. Marine Ball on posting in New Delhi, India. I loved the chords, the ring, and no accompaniment in the way! But I was told that only men sang it – and there were no choruses there! Eventually, in Dubai, a friend invited me to her singing group – she thought I'd enjoy it. Two years with Dubai Harmony Chorus and more than twenty with Canadian Showtime Chorus, I love the sisterhood and I've never tired of singing and hearing the music!

–Belinda Boekhoven, Region #16, member since 1997

● **1997** Crystal Chimes and Top of the Rock choruses perform in benefit for a mental health organization.

● **1997** Members of Forth Valley Chorus (Edinburgh, Scotland) act as nuns singing in Latin in production of *The Sound of Music*.

The first Cruise In A-Chord sailed in 1998 and in the same year the top 10 choruses at international competition presented performance packages. Sweet Adelines International participated in the 1998 *America Walks for Strong Women Campaign* and an investigation was set into motion to explore the possibility of judges using laptop computers during the contests eliminating the need for judges to fill out score sheets by hand.

After offering the Options 2000 program to regions to design their own form of governance, the International Board of Directors approved a change to a management team style in 1999 to take effect in 2000. 1999 was also the first year for our International Education Symposium (IES) held at Trinity University in San Antonio, Texas (USA) in July. More than 1,400 attended an array of 158 classes presented by our own faculty. IES also included our first Rising Star Quartet Contest. The Young Singers Foundation provided the prize money for the winning quartet and also paid for the quartet to attend and sing at the 1999 International Convention.

The minimum score to receive international awards was raised from 360 to 400 in 1999 and internationally sponsored chorus competitions included small and midsize chorus awards for up to three placements. Regional status was granted to United Kingdom Area #31, the Netherlands Area #31, and New Zealand Area #35 in 1998 and Australia Area #34 in 1999.



1999 was also the year the first President's Lifetime Achievement Award was presented. International President, Karen Breidert (right), presents the award to its first recipient, Renee Craig.

“ Why I Sing

I joined at age 17 in 1998, Region #1. My high school choral director sang barbershop and introduced us to the “hobby.” I left around 2005 because I moved. I joined again just a year ago, Region #12 now. (Just won a 1st Place Harmony Classic AA medal!) I sing because the community I fell in love with as a teenager is still here...and much the same...only better.

–Sarah Hodosh, Region #12, member since 1998

Three Sweet Adeline international regions, three continents, five choruses...I sing because it's the one constant in my life of relocating every five years or so because of my husband's job. Fortunately, Sweet Adelines has been a ready-made family every time. I've been lucky to see the global reach of Sweet Adelines at first hand. If we ever move to a place where there is no Sweet Adeline chorus, I might have to start one!

–Sheena Kaighin, Region #31, member since 1999

1997 Golden Apple Chorus sings Nabisco's Triscuit cracker commercial.

1998 Karen Breidert composes *We Are One In Song*, arranged by Marge Bailey, as theme for her term as International President.

1997 Scandinavian Area becomes Nordic Light Region #32.

1998 Sweet Adelines takes part in National Music Education Summit.

In 2000 International Education Symposium (IES) provided the venue for the newly established Harmony Classic for small and midsize choruses. This was also the year the Ann Gooch Award was established to honor her positive efforts in worldwide expansion. The Ann Gooch Award was first presented in 2001 to a member of the worldwide region or satellite area recognized for her outstanding contributions to the furtherance and development of the Sweet Adelines International organization and the barbershop style as an American art form in her Region, Area or Chapter.

Beginning in 2001 wild card choruses were included in the international chorus competition held in Portland, Oregon, USA. IES moved to Furman University in Greenville, South Carolina, USA, and Region #3 members participated in the second annual *Sing for the Cure* in an effort to fight breast cancer and honor its survivors.

The New Members Count! Toolkit Has Arrived



From the best of *Ready, Set... Go!*, to the newest of member retention ideas, this set of tools for membership recruitment and retention is your guide to gaining members and keeping members! Look at the exciting things the toolkit has to offer:

- Professionally produced **public service announcements** for your chorus to customize and use.
- A **branding kit** to help your chorus create and maintain a professional, brand-name identity with Sweet Adelines International.
- **The Marketing Game.**
- A template for creating your very own **Big Sister Program.**
- New and improved **Vocal Lesson Plan** outlines.
- Many more tools for success in **membership recruitment and retention.**

Chorus Presidents received a complimentary copy in October, and additional copies are available for purchase from International Sales.

Call International Sales at 800/992-7464 or 918/622-1444 to buy your copy of the toolkit today!



2002 was the year of the "Members Count! Toolkit," which provided a variety of retention and growth tools for choruses.

In 2002, International Board members and staff gathered to break ground for a new international headquarters building. Carole Kirkpatrick Persinger (International President), Rita Hull (Immediate Past International President) and staff members Kathy Hayes and Lorraine Barrows wield shovels.

1998 International Competition schedule revised.

• Ten choruses compete in finals.

1998 International headquarters staff organized

• along management team lines.

• **1998** First Cruise in A-Chord musical cruise.

• **1998** Regional status granted to United Kingdom Area #31 and New Zealand Area #35.

The 2002 Winter Olympics in Salt Lake City, Utah (USA) provided Mountain Jubilee Chorus with opportunities to entertain groups. Jayne Fischer of the Thumb Area Chorus (Region #2) carried the Olympic torch as a representative of the state of Michigan.

“ Why I Sing

I saw an ad in the *Columbus Dispatch* looking for energetic women who love to sing – fit me to a tee. Went to my first Scioto Valley rehearsal that night, turned to the guest next to me and exclaimed, “It’s show choir for grown-ups!” I was hooked, auditioned the next week, and 18 years, four states, six choruses, three quartets, and a regional management team position later, I’m here to stay.

–Jennifer Newman, Region #19,
member since 2001



The first European Educational Symposium (EES) was held in Glasgow, Scotland, Aug 28-31, 2002. 16 countries were represented, including Dubai and Australia. Faculty included Rumors Quartet, Åse Hagerman, and Britt-Helène Bonnedahl.

“ Why I Sing

I moved from Scotland to New Zealand for a year in 2003-04 and was freaking out in LAX airport, wondering what I was doing, when I heard a female barbershop quartet singing in the departure lounge. I’d always been curious about barbershop so when I arrived in New Zealand I googled it and found Wellington City Chorus. I had a great year singing with them, then they put me in touch with Forth Valley Chorus in Edinburgh, Scotland when I moved home, and I’ve just won my first international medal with them! What a journey so far!

–Susan Ferguson-Snedden, Region #31,
member since 2001



On September 11, 2002, more than 300 Sweet Adeline choruses participated in Sing Out for Peace. Approximately 15,000 members worldwide dedicated performances to the heroes, survivors, and those who lost their lives in the terrorist acts that took place in the U.S. on Sept. 11, 2001. The event continued annually for several years.

● **1998** Implemented top ten performance package format for finals.

● **1999** First President's Lifetime Achievement Award presented to Renee Craig.

● **1998** Minimum score for internationally sponsored awards raised from 360 to 400 points.

Beginning with the 2003 regional competitions, the International Board agreed to provide all judges and trial scorers in each regional competition they judge copies of the regional competition audio or videotapes as important learning tools.

The International Board agreed to hold a family chorus performance annually at international convention as long as there is interest, following the popularity of the event at the Nashville, Tennessee (USA) contest in 2002. In an effort to obtain good published music arrangements, the International Board agreed that arrangers be paid a fee of \$500 USD per arrangement. Also in 2002, International President Carole Kirkpatrick Persinger ceremonially signed the contract and construction drawings for the new international headquarters building in Tulsa, Oklahoma, USA.



Foveaux Harmony Chorus, Region #35, the world's southernmost Sweet Adelines Chorus in Invercargill, in the south of South Island of New Zealand, won the 2002 Southland Entertainer of the Year Award. The chorus was only four years old at the time.



Orangeville Chorus, Region #16, perform at 9th International Choir & Music Festival in Paris, France, with 1,600 singers worldwide. Orangeville was the only Sweet Adelines group in attendance and the only Canadian representative.

1999 Members of Kansas City Chorus perform at Jefferson Memorial in Washington, DC (USA).

1999 First IES held. More than 1,400 members attend.

1999 Netherlands Area #33 and Southern Cross Area #34 (Australia) become regions.

1999 St. Louis Harmony Chorus named Grand Champion Chorus and Women's Overall Champion Chorus at Buckeye Invitational.

“ Why I Sing

In 2003, I was a young, stay-at-home mother needing something for myself. Over the course of a couple months, I kept seeing signs for the Upper Chesapeake Chorus: on street corners, in the newspaper, in the grocery store. You know the song, “Signs, signs, everywhere a sign”? At some point, it seemed like God was literally sending me a sign. I listened. I remember one of my earliest thoughts being, “I can’t wait until I have the courage to sing loud enough so that others can hear me.” I have far surpassed that goal, and so many others. Sweet Adelines has given me confidence, skills, community, opportunities, education, joy, friends, and love.

**–Cheryl Foley, Region #19,
member since 2003**



Demographics tell us we are an aging organization and logic tells us we need to replenish and build our membership.

**–Carole Kirkpatrick Persinger,
International President, 2002-2004**

Sweet Adelines began an exciting new era by relocating to an impressive 14,000-square-foot, two-story building in Tulsa, Oklahoma, USA in October 2003. Personalized, engraved bricks were sold for \$50 USD each and placed on a landscaped walkway at the new location through the “Make Your Mark, One Brick at a Time Campaign.” Proceeds supported the Young Women In Harmony program.

Rachel Sage, Sweet Adelines membership director, launched the “Add-A-Voice Campaign” in 2002. From May 2002 through April 2003, the program garnered 1,137 new members, sponsored by 1,050 existing members. In the same time period, our organization grew from 24,625 to 27,283 members, including associate and Chapter-at-Large. In 2003, the required number of members to charter and recharter was changed to 15 members (from 20 members) plus the director.

Rhythm of the Rockies (Calgary, Alberta, Canada Region #26) chartered on April 16, 2002 in only eight months, a record speed at that time. Eleven years later, the chorus won first place in the 2013 Harmony Classic Division AA competition with the highest score in the competition’s history.



*4's COMPANY
quartet sings to
Bob Dole.*

*Kansas City Chorus
sings at the Salute to
the Heroes Tribute.*

*Former President
Jimmy Carter greets
Kansas City Chorus.*



4's Company Quartet sang *It Had To Be You* by request to Bob Dole, military veteran and former U.S. politician, during a “Salute to the Heroes: An Evening to Remember” in Lawrence, Kansas, USA during dedication ceremonies for the Robert J. Dole Institute of Politics in 2003. The Kansas City Chorus also performed.

1999 Celebrity City Chorus has only NASCAR racing car in U.S. named after a Sweet Adelines chorus.

1999 First Rising Star Quartet Contest held.

1999 San Jacinto Girl Scout Council and Houston Horizon Chorus teamed up to present the “Harmony Sampler Songfest.”

Regina Home
For the Regina Chorus of Sweet Adelines International,
in celebration of
the City of Regina's 100th birthday

Words, Music and Arrangement by
Joey Minshall

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The Aquanettas show off their big hair, voices, and costumes as a comedy quartet in Region #12.

Global connections in 2003: The **Wings of Harmony Chorus** sang in France, **Cactus Country Chorus** sang in Ireland, and the **Kiwi Krew** from the northwestern U.S. traveled to Fiji and New Zealand to perform and meet Sweet Adelines in Auckland, Rotorua, Wellington, Nelson, and Christchurch. **Millstone Valley Chorus** was the first women's group to participate in the Fourth Annual Barbershop Harmony Festival in Saint Petersburg, Russia, co-sponsored by the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA), the Russian Ministry of Culture, and the International Fine Arts Institute. Eight members of **Hawaii's Na Leo Lani Chorus** joined with the **Greater Auckland Chorus** of New Zealand to compete on the international stage. **Perth Harmony Chorus** (Australia) with more than 100 members was the largest chorus in Australia and the most remote large chorus in the world, with more than 2,000 miles separating them from the nearest large chorus, and only two other chartered choruses within 1,700 miles.

Centennial celebrations in 2003 put Sweet Adelines in the public eye. Regina Chorus, Saskatchewan, Canada, sponsored a Centennial Chorus to celebrate Regina's 100th Birthday. Joey Minshall penned Regina Home for the chorus to perform. Gem City Chorus in Dayton, Ohio, USA was featured in the closing ceremonies for the Centennial Celebration of Dayton, directed by Jean Barford.

1999 Members of Genesis Quartet perform three times during the

• Pan American Games.

• **1999** Regional governments organized along management team lines.

• **2000** Age limit for youth memberships raised from 21 to 25.

• **2000** First Harmony Classic contest at IES.

Rehearsals – my, how they've changed over the years! From the days when we called them “meetings” and we sat in chairs and learned music off the printed page to now when we use our mobile phones to record our music, iPads to videotape new choreography, and Skype or Zoom for coaching sessions, our rehearsals look nothing like they did in 1945.

In the early days, most music scores were handwritten by the arranger. The technology used just to print the music has since evolved along with everything else through the years. The purple printed music pictured here is a product of a spirit duplicator. Arrangers now have access to computer programs like Finale to help them with the creation of their works.

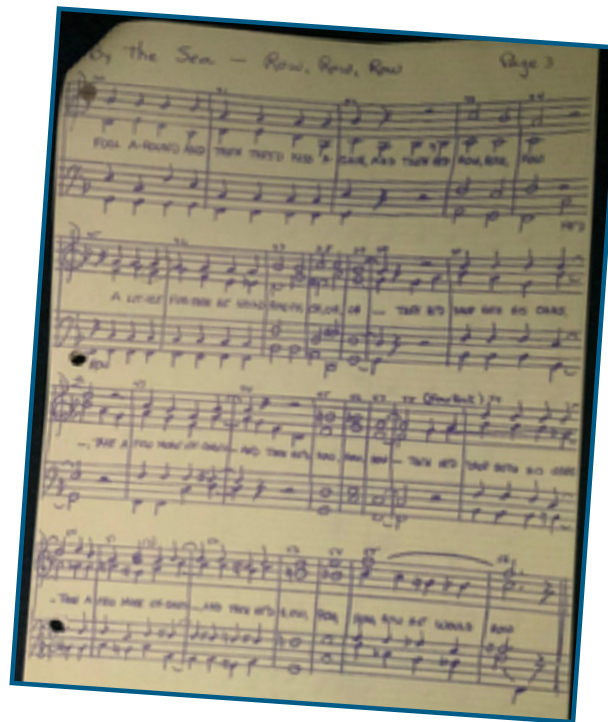
In the past, mimeographed documents, created by cutting a stencil by typewriter, were used for most printed documents, including *The Pitch Pipe*. Other printing devices and processes we used in the past are: Addressograph, Multigraph, and Ditto machines. The copying technologies of today were not even a twinkle in anyone's eye. We've come a long way in a very short 75 years.

Let's wander back in time to remember how we used to learn. The gathering of singers would sit in chairs, all voice parts in the same room seated in sections. The director (presumably) taught a phrase to one voice part, then taught the same phrase to a second voice part, followed by the third and fourth in like fashion. And, if a chorus was fortunate enough to have a member who read music and played a keyboard, such folks sometimes made a piano-only recording of each voice part. This was time-consuming but it worked!

Section rehearsals – now primarily used to unify section singing – were yet another method of learning notes and words. And then came the portable recorders – cassette tapes were a game changer for sure! Now we could record our rehearsals and take the tapes home or play them in our cars to learn faster and make our rehearsals more efficient and effective.



Sweet Adeline International Headquarters employees alongside the technologies of 1957.



In the early days, most music scores were handwritten by the arranger. This purple printed music is a product of a spirit duplicator.

Today learning tracks are often professionally made. There are “part predominant” tracks and “part omitted” tracks to help us learn our part and sing it with others – all without leaving our home or car! The four parts can be manipulated so all four parts combine in one recording. As a result, members can hear how a new song and/or arrangement is intended to sound.

As technology continued to evolve, mini disc recorders (mp3) came along, allowing us to benefit from the quality of the recording and to perform some editing here and there. Next came smart phones with a variety of apps available to record, redo, edit, send via email or messaging, and more.

As laptops and projectors became available and affordable, they could be used at rehearsal to review music and make notes about changes or upgrades. They are invaluable for use in educational settings. Sound systems are used at many rehearsals so the director can easily be heard which cuts down on the riser talk. We can even have a “rehearsal” online when inclement weather or some other event prevents us from getting together physically for rehearsal.

Today’s Sweet Adeline uses searchable databases, social media, midi files, podcasts, copy/scan machines, vodcasts, blogs, mp3, mp4, web conferencing, WiFi, Bluetooth, streaming media, digital imaging, webcast, Skype, Zoom, Jamulus, and FaceTime, among others.

Chorus communication has changed dramatically with all the computer functionality – email, websites, internal portals such as Groupanizer, for use by members to check attendance, music progress, riser placement, and more. Remember the weekly bulletins? Phone trees? (For those of you unfamiliar with the latter, each member was assigned a number of members to call on the phone when there was news to be shared.)

Now the meetings (and rehearsals) can be recorded and minutes written later (if that’s needed). Groups can be established for committees, teams, sections, and more. Basically, communication has improved almost exponentially because of all these new technologies. And now we can include texting for last minute information.

Committee meetings can be held online when necessary using various applications like GoToMeeting, Skype, Zoom, or a conference call. Dues can be paid online either through your bank or using your chorus’ website and a credit card or PayPal.

With the advent of accounting software, the job of chorus treasurer entered the digital era. Choruses are more easily able to track finances and watch projected versus actual expenses and income.

As the years go by, technology continues to change our lives in so many ways. Already there are some educational programs that are being moved to online learning; with each year our recordings are available more quickly (YouTube) and shareable; and there could come a day when our judges use a different method of critiquing our performances as well.

Communication “At The Top”

There was an ongoing discussion by the International Board of Directors about what to do about technology. In the late 1980s, the Administrative Direction Committee (ADC) invited member Carol Mellnyk to the international board meeting for several hours, who told the group our organization would eventually have things like contests and education online.

By the mid-1990s, the primary communication method was by facsimile (fax). One by one, board members got computers, but email access was dial-up (remember the onslaught of AOL diskettes arriving in the mail every day and the sound and screech of the dial-up modem?). Several board members had Internet Service Providers (ISP) that didn’t permit sending or receiving attachments.

Next, the board and the staff department heads tried using GroupWise intranet software for communication. Unfortunately, the program broke down over each weekend when most of the board members used it. To be on the safe side, Executive Director Sharon Green required staff to print out and file paper copies of everything. Board members and committee chairs faxed in reports, which were retyped by staff and mailed to the board members to put in three-ring notebooks to take to meetings.

Now information for the board is uploaded to an online portal that each member can easily access at their convenience. They are able to review committee, task force and staff reports, and hold online discussions about urgent topics. When the board assembles in person for meetings, they all come equipped with their laptops and ready to discuss the business at hand.

Highlights

- We launched a director mentor program in 2003, pairing novice directors with experienced master directors.
- Sweet Adelines advertised a New Music Subscription Club in 2004, which offered 30 of the newest music titles at one low price delivered "right to your doorstep" automatically every eight weeks. Club price for Sweet Adeline members was \$25 USD, including free shipping and handling.



Thirty-six directors attended the first resoundingly successful Novice Directors seminar in Tulsa, Oklahoma, USA in January of 2004.



YWIH clinics and festivals were in full swing in the early 2000s. TuneTown Show Chorus hosted the first Middle Tennessee Festival of Harmony with the Music City Men's Chorus in 2003 for several hundred students, directed by Debbie Cleveland (pictured). Also in 2003, more than 500 young men and women converged at Illinois State University for a full day of a cappella harmony clinics. Sweet Adelines International Clinician Scotty Frakes conducted the 335-voice young women's chorus, assisted by co-sponsors Heart of Illinois Chorus (East Peoria, Illinois, USA).



The first Young Women In Harmony festival took place at the Phoenix (Arizona, USA) convention in 2003 with 170 participants. Led by Lorraine Barrows, Beth Bruce, and members of the Sweet Adelines International Faculty, they had an "intense and exciting introduction to barbershop harmony," rehearsing three YWIH songs along with choreography in one day. They were the opening act at Showcase 2003 in America West Arena that night. One participant's comment: "I just decided to change my major from business to music – I love this!"

2000 Region #3 presents the first Chicagoland Sing for the Cure.

2000 Members from Region #9 journey to China to perform and educate singers on the barbershop art form.

2000 San Diego Chorus donates to Susan G. Komen Breast Cancer Foundation.

2000 Voices Only Quartet sings a tag with U.S. television host Rosie O'Donnell after her show.

“ Why I Sing

Singing and my chorus sisters bring me great joy. But more than that they have shown me and taught me how to handle tragedy and grief. Many have shown me how to live with grace...and some even how to die with it. To stand shoulder-to-shoulder with someone who could be my daughter or granddaughter and someone else who could be my mother or grandmother and work together toward the same goal – that generational aspect is a gift you rarely find in this world. There are scrapes and scabbles, of course, in a group of women. But as whole, these are the best people and richest friendships of my life.

–Jennifer Palus, Region #4, member since 2004



The Thumb Area Chorus (Region #2, Davison, Michigan, USA) was seeing stars in 2004 – first as opening act for country music star Loretta Lynn at the Clio Amphitheater, then during their retreat in Owosso, Michigan, USA, where they entertained *An Ordinary Killer* movie stars Dan Haggerty (better known as Grizzly Adams) and Charles Matthau (Walter Matthau's son).



Valley Forge Chorus “Veterans” threw a weekend party in October 2003 to celebrate the 20th anniversary of when they won the International Chorus Competition under the direction of Jan Muck. “Winning the gold medal may have been the catalyst for our celebration...The deeper joy, the enduring essence of that time, came from the road we traveled together all those years. That is what created the foundation for the ongoing respect and friendships we all value and cherish today...and Sweet Adelines made it all possible for us,” Jean Brooks wrote in the April 2004 issue of *The Pitch Pipe*.

2000 Rheinland-Pfalz Chorus, International Flair Quartet, Dubai Harmony Chorus, and Ladies First Quartet compete in former Region #33's contest.

2000 Maggie Ryan serves as *The Pitch Pipe* reporter at IES and International Convention.

2000 Change to consensus-based regional management team vs. board of directors.

2000 Ann Gooch Award established to recognize the service of a member of a worldwide region or satellite area.

- From the 2004 International Board of Directors meeting: "The Board agreed to designate cash reserves in excess of annual operating expenses to technology. Dedicating a portion of Sweet Adelines funds to technology will expand our educational opportunities for members in the areas of distance learning and online outreach."
- Fiscal year ending April 2004, Sweet Adelines International gross revenue was \$4.6 million USD and gross expense was \$3.8 million, with the majority of money (33%) spent on education/member services.
- Young Singers Foundation Endowment Fund was \$215,000 USD in October 2004, with a goal of \$500,000 so that the investment earnings would provide 20-30 scholarships and grants annually.

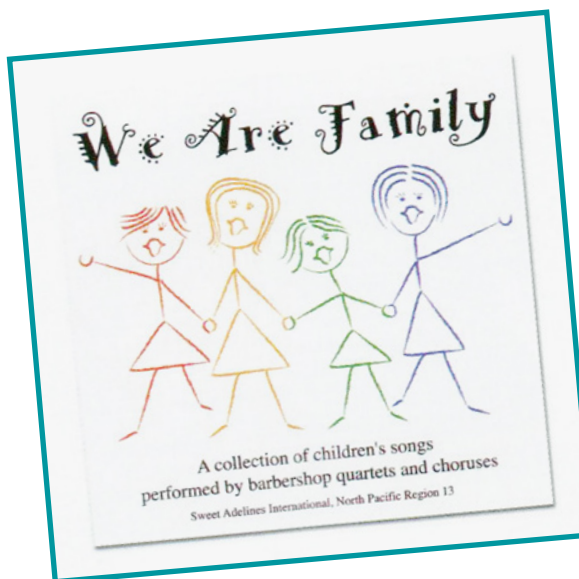


Family Chorus performs at international convention in New Orleans in 2019.



My assignment as part of the hostess chorus was to work with Anita Larsen in the headquarters public relations (PR) office. The first assignment she gave me was to call Hillary Clinton's office and ask for a greeting from the First Lady. As I dialed the number, I was thinking, 'Oh, my gosh! A phone is ringing somewhere in the White House!' The PR in Indianapolis was fantastic, with several feature articles about the convention, The Barbershop Singers at the Indiana School for the Blind, the mass sing, and the contest results. Our favorite, though was one of Capital City performing on the Tuesday Night Showcase, which used to feature a performance by the hostess chorus. It was a crazy action shot, and the photo went "viral" in an age when "viral" hadn't been invented. The photo was picked up by Associated Press (AP) and went literally around the world, including the front page of the *Maui Times*.

-Jan Meyer, 2004, Indianapolis (Indiana, USA)



The first barbershop collection of children's music on CD, *We Are Family*, was the brainchild of Region #13 visionaries Sally Wallace, Patty Warren, Joan Levitin, Dottie Dedrick, and Lea Beverley and contained songs performed by the region's choruses and quartets. Copies of the CD were sent to choruses with instructions on how to use them as a marketing tool.

2001 *The Pitch Pipe* published in full color.

2001 Sweet Adelines builds national awareness of the organization by participating with SPEBSQSA in *Bridge to One World* PBS documentary.

2001 First Ann Gooch Award recipient was Cathy Rainey.

2001 So Rare! Quartet takes first prize in the Boston Area Harmony Sweepstakes Competition.

2001 Chordettes Quartet inducted into Vocal Group Hall of Fame and Museum (USA). Their performance of *Mr. Sandman* was a No.1 hit on the Billboard charts in 1954 and remained on the charts for 20 weeks.

- The first SING e-zine was published in July 2004 as a monthly communication tool for our members and provided International updates, information, and reminders at the beginning of each month.
- At the October 2004 International Board of Directors meeting, the Board approved a new membership category: Member-at-Large, a membership for Sweet Adelines who still love to sing, but do not want to actively compete with a chorus or quartet.
- A recipe for Singer's Tea – to help singers who lose their voices during allergy season, contest season, or nearly anytime of the year – was provided to the masses by international faculty member Darlene Rogers in the January 2005 issue of *The Pitch Pipe*. The recipe has become legendary, and can be found online with a simple Google search.



St. Louis Harmony Chorus received the 2004 Harmony Achievement Award.

Accepting the award were Chorus Director Sandi Wright (far right) and Chorus Team Coordinator Amy O'Brien. Presenters were Chris Ferguson, Director of 2003 Harmony Achievement Award recipient Royal River Chorus and Wendi McPike, Assistant Director.

2001 *The Pitch Pipe* article, "The Seated Performer," gives information on

- how to include seated members on choral risers.

2002 Mountain Jubilee Chorus gives several short performances

- at the Winter Olympics in Salt Lake City, Utah (USA).

• **2002** Inger Bergvist (Sweden) becomes first International Board of Directors member from outside North America.

• **2002** Ground broken for new International Headquarters office.

- Our 60th anniversary was celebrated with Barbershop Music Appreciation Day on July 13, 2005.
- 59th Annual Convention & Competition originally planned for New Orleans (Louisiana, USA) October 2005 – celebrating our 60th Diamond anniversary – was moved to Detroit, Michigan (USA) due to Hurricane Katrina.
- International Board of Directors approved a Master Faculty level in the International Faculty Program. They also approved a proposal to adjust the number of competitors for Division A to 15-30 members and Division AA to 31-60 members, effective with the 2006 regional contests. Webcast coverage for the 2005 international convention was to be increased to video broadcast both the semifinals and finals competitions. Viewing the webcast continues to be free.
- Membership experimented with a new member kit in 2005, which included a membership card, a personalized letter from our president, a brochure, and a beautiful membership pin. Another personalized letter was sent six months into membership and again at the 10-month mark, detailing the benefits of membership, reasons to renew, and renewal incentives. Membership retention rate in 2005 was more than 87%.



Members of Skyway Connection Chorus in Region #16 found that by working out at a 30-minute fitness center together, their breathing, stamina, and singing improved.



A Cappella Angels, first YWIH chorus in Region #6, was created through the efforts of the Sounds of Superior Chorus in Thunder Bay, Ontario, Canada. They performed at music festivals, men's and women's barbershop chorus shows, and at the regional competition in Duluth, Minnesota, USA.

• **2002 Add-a-Voice membership campaign launched.**

• **2002 Valley Shore Chorus sings for Henry W. Jones III, designer of the electronic pitch pipe.**

• **2002 Global "Sing Out for Peace" held to bring music, song, and happiness to those affected by terrorist events of 9/11 in 2001.**

• **2002 Wild Card choruses included in international convention.**

“ Why I Sing

I dance because it gives me “happy feet and a happy heart.” I sing because it gives me “happy lips and a happy heart.” I joined Sweet Adelines in 2006, after the city of New Orleans was devastated by Hurricane Katrina and I desperately needed something to do. There was an article in the newspaper regarding the local SA chapter regrouping. The dance school where I taught was not yet back in operation and musical theater in the area was pretty much non-existent at the time. I walked into a rehearsal that was held in a temporary space (the normal rehearsal space of the chorus was damaged) – and hearing the beautiful harmony calmed my spirit during this time of turmoil like I would never imagine. Harmony has so many beautiful meanings. I definitely got hooked very fast.

–**Debbie Mora, Region #10, member since 2006**



Helping others - Ohio Heartland Chapter, Ohio (USA) adopted a two-mile stretch of highway in 2005 to pick up litter three times a year. Pictured is chorus member Phyllis Brewer. **Sound of New England Chapter, Connecticut (USA)** adopted a U.S. Army platoon stationed in Iraq and sent them care packages that included soap holders, coffee, playing cards, games, pencils, videos, and other personal items. **Greater Harmony Chapter, Pennsylvania (USA)** in Pennsylvania (USA), along with two quartets and three Barbershop Harmony Society choruses performed at a show benefiting victims of Hurricane Ivan.



In 2005, after Hurricane Katrina destroyed the New Orleans hotel and convention site, International Headquarters staff moved our 2005 Convention to Detroit, Michigan, USA. “The Sweet Adelines International staff went above and beyond the call of duty when confronted with the prospect of canceling our international convention,” said 2005-06 International President Diane Huber. Leave it to an organization of women to “move mountains” and relocate an entire convention in just four short weeks.

2002 Capital City Chorus (Indiana, USA) participates in Indianapolis

500 Memorial Service, honoring those who served in the military.

2003 New 14,000-square-foot international headquarters

building completed.

2002 Europe's first-ever Educational Symposium held in Glasgow, Scotland.

“ Why I Sing

I have learned from the website of Sweet Adelines International Tokyo Chorus that there was a very unique chorus called barbershop 12 years ago. Since it was an interesting and exciting choral style for me, I joined Tokyo Chorus immediately. After that I was so lucky to meet great mentors in SA to learn barbershop arranging. Thanks to them I was able to be the first Japanese Certified Music Arranger (CMA) last year! That was very happy and remarkable thing in my life.

–Takako Fuke, Satellite Area #30, member since 2007



Divas Wanted!

Membership campaign was in full swing in 2005.



Kathy Carmody and Sharon Babb were webcast commentators during International convention week in Detroit, Michigan (USA) 2005.



Never too young!

The 2005 Family Chorus, Detroit, Michigan (USA) convention.

● **2003** Song, *You're The Flower Of My Heart, Sweet Adeline*, marks its 100th anniversary.

● **2003** Pastime Quartet of Houston Horizon sings for the Legislative Ladies in Austin, Texas (USA).

● **2003** Lions Gate Chorus (Vancouver, Canada) stages 24-hour sing-a-thon for charity.

● **2003** Sweet Adelines boasts 17 Yahoo egroups.

- In 2006, Curves (a U.S.-based exercise franchise) and Sweet Adelines teamed up to offer members an “amazing fitness program and contest.” International President Diane Huber “burns” another mortgage – this one for our new building.
- Hawaii’s first chapter, Na Leo Lani Chorus, chartered in the Worldwide Satellite Area in 1975, and in 2006 became a member of Region #12, Pacific Shores.
- The Audience Choice Award for chorus and quartet finals began at the Las Vegas (Nevada, USA) Convention. Random audience members were chosen to vote.

“ Why I Sing

To send a message to people, singing allows me to portray a part that I would normally not do. Whether it's being seductive singing a sexy song to being vulnerable singing a love song. Connecting with others through song provides an escape and gives me the strength to live through every day challenges.

**–SueAnn Myers, Region #19,
member since 2006**

I sing because it makes my heart happy. I'm an arts educator by trade and I love bringing music to kids and families. It's my creative outlet and allows me to perform, to sing with women I love, to showcase my administrative talents and to know that I'm in a place, at least once a week, that's just for me.

**–Shoshana Davidowitz, Region #9,
member since 2006**



A Cappella Gold, 2001 International Champion Quartet (Kim Vaughn, Elizabeth Gorton, Tomi McEvoy, and Susan Kegley), won \$10,000 USD in an "Oreo & Milk" jingle contest in 2006. They also recorded an Oreo cookie commercial and met Grammy Award-winning producer and *American Idol* judge Randy Jackson.

● **2003** First YWIH Festival added to the international convention with 170 participants.

● **2004** Young Singers Foundation (now Young Singers Fund) turns its administration back to SA.

● **2004** "Recognizing, Welcoming & Embracing Diversity" article runs in October issue of *The Pitch Pipe*.

We celebrated our 60th annual convention and competition in Las Vegas, Nevada (USA) in 2006. U.S. President George W. Bush sent a congratulatory message to our organization. To continue the "Divas Wanted" marketing campaign, the slogan "Diva Las Vegas" was popularized.



« Why I Sing

I love four-part harmony and that I every week learn something new. I love the goals we together work for and can reach. I love to see, notice and hear from our audience that we move them and that our performances have touched them! I love to compete and to do my very best.

—**Malin Samuelsson, Region #32, member since 2005**



Diane Porsch and **Pam Royle** emcee the SA International Competition webcast in Las Vegas, Nevada (USA) in 2006.

● **2004** First SING e-zine published as monthly communication tool for members with email.

● **2004** Novice Directors School held with 36 participants.

● **2004** First barbershop collection of children's music, *We Are Family*, produced by Region #13.

● **2004** New member-at-large (MAL) membership category established.

Also in 2006, the International Board agreed to appoint a three-person task force to develop a plan to implement computerized judging at both regional and international contests and agreed to appoint a task force to investigate implanting online education. In 2007, the Board approved funding for three shadow panels to test the computerized judging program developed by the task force.



Marti Lovejoy

A long-time Sweet Adeline from Houston, Texas (USA), **Marti Lovejoy** saw a need for all Sweet Adelines to have a way to communicate with each other, and established the Sweet Adelines Internet Networking Group (SING List) in 2000. This web group and email distribution list provided the earliest social media platform for Sweet Adelines worldwide. Since 2002, thanks to donations from members of this group, Marti has helped raise approximately \$140,000 USD for the Young Singers Foundation and the Young Women in Harmony program.



Sylvia Alsbury



Sylvia Alsbury, 2007 President's Lifetime Achievement Award recipient, was always herself – one of a kind. To quote her, "Never beat a dead horse more than five minutes." That can apply to lots of things!

– **Marcia Massey, Certified Judge Emeritus**



Assiniboine Show Chorus (Winnipeg, Manitoba, Canada) takes part in Canadian V-Day Celebrations, in 2006 on the steps of the Manitoba Legislative Building.

● **2005** "Divas Wanted!" membership campaign begins.

● **2005** 60th anniversary convention moved from New Orleans to Detroit due to Hurricane Katrina.

● **2005** Barbershop Music Appreciation Day held on our 60th Anniversary, July 13, 2005.

● **2005** Agoura Hills Harmony Chorus performs at July 4 Gala at the Ronald Reagan Presidential Library.



"The defining call from members is to modernize the organization while still embracing its strong heritage."

—Member Survey, 2007



For the first time two choruses from outside North America win both divisions of the 2007 Harmony Classic – Waikato Rivertones Chorus (New Zealand) Region #35 (pictured in 2009) and Alba Show Chorus (Sweden) Region #32.



Advertisement in *The Pitch Pipe*, 2006. Technology was changing in our organization.

Why I Sing

I have always loved to sing – I was a young adult during the 1950s and 60s and sang mostly to harmony groups (men and women) on the radio. Until I retired, I did not have time to join a singing group. I found a singing home in Enchanted Mesa Show Chorus in Albuquerque, New Mexico (USA)! The friendships, structure, attention to detail, educational, and performance opportunities of Sweet Adelines appeal to me.

—Paula Mandell, Region #21, member since 2007

2005 Surrey Harmony Chorus (UK) asked by HRH Princess Anne to perform at St. James Palace Christmas party for a veterans' charity.

2006 Harmony Classic Div A changed to 15-30 members and Div AA changed to 31-60 members.

2006 International Headquarters building loan is paid off.

2007 Four of five quartets in Region #8's contest are mother/daughter combinations.



Chris Noteware directs the Mass Sing at Calgary (Alberta, Canada) 2007 convention, a role she held for many years.



Melodeers director Jim Arns "stood in" for Janet Ashford, who was fighting pancreatic cancer, and directed the Pride of Baltimore Chorus to a 2nd place international finish in Calgary, 2007.



Spotlight Quartet chats with hosts of BBC Breakfast. Left to right are Kerry Denino, LeAnn Hazlett, BBC hosts Susanna Reid and Bill Turnbull, Patti Britz, and Kendra LaPointe.



I've learned more about music in Sweet Adelines than I learned in college. Nowadays, you really have to know your stuff.

– **Sally Eggleston, 2007**

2007 Curves, a women's exercise company, partners with Sweet Adelines at 2006 convention.

2007 British Broadcasting Channel (BBC) attends Region #31's contest.

2007 YSF scholarship established for students in music therapy.

2008 Enhanced digital edition of the *The Pitch Pipe* added to print version.

A series of articles in *The Pitch Pipe* throughout 2007 focused on the legal realities of music. The International Education Symposium (IES), "Kickin' it up a Notch," was held at Trinity University in San Antonio, Texas (USA) in 2008 with more than 200 educational classes, daily performances, and demonstrations by Four Bettys, 2008 International Champion Quartet. The first digital online version of *The Pitch Pipe* was posted in July 2008, in addition to the print version. The International Board authorized a 'buy-back' program for interrupted membership. And the Coronet Club celebrated 50 years in 2008.



Stockholm City Voices Chorus' beautifully-sung 'Amelia Earhart' package at International Education Symposium 2008, back when Division A and AA contest was part of that event, took a truly original approach in designing a package around an American aviation pioneer. The creativity blew me away. Each singer had an aviator's helmet and they took it on and off to enhance the emotional sell of the songs. Stockholm was the first chorus to show me that being a high-quality ensemble didn't mean having to be large in number of singers. Something I've kept in mind ever since!

—Lea Baker, Director of Endeavour Harmony Chorus (#34),
Sweet Adelines International Faculty

Pictured: 2008 Division A Harmony Achievement Champions
Stockholm City Voices



Members from High Country Chorus, Colorado (USA), sing onstage during a U.S. Naturalization Ceremony, 2008.

The Harmony Classic competition was added to the International Convention schedule on Tuesday evening and the Audience Choice Award was also added in Nashville (Tennessee, USA) in 2009. A brand-new event – the Young Women in Harmony Festival – happened on Friday and Saturday preceding convention.

2008 Audience Choice Award added to international convention awards.

2009 Education, Harmony Classic, and Rising Star Quartet contests added to international convention schedule.

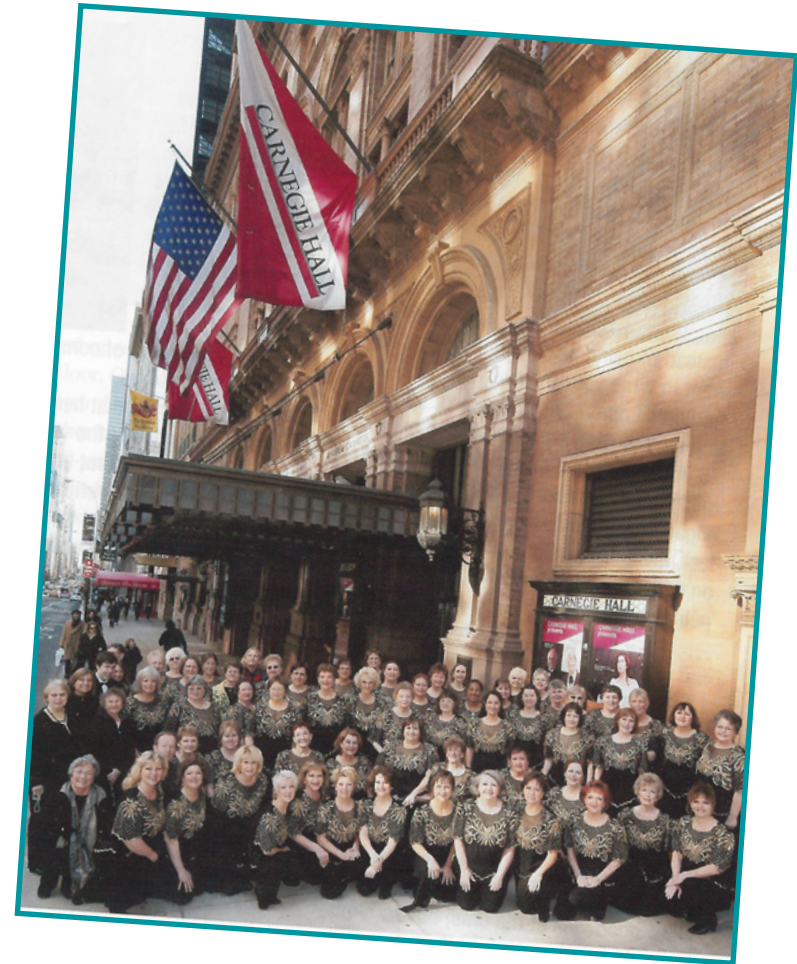
2009 Gateway Chorus, Edmonton, Alberta (CAN) sings backup for Kenny Rogers at his Christmas and Hits show.



Gateway Chorus sang backup for country singer Kenny Rogers in Edmonton, Alberta (CAN).



Amazing Gift, Amazing Miracle: Kendra LaPointe, tenor of Spotlight, 2006 International Champion Quartet, steps in to sub for ailing tenor Cam Lacy so Sashay can compete in regional, coming in fourth! L to R Deb Densmore (lead), Marie Koltvedt (baritone), Jill Watson (bass), and Kendra LaPointe (tenor).



Sweet Adelines at Carnegie Hall received a standing ovation from an appreciative audience. Three choruses performed – Christchurch City, Olympia, and Prairie Winds – 340 voices joined together in song... of course, it was *New York, New York!*

2009 Maxx Factor Quartet competes on first season of NBC-TV's

The Sing Off with more than 7 million viewers.

2010 The Overtone Society established as philanthropic program of Sweet Adelines.

2010 Sweet Adelines sets Guinness World Record for largest singing lesson with 6,651 participants.

2010 Forth Valley Chorus (UK) televised on *Britain's Got Talent* show.

Behind every great barbershop song is a great arranger. In the early days of Sweet Adelines, the arrangements sung were typically transposed versions of arrangements that had been written for men's voices.



We need more Sweet Adeline arrangers. Maybe you are one. Give it a whirl – they (Renee Limburg Craig and Nancy Bergman) will tell you if you should go back to mending socks.

–Jean Van den Berg, *The Pitch Pipe*, January 1960

Fortunately, arranging music won over darning socks, and within a year or two, Sweet Adelines, Inc. published its first folio of women's barbershop music. As Sweet Adelines grew as an organization, and its members became more skilled in the barbershop craft, arrangers developed impressive catalogs of their own, with songs specifically arranged for women's vocal ranges.

Many of those early arrangers continued to be prolific arrangers, coaches, music educators, chorus directors, and quartet singers for decades, and some are still active. Joining their ranks were other talented arrangers, who continued to bring the barbershop style well into the 21st century.

Master Arranger, champion quartet lead, and champion chorus director Renee Craig was the recipient of the first President's Lifetime Achievement Award (then called the Lifetime Member Award), presented to her in 1999. If there was an arrangers' seminar to be taught, both at the regional and international levels, chances were good Renee was somehow involved, either in teaching it herself or in providing mentorship to other teachers.

Master Arranger and champion quartet tenor Joni Bescos wrote the Arrangers Manual, which many beginners depended on to learn how to arrange in the barbershop style. She was also responsible for developing the first Judging Category Description Book with the help of Sylvia Alsbury, Nancy Bergman, and Renee Craig. Joni's work laid the foundation for the development of many future arrangers and judges. Joni was the second recipient of the President's Lifetime Achievement Award. A trophy in her name is the one presented each year to the newly crowned champion quartet.



Joni Bescos



As I stood on the stage in Hawaii to receive my 50-year membership, I was overwhelmed by the audience response. At that moment I realized that no one in the world is more blessed than I. The extended family I have gained over the years through my membership in Sweet Adelines means more to me than I can possibly put into words. Each one of you has touched my life in some way, even if only by singing my music. So I say 'thank you' and my wish for you is that your affiliation with Sweet Adelines brings you as much joy and love as it has afforded me.

– **Joni Bescos**

A few Sweet Adelines arrangers were also composers, who brought their original songs into the organization. The two primary Sweet Adelines theme songs, *Harmonize The World* and *How We Sang Today*, were composed and arranged by Sweet Adelines members Nancy Bergman and Vicki Uhr, respectively.

In keeping with ASCAP mandates and advisory notices, Sweet Adelines International addressed copyright issues in the early 1990s, with ongoing changes continuing to be made as to how music may be legally distributed, copied, and arranged.

As the number of Sweet Adelines music arrangements for women grew, Sweet Adelines became a music publisher, often including copies of newly published arrangements as inserts in the organization's international publications.



Norma Andersen, music judge and arranger, served for nearly 25 years as the Sweet Adelines Arrangements Coordinator. For many years, a new song appeared in the centerfold of *The Pitch Pipe*, selected by Norma.

When the Young Women in Harmony program was fading due to a shortage of arrangements that would appeal to and be voiced for young women, Master Arranger Marge Bailey sprang into action at the 1996 Arrangers Workshop, leading the attendees in creating new music.

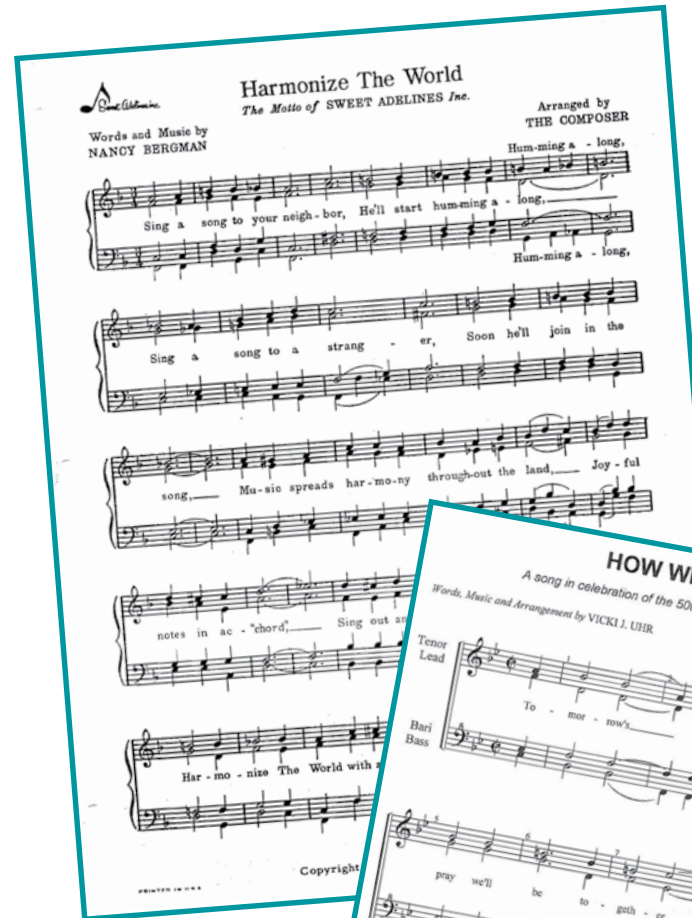
As the pool of arrangers expanded, and more members were interested in joining their ranks, a program to train, mentor, and certify new arrangers was developed, the International Music Arrangers Program (IMAP). This program has continued to grow over the years, and was revamped and reintroduced in 2019 as the Arranger Certification Program (ACP).

As Sweet Adelines ensembles continue to innovate with their creative and vibrant performances, so too will the ever-growing pool of talented Sweet Adelines arrangers continue to innovate with their new and exciting barbershop arrangements.



I have a degree in music and a solid understanding of music theory. Through its ongoing commitment to education, Sweet Adelines has enabled me to take that knowledge and build upon it to develop my skills as a Certified Music Arranger. Thank you to all the many arrangers who went before me and willingly shared their extensive talents with me!

-Kay Bromert



**First page of
Harmonize
The World**



**First page of
How We
Sang Today**

Record Setting Event! Sweet Adelines International set the Guinness World Record for Largest Singing Lesson on October 24, 2009, at 7:30 p.m. The record-setting event coincided with the 63rd Annual International Convention and Competition held at the Sommet Center in Nashville, Tennessee (USA). Sweet Adelines International President Peggy Gram led the lesson by demonstrating inspiring techniques for integrating the voice into the art form. The venue was filled with sound as 6,651 singers practiced the demonstrated techniques and sang simultaneously for the duration of the 10-minute lesson. Guinness World Records official adjudicator Danny Girton, Jr. presided over the certificate ceremony to validate the record and confirm that the achievement met the criteria set forth by the organization.



Peggy Gram leads record-setting singing lesson.



Guinness World Record for Largest Singing Lesson, October 24, 2009, 63rd International Convention and Competition, Nashville, Tennessee (USA)

“ Why I Sing

Singing uplifts my spirits and I can feel joy, the chords resonate throughout my body, giving it the lift needed to feel emotions that may otherwise be repressed.

–**Pauline Smith, Region #35, member since 2010**

● **2010** Sweet Adelines products available online at Café Press.

● **2010** International Novice Quartet Award given for the first time.

● **2010** Online education added to Sweet Adelines website.

● **2011** Harborlites Chorus wins grand prize on *America Sings* contest on the Gospel Music Channel.



Fandango Quartet performs in the first Open Division.

In 2010 NBC introduced *The Sing-off* with Executive Producer Deke Sharon, frequently referred to as "The Father of Contemporary A Cappella." He is instrumental in developing the current sound of modern a cappella; produced *The Sing-Off* worldwide; and served as arranger, on-site music director and vocal producer for Universal's movies *Pitch Perfect*, *Pitch Perfect 2*, and *Pitch Perfect 3*. Featured on the program was MAXX Factor who progressed to the finals!

The Overtone Society was introduced in 2010 as a way for members and non-members to financially support their deepest connection to the organization.

The very first International Novice Quartet Award was presented in Seattle, Washington (USA) at international convention. It is awarded to the quartet comprised of two or more singers who have not previously competed on the International stage in a quartet contest, does not contain a member of the Coronet Club, and scores 960 points or higher in the international quartet semifinals. A flash mob stormed the Seattle Center to wow the crowd and set a new record.

In 2011, after starting the judging program back in the 1940s, our organization introduced a scholarship program for our Approved Candidate Judges to help defray some of the expenses of trial scoring.

2012 was the year regional contests were divided into two categories: International Division and Open Division for both chorus and quartet contests. In addition, the maximum time limit on stage was extended from six to seven minutes. A YouTube Open House video for membership promotion was made available to all choruses who wished to participate. The World Choir Games were held in Cincinnati, Ohio (USA) and groups performing included Greater Harrisburg, Bay Area Showcase, Cincinnati Sound, Pride of Kentucky, "Region 4 Chorus" directed by Jean Barford, and MAXX Factor Quartet. Adjudicators/clinicians for this renowned event included Dale Syverson and Marcia Pinvidic.

Our first Facebook presence began in 2012 with a Global Open House page along with a Google-based chorus search feature. To improve the financial stability of regions and sustainability of the regional contests, Harmonic Progression was implemented in 2013 to reapportion the number of members in each region. A brand-new International Faculty program was instituted with an illustrious and talented group of women as its first members. The YWIH Video Chorus Contest was offered with prizes from \$500 to \$1000 USD.

● **2011** Finesse is first Region #31 quartet to advance to international quartet finals.

● **2011** Scholarship program for Approved Candidate Judges approved by the international board of directors.

● **2011** Revised *Members Count Handbook* produced.

● **2012** Sweet Adelines has its first Facebook presence.

We held new and different kinds of educational events. In 2012, we introduced AHA – A Cappella Harmony Academy. The first AHA was held at Chapman University in Orange, California (USA) and was a smaller, more intimate version of IES (International Education Symposium). In 2013, we held an event called “Side by Side” also at Chapman University in Orange, California (USA). It was a training seminar for directors, judges, and faculty.



Bowling for Barbershop was a popular membership campaign in both 2013 and 2014! It served as a fundraising and awareness campaign, as well as a fun and easy way to engage fans and cultivate new members. Melodeers Chorus won the 2013 campaign prize - 100 pairs of shoes. Pictured are Melodeers members Carolyn Mathewson, Sarajoy Pickholtz, Dina Hendershot, and Amy Kritzman.



Sharon Babb, 2013 President’s Lifetime Achievement Award recipient, “has graced our organization with her dedication, passion, and visionary approach to helping us be better musicians – and better women. She has given her talents with an open heart, and her mark on Sweet Adelines International will be everlasting.”

–Renée Porzel, Past International President, 2012-2014



Sharon Babb in musical coaching session with Alba Show Chorus, Sweden, 2017.

● **2012** Greater Harrisburg Chorus wins World Choir Games.

● **2013** International contest DVD discontinued.

● **2012** Maximum stage time limit extended from six to seven minutes.

● **2013** Sweet Adelines joins National Center for Nonprofits.

Young women have long been a part of the Sweet Adelines culture. Quartets with members with members aged 25 and under such as the Junior Misses (1956) and Growing Girls (1989) became Queens of Harmony before there was any formal structure for involving and educating young women in the barbershop art form. Several junior choruses were formed beginning in the 1960s, and some chapters began awarding scholarships to aspiring music majors.

Young Women in Harmony (YWIH)

With an eye on the success of these groups and programs, and the desire to make these types of opportunities available through the Sweet Adelines organization, the International Board of Directors created the Young Women in Harmony (YWIH) program. Young Women in Harmony offers life-changing opportunities to youth and provides music educators with complimentary resources to include the study and performance of barbershop harmony in school music programs.

YWIH programs are unique and offer proven methodologies to engage youth and support the mission of Sweet Adelines International by elevating women singers worldwide through education, performance, and competition in barbershop harmony and a cappella music. YWIH also seeks to empower all women age 25 and younger, exposing them to the world of barbershop music, and providing the opportunity to develop the mastery of their singing technique.



ClassRing, 2014 Rising Star Champion Quartet and 2019 International Champion Quartet



At the International Board Meeting one day in 1990, following a membership study of our organization, Bev Sellers, (soon to be International President), looked around the table and spoke emotionally to us on the board saying, 'We (the organization) are in danger of dying of old age!' And at that moment Young Women in Harmony was born. Blessings go to Bev and the Board at that time for their vision, which has certainly been game changing for all Sweet Adelines.

**-Kathy Carmody, International President
(1997-1998 and 1999-2000)**

Young Singers Foundation

Based on a proposal from Julie Kendrick, and after two years of additional study, the International Board of Directors established and funded the Young Singers Foundation (YSF) in 1992. YSF existed as a separate not-for-profit association from 1996 until 2004. The foundation funded the Bev Sellers Memorial Scholarships for college students in vocal music and music education, provided grants for after-school vocal music programs (including YWIH activities), and supplied award money and travel expenses to Rising Star quartet contest winners for special performances at the Sweet Adelines International Convention.



First Board of Trustees of the Young Singers Foundation. Left to right are (standing) Pat McCandless, June Berg, Lisbet Kline (Dupont), Sheila Bornemeier (Secretary) and (seated) Armene Walsh (Fiscal Vice President), Bev Miller (President), Julie Kendrick (Founder)



The Sweet Teens from St. Louis, Missouri (USA), under the direction of Sandi Wright, perform at the Indianapolis, Indiana (USA) Convention in 1993. They were the first recipients of a grant from the Young Singers Foundation.

Out of Sight!

In 1995, the Young Singers Foundation sponsored the Out of Sight Quartet from The Barbershop Singers at the Indiana School for the Blind and Visually Impaired to sing at Sweet Adelines International's 50th Anniversary celebration in New Orleans, Louisiana, USA.



Out of Sight Quartet with Jan Meyer (back, center) and Toula Oberlies (front row, right), whose long-time involvement with the Indiana School for the Blind has enabled them to fulfill the school's motto: "We don't have to see the stars to reach for them."



LoveNotes, then called UnderAge Quartet, won the Rising Star Quartet Contest in 2005.

Rising Star Quartet Contests

The capstone event in our growing youth movement is the Rising Star Quartet Contest, initiated in 1999. Each year, quartets comprised of young women age 25 and younger, compete for the Rising Star Quartet championship. In addition to hosting contests in the United States which included contestants from several countries, in recent years Sweet Adelines also took the contest abroad, to New Zealand and England, making it truly an international event.



It is a big part of what kept me engaged as a Sweet Adeline when I was first starting out in a quartet. We loved going to the Rising Star contest, not just to compete, but also to meet other young singers involved in Sweet Adelines. We really built a community and I am still in touch with a lot of those women today.

–Caitlin Castelino, UnderAge Quartet, 2005 Rising Star Champion Quartet and LoveNotes, 2014 International Champion Quartet

When Love Notes won the 2014 International Quartet Competition, they were the first Rising Star quartet champion to do so. "Their influence then and now is a beacon for young women everywhere who love to sing," said Sharon Babb, Music Judge Specialist and 2013 President's Lifetime Achievement Award recipient.



The "Junior" girls' chorus of Plymouth, England, a January 1996 YSF grant recipient.



YSF Grant recipients Barbershop Singers Chorus, shown with their leaders during a coaching visit from Karen Breidert.



Bassically Treble, Region #25 (2019)



The Treblemakers with their director, Lori Lyford (2016)

“ Why I Sing

I've always loved to sing and there are two reasons I chose to join Sweet Adelines: First – I LOVE barbershop harmonies. There is nothing like the thrill that comes when those chords ring! Second – I had oral surgery for a tumor that removed a salivary gland above my palate. The doctors told me to sing as much as possible to keep my palate flexible and keep scar tissue from forming. The coaching I've received has been just what the doctor ordered!

–**Marcia Ten Eyck, Region #16, member since 2013**



GIRL SCOUTS ARE ABOUT MORE THAN COOKIES...



...They're about music, too. And when it came time for the Front Range Unit of the Mile High Girl Scouts to work for their music badges, they turned to Colorado Spirit Chorus (#8, Denver, Colo.) for help.

In 1997, the Girl Scouts offered a new badge for Music and allowed participation in Sweet Adelines as credit. Later, in 2014, Beth Watkins, with input from Take Note YWIH chorus co-sponsored by Houston Horizon Chorus and Girl Scouts of San Jacinto Council, created the Young Women In Harmony Scouting Patch. Beth flew to Girl Scouts USA headquarters in New York to get its stamp of approval, and secured approval from our Sweet Adelines International Board of Directors. The YWIH Scouting patch offers members of the World Association of Girl Guides and Girl Scouts an introduction to singing in four-part harmony, barbershop style.



On the occasion of Sweet Adelines' 70th anniversary in 2015,

Past International President Peggy Gram spoke with National Public Radio (NPR)'s Wade Goodwyn about the history of women in harmony – and was joined in the studio by Lustre Quartet, who provided a live demonstration of our craft. Pictured left to right are Kate Morrical Towne, Jenny Harris, Peggy Gram, Lori Dreyer, and Lori L. Crouter at National Public Radio (NPR).

2013 "Side by Side" Seminar for chorus directors and judges held.

2013 "Bowling for Barbershop" fundraiser garners \$91,588 USD for Sweet Adelines.

2013 Digital version of *The Pitch Pipe* available.



In 2015, Christchurch City Chorus was harmonizing the world from New Zealand.



The Coronet Club celebrated its 50-year anniversary in 2015 during their Coronet Club Show at the international convention in Las Vegas, Nevada, USA. The celebration centered on 50-year quartet Shalimars and 25-year quartet Panache with the theme, "Really Big Deal."

“ Why I Sing

My life is what it is because of Sweet Adelines, from the moment I started my chorus in 1991 until now. My career, my friends, my significant relationships, my children have all come to be because of my involvement in barbershop singing. I can't imagine a better life.

–Glenda Lloyd, Region #34, member since 1991

“ Why I Sing

I sing because I need to. It is a crucial part of who I am. The sisterhood, training, and experience I have received as a member of Sweet Adelines International has changed me for the better in so many ways. I'm sure I would not have my PhD., my job as a consultant, or my yoga teacher training certificate if it were not for the skills, confidence, and friends I have received from being a member. And I would never have dreamed of being an assistant director when I joined 30 years ago. Singing in Sweet Adelines truly defines ME!

–Annika Tallsjö, Region #32, member since 1990

2013 Dr. Rachael Gates, former YSF scholarship recipient, writes "The Voice Box" series in *The Pitch Pipe*.

2013 *Pitch Pipe Lite* digital edition discontinued. *The Pitch Pipe* returns to being mailed to all members and subscribers.

2013 "Global Open House" membership campaign begins.

From Exclusion to Inclusion and Equity

Yesterday, Today, and Tomorrow

In 1957 at the 11th Annual Sweet Adelines Convention, the outgoing Board President announced the bylaws would be amended to restrict membership to only white women. Sweet Adelines defined this as “Caucasian, Oriental, or Indian.” At the convention, members responded with “cries of approval” and “shouts of protest and pain.”¹ This action ran counter to changes in public laws to eliminate racial segregation. In the ensuing months, some members continued to challenge Sweet Adelines formalized policy, others dropped out, and chapters split.² Noting that the amendment only formalized an already existing policy, Sweet Adelines proceeded with the racial exclusion amendment and required strict adherence by all chapters for the next eight years. In 1959, some Sweet Adelines members left to form Harmony Inc.

Around 1961, Lana Clowes was invited to sing with the Sweet Adelines’ Ottawa Chapter (Canada). She sang with the chorus for about a year. By March 1963, Sweet Adelines’ headquarters learned of Lana singing with the chapter. The Ottawa Chapter made plea after plea to their Oklahoma-based advisory board to keep Mrs. Lana Clowes, a tenor, in the club.³ Presented with the opportunity to reconsider the policy to restrict membership to only white women, to again consider the human impact of this decision, and live up to its motto of harmonizing the world, Sweet Adelines’ headquarters refused to approve membership for Lana on any level. One Ottawa Chapter member told a journalist: “Lana has a beautiful voice and she is an asset to the chorus. This is heart-breaking for all of us.”⁴ Many members of the Ottawa Chapter resigned and other Canadian Sweet Adelines voiced their objection to the policy. In this same year, 1963, Lana and several of the Ottawa Chapter members joined Harmony Inc.

¹ Prelude to Harmony: Chapter 1, “Our Rich History,” Harmony Inc.

² Id.

³ Ottawa Citizen – March 12, 1963, “Sweet Adelines rebel a ruling barring Negroes”

⁴ Id.

‘Sweet Adelines’ rebel at ruling barring Negroes

By Starr Cote
Citizen staff writer

When Ottawa’s “Sweet Adelines” — female barbershop singers—meet tonight, they’re not going to sound very sweet.

At least half the 40 members are in revolt over a ruling from the International Sweet Adelines Inc., that a Negro housewife can no longer sing with them.

For the past year, the “Sweet Adelines” have made plea after plea to their Oklahoma-based advisory board to keep Mrs. Lana Clowes, a tenor, in the club. Over the weekend, however, they were given final notice.

The bylaws are clear, they were instructed—“Sweet Ade-

lines” all must be white.

Several resignations will be turned in tonight when the group meets for practice at the Ottawa Technical High School.

“I personally cannot go along with this,” said Mrs. Beverley Perkins, of 32 Cantor Blvd. “There is no reason why we should be forced to abide by that regulation up here.

“Lana has a beautiful voice and she is an asset to the chorus. This is heart-breaking for all of us. It’s hard to say how many of the girls are actually going to disassociate themselves tonight, but a good half of the girls are on Lana’s side.”

Ottawa Citizen, March 12, 1963



The Velvetones, a Harmony Inc. quartet; photo c. 1965. Left to right are former Sweet Adelines Ottawa Chapter members Olive Service, Lana Clowes, Carol Maize, and Jean Tanner.

In the year that Sweet Adelines removed the racial restriction from its bylaws (1966), Gloria Stone was invited to become part of a newly forming Sweet Adelines chorus in Victoria, Canada. Gloria joined City of Gardens Chorus (now known as Pacific Edge Chorus) and had a "joyful, wonderful, glorious" Sweet Adelines experience that lasted for 13 years with the chorus and continued on for years with members of an "alumni" chorus. Here are some words from Gloria about her experience with Sweet Adelines:

"I was working in 1966 and at work one day I saw a lady writing on a blackboard about joining a singing group and she said 'whoever wants to join just write your name down and someone will pick you up.' The group formed in 1967 and we chartered with 27 members."

"Competition was one of the nicest parts because you got to meet women you never knew before. It was just lovely and joyous. I can never forget that."

"I was a member from '67 until around 1980 and then I joined the alumni chorus. We always had a good time. We had a happy time, a joyous time. I was sad when I had to stop singing because I enjoyed it so much. I always keep Sweet Adelines in my prayers."

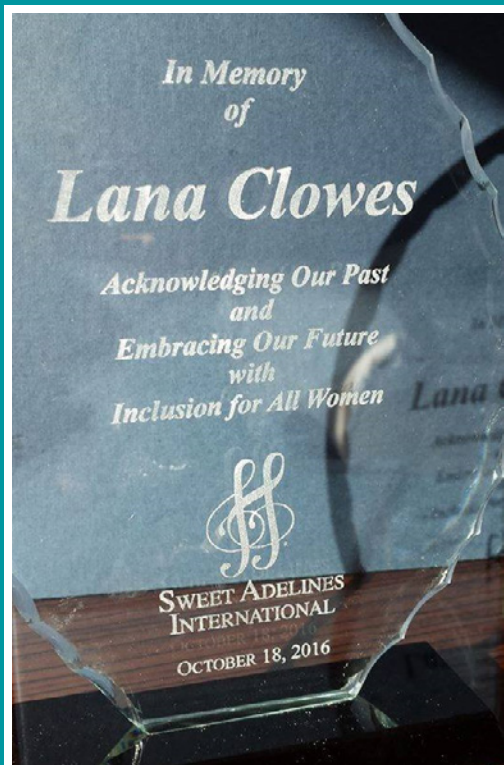


City of Gardens Chorus, Charter Photo, May 1967. Gloria Stone, second row, far left



City of Gardens Chorus, Region #13 Competition, April 1977. Gloria Stone, second row, far left

In 2016, a diverse group of women banded together to purchase a commemorative brick that rests on the patio at Sweet Adelines' headquarters. The words on this commemorative brick are "Lana Clowes and Her Adelines - Ottawa 1963." Following placement of this brick, and after strong encouragement from Sweet Adelines members from different regions, Lana Clowes was awarded posthumous Lifetime Membership at the 2016 Sweet Adelines International 70th Annual Convention and Competition in Las Vegas, NV (USA). Fifty-three years after Sweet Adelines refused any level of membership for Lana, her daughter, Valerie Clowes, accepted the membership award.



At the 2016 International Convention and Competition, Lana Clowes was posthumously awarded a Lifetime Membership to Sweet Adelines International. Her daughter, Valerie Clowes, accepted the membership award.

Sweet Adelines International Guiding Principles*

In 2018 at a Visioning Retreat attended by the International Board of Directors and a representative group of members, a series of Guiding Principles were created that included Diversity and Inclusion and a Culture of Belonging.

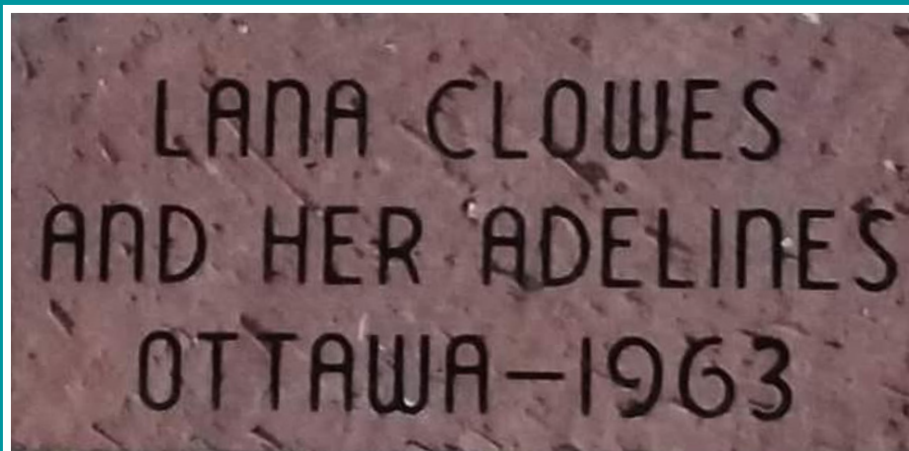
Culture of Belonging:

We create harmony where every voice matters. We foster a culture that provides a joyful place to share our uniqueness within a global community united in song.

Diversity & Inclusion:

We celebrate our differences as essential to the rich harmony that unites us. As we recognize barbershop's African American origins and learn from our exclusionary past toward women of color, we reject discrimination and unwaveringly strive toward greater awareness, openness, and understanding of each other.

*Complete Guiding Principles include Musical Excellence, Culture of Belonging, Diversity & Inclusion, Personal Empowerment & Leadership, and Outreach.

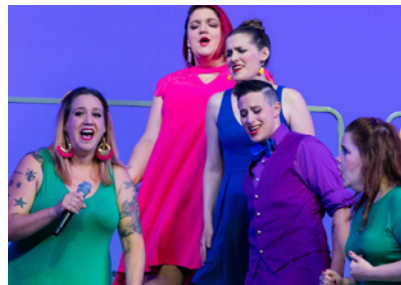


Commemorative brick for Lana Clowes at the Sweet Adelines International Headquarters office.

Sweet Adelines International

From Exclusion to Inclusion and Equity

Our Journey Continues...



DEI Task Force

Following the public acknowledgement of this period of racial restriction, a Diversity and Inclusivity Task Force was formed with the mandate to “provide input for the Sweet Adelines long-term strategic planning process and develop short-term tools to support diverse and inclusive membership in Sweet Adelines International.”

Born out of this task force’s efforts are changes to competition rules prohibiting the performance of racially offensive songs; the Song Assessment Tool to provide members with the information necessary to identify racist lyrics, messages, and histories; the Chorus Toolkit to support the organization in creating an inclusive environment and recruiting a diverse membership; and the Diversity, Equity, and Inclusion Council to provide a permanent stewardship of Diversity, Equity, and Inclusion and ensure these topics remain priorities for Sweet Adelines International.

While much work remains to be done, Sweet Adelines International is committed to creating an organization where all members feel welcome and we can truly “Harmonize the World.”



Audience participation during the 2015 International contest at the MGM Grand in Las Vegas, Nevada (USA), October 2015. Las Vegas was host to three conventions in a row – 2015, 2016, and 2017. We celebrated our 70th anniversary in 2015 with a Birthday Bash in Las Vegas that featured lots of singing and cupcakes.



Janell Mason, Sweet Adelines International Corporate Secretary, was honored for 40 years of service in 2016 at headquarters in Tulsa, Oklahoma (USA).



International Education Symposium (IES) 2017, "Back to the Future," featured guest faculty Deke Sharon and was held at University of Maryland, College Park, Maryland (USA). The sold-out event included the Rising Star Quartet Contest, more than 120 classes, and educators Tom Carter, International Champion Quartet "the Buzz," and Sweet Adelines International faculty. Attendees experienced jet-fueled curriculum and events that time-traveled into the future of barbershop harmony.

● **2013** International Faculty Program restructured.

● **2014** Marjorie Needham Latzko of the Chordettes presents Audience Choice Award.

● **2014** YWIH Scouting Patch introduced at Girl Scouts USA convention.



Sweet Adelines
Songwriting
Contest

The Sweet Adelines "Bursting With Song!" Songwriting Contest was open to amateur or professional musicians and songwriters (barbershoppers and non-barbershoppers). Winners were announced at the 2018 International Convention in St. Louis. Grand prize was \$2,500 USD for an original full four-part women's barbershop a cappella arrangement suitable for contest. Two other categories with cash prizes were an original full arrangement for women's voices; and an original composition of melody and lyrics only.

"Bursting With Song!" Songwriting Contest Finalists and Honorable Mention Award Winners: Joe Liles, center in black suit, was the Grand Prize winner for his song, *I'll Never Sing A Love Song Anymore*, which was performed by International Champion Quartet, ClassRing on the International stage in New Orleans, Louisiana, USA in September 2019.



Purchasing tickets to International competition has become an all-night affair... at least for some die-hard Sweet Adelines.

These two Rich-Tone Chorus members (Carol Scherer and Caroline Rocco) were the first in line at 2017 International Convention and Competition in Las Vegas, Nevada, USA, arriving around 3 a.m., to turn in their registrations for 2018 competition in St Louis, Missouri, USA.



Celebrating National Black History Month 2018: Sweet Adelines spotlighted long-time member Jessie Caynon, Director of Rhythm of New Hampshire Show Chorus, and Maria Christian, Director of Song of the Lakes Chorus, on the Sweet Adelines International Facebook page.

● **2014** Tokyo Chorus competes for evaluation in Region #21.

● **2014** Members of Greater Harmony, Sounds of Pittsburgh, and Greater Richmond travel to France to perform.

● **2014** On Tap Quartet performs at actress Rita Moreno's 83rd birthday celebration.



In November 2018, a two-day Visioning Retreat was held in Tulsa, Oklahoma, USA, to create a “fresh, clear, and compelling shared vision for Sweet Adelines International and outline potential priorities for our future strategic direction,” said International President Patty Cobb Baker. Retreat members included the International Board of Directors, 25 Sweet Adelines members, and the International Headquarters leadership team. The group explored organizational identity, intent, and our desired outcomes for now and the future.

“The member participants were representative of Sweet Adelines throughout the organization, and ensured that a wide variety of perspectives, skills, and experience were factored into the outcomes of the retreat,” Cobb Baker said. Retreat facilitator Marsha Rhea, a Certified Association Executive, guided discussions to examine the drivers of change specific to our future, such as the aging world, empowered women, diversity and inclusion, next generation professionals, and microlearning.



In June 2019, Cobb Baker announced the outcome of the retreat. “A new vision statement and five guiding principles, or values, for Sweet Adelines International (SA) were crafted. They now serve as the compass that will guide all efforts toward creating the strong and sustainable SA of tomorrow...The retreat’s participants understood that these statements are declarations of intention and of a promise. In addition, they embody who we are by proclaiming what we value most in our creative efforts and in our interactions with one another and the world.” The International Board also updated the Sweet Adelines mission statement to align its statement of purpose with the new organizational vision and values. The mission statement and guiding principles are stated at the beginning of this book.

“ Why I Sing

I sing because it has been my favorite thing in the entire world and I have been doing it since before I could talk. Last year I was introduced to barbershop through the Youth in Harmony workshop in Region #25 and have been in love with it ever since.

–Torri Nation, Region #25, member since 2018



Happy Barbershop Quartet Day 2019!
Featuring: Titanium Quartet, Region #25 Heart of America



Sirens of Gotham Chorus (New York, New York, USA) opened for Disney's DCappella tour on February 23, 2019, at The Theater at Westbury in Westbury, Long Island (USA).



What an experience! It was a joy to perform part of the Empowerment Package that won us 1st place at the Sweet Adelines International Harmony Classic one more time.

– Sirens of Gotham



● **2015** Sweet Adelines 70th Anniversary.

● **2017** Sharon Cartwright becomes first International Board of Directors member from Australia.

● **2016** Janell Mason, Corporate Secretary, observes 40 years as an employee at international headquarters.

● **2018** Scottsdale Chorus chooses a black doll to represent their win in the Hughes Gehrke display case at international headquarters.



International Education Symposium (IES) 2019 in Manchester, United Kingdom, titled, "Sing and Celebrate," was billed as a collegiate-style educational event for coaches, directors, arrangers, and barbershop harmony singers. It was co-chaired by Paula Davis, Alyson Chaney, and Elaine Hamilton. Star Guest Educator was Deke Sharon. Also featured were 2019 Queens of Harmony, ClassRing (Mary Duncan (baritone), Heather Havens (lead), Hailey Parks (bass), Michaela Slamka-Johnson (tenor)); education faculty included Lynda Keever, Lori Lyford, Judy Pozsgay, and Sandy Marron.



Beyond Quartet (Stockholm, Sweden) in a coaching session with 2019 International Champion Quartet **ClassRing** during IES 2019 in Manchester, United Kingdom. Maria Homman Loudiye, Carin Ländström, Rosie Preuss, Jenny Olivestedt.



We're ready to learn "A Brand New Song & Dance!" Education Direction Committee Chair Marcia Pinvidic welcomed everyone to the **2019 Directors and Visual Leaders Seminar (DVLS)** in San Antonio, Texas, USA. Every region in our organization was represented at the event. Classes included topics such as "Fostering Diversity and Inclusion," "Directing Skills for Assistant Directors," "Tips and Tricks for Teaching Choreography," "The Voice at all Ages," and "What is the Music Trying to Tell You?"



Participants at the 2019 DVLS in San Antonio, Texas, USA

“ Why I Sing

For joy! Singing is a guaranteed way to get me in a good mood and something I make sure to do every day.

–**Carla Risborg, Region #34, member since 2019**

I sing because it makes me happy. My dad was a barbershopper for 20+ years and I finally followed in his footsteps.

–**Nikki Seddon, Region #2, member since 2019**



London City Singers perform on BBC Radio 2 in December 2019 (pictured with show host, Zoe Ball)



Quartet of Nations Region #31 hosted an Instagram Takeover to promote its choruses in 2019.

● 2018 "Bursting With Song" songwriting contest winners announced.

● 2018 Visioning Retreat eyes the future of organization.

Support Life on a High Note

Sweet Adelines launched "Support Life on a High Note," a fundraising campaign from September 1–December 31, 2019 that garnered donations via personal solicitations, direct mail campaign, and support from webcast viewers of the 2019 international contest in New Orleans, Louisiana (USA). The campaign achieved \$168,000 (USD), surpassing its fundraising goal of \$150,000 (USD) to support programs through the Young Singers Fund, Young Women in Harmony, The Overtone Society and the annual international competition webcast. "When you give to 'Support Life on a High Note', you're helping to support our mission of... Elevating women singers worldwide through education, performance, and competition in barbershop harmony and a cappella music," said Susan Smith, Sweet Adelines International's Director of Philanthropy.



One hundred years ago, Indiana (USA) ratified the 19th Amendment, which continued the national trajectory of U.S. women winning the right to vote, and at 9 a.m., Jan 16, 2020, 22 singers from Capital City Chorus in Indianapolis (Indiana, USA) sang three songs as part of the Centennial Celebration of Women's Suffrage at the Indiana Statehouse.



International Champions Rönninge Show Chorus and Viva! Quartet pose for a group selfie at the conclusion of the 2019 International Competition & Convention in New Orleans, Louisiana (USA) in September 2019.



I get asked sometimes how I decided to try singing with A Cappella Joy (Seattle, Washington, USA). The short version is that a friend of a friend had been posting a lot about her experience being a member of AJoy. It looked incredibly fun, and I love to sing. It turned out AJoy rehearses about 10 minutes from my house. It was worth checking it out. That's just part of the story, though. Truth is, what brought me to my first rehearsal was a performance video. The video was of AJoy's regional competition performance from May 2018. AJoy sang a two-song set of "Wee Small Hours of the Morning" and "Rock This Town." It was an incredible performance in terms of sound, music, and visual presentation. It sounded and looked amazing. But what hooked me was the ending. In the final note of the performance, AJoy held an amazing chord. The director, Nikki Blackmer, turned around and raised her arms with the rest of the chorus as they swelled into a huge crescendo. Then she waved her hands to finish the chord. Everyone in AJoy had the same look on their faces. I knew that look. That look was triumph.

–Meredith Spacie (Sweet Adelines International Facebook post, Feb. 10, 2020)

Why I Sing

I sing because music is in my soul. It's the one thing that I can turn to if I'm stressed, sad, anxious, or angry. And because I can share music with friends, family, and strangers, it gives me a connection to the world that I might not otherwise have.

–Megan Riedl, Region #16, member since 2017



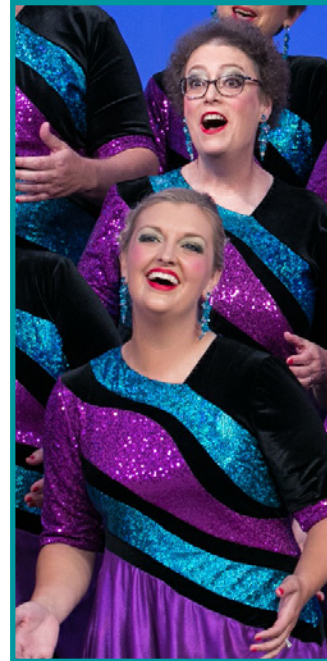
The joy of lifelong singing is alive and well in Southern Ontario, Canada! The North Metro Chorus A Cappella Challenge project, partially funded by a grant from the Young Singers Foundation, is an opportunity for community outreach and to introduce young singers to the barbershop art form. This is the VIVO all-girls choir of Midland, who has been selected to compete in the 2020 A Cappella Challenge.

● 2019 New vision statement and five guiding principles announced.

● 2019 Support Life on a High Note campaign raises \$168,000 (USD).



Fran Furtner served on the International Board of Directors 2010-2015 and is Chair of the International Chorus Growth Incentive Task Force 2020. "Fran is one of my 'sheroes' because of her high-level marketing background," said Carol Mouché, Region #10 Team Coordinator. "I was impressed to know that she was once a brand manager for the world's largest advertiser. I soaked up her wisdom at international education classes. She taught us a lot about brand awareness and how it relates to chorus marketing and membership growth."



Sweet Adelines members often say that things we learn in our organization carry over to their personal and professional lives, such as time management, teamwork, creativity, and problem-solving, to name just a few. And we often bring 'outside' skills (such as technology) into our choruses that can have a big impact as well. For example, Aerospace engineer extraordinaire **Allissa Battocletti Noffke (pictured)** teaches space walking at NASA's Johnson Space Center. She is a former member of Houston Horizon Chorus and current front-row member of Melodeers Chorus. Melodeers choreographer Renée Porzel says, "She is incredible and often talks about how her musical background has been tied to her love of space: the discipline and the teamwork she learns from being in musical ensembles! So happy she is 'one of us'."



Debacle Quartet (George Spencer, Caitlin Launt, Tanya Kavanagh, and Glenda Lloyd) of Canberra, Australia are self-proclaimed STEM (science, technology, engineering, and math) nerds. Between them, they have a PhD in systems engineering and bachelor of science (physics); bachelor of engineering (mechanical) and bachelor of science (chemistry); bachelor of applied science (environmental science), spatial analyst; and bachelor of arts (computing studies), training and assessment, IT manager.

● 2020 All 2020 regional contests and events cancelled due to global COVID-19 pandemic.

● 2020 First ever Sweet Adelines Virtual International Convention.

« Why I Sing

I sing now because I finally have time to enjoy it, and it's the combination of singing and performing that thrills me. Little did I know that it would also be an ideal stress reliever to the 50+ hour work week I often have in a high-stress, goal-driven sales profession. Singing with my chorus is the best therapy that I didn't realize I needed!

–Kimberly Prendergast, Region #21, member since 2018

I sing because it makes me more confident in who I am. It makes me feel like even if the world was falling apart this is the one thing that would always be there.

–Jasmine Brundle, Region #8, member since 2019



Hobart Harmony Chorus, Region #34, performing at The Taste of Tasmania in Hobart, January 2020. The Taste of Tasmania is Australia's biggest and longest running food and wine Festival.

2020 and Beyond: *Sweet Adelines Strong*

In March 2020, the Sweet Adelines International Board of Directors (IBOD) met in Tulsa, OK (USA) for the installation of officers and our new president, Joan Boutilier. Shortly after that meeting, the COVID-19 pandemic caused much of the world to quarantine for safety. Sweet Adelines had been gearing up for regional competitions, and we planned to celebrate our 75th anniversary at our International Convention in Louisville, Kentucky (USA). For the first time in our history, regional and international competitions and conventions were cancelled.

Almost immediately, Sweet Adelines leapt into action. Inspired by regions who created virtual events in place of their cancelled competitions, Sweet Adelines International produced its first-ever virtual international competition, complete with 75th anniversary commemoration activities. Choruses and quartets learned to conduct virtual rehearsals and record virtual performances, including a performance of the newly-reinstated official song, *The Voice of Harmony* which included representatives from all Sweet Adelines regions. SA International Faculty members and others contributed to an ever-growing online education portal for our members, and the *Travel in Tune* app was developed to showcase our regions' unique cultures and educational offerings. As we learned new ways to strengthen our voices and bonds, we gathered our celebrations, our joys, and our encouraging words under the social media hashtag #SweetAdelinesStrong.

As this book goes to press, Sweet Adelines are again waiting out a year of cancelled competitions in 2021, but some of our singers are able to meet in person, and hope is on the horizon that soon we will all be able to ring chords together again.



Darlene Rogers receives the President's Lifetime Achievement Award during the 2020 Virtual Convention.



The #SweetAdelinesStrong July 2020 issue of *The Pitch Pipe* highlighted the creativity of Sweet Adelines around the world and focused on encouraging singers during the early days of the pandemic.

Some of our International Leaders look ahead 25 years from now to 2045.



At our 100th Anniversary in 2045, I believe Sweet Adelines International will be hitting its stride after bringing in 7,000-10,000 new members from around the world over the past 25 years! We will be strongly into micro- and online-learning that allows women everywhere to grow vocally, musically, and in leadership skills. We will truly be a global community harmonizing our world – which will probably still be in need of our infusion of positivity, possibility, and harmony!

–Paula Davis, International President (2016-2018)



35,000 strong! Virtual chorus contests. A chorus and quartet have won *America's Got Talent!* Female barbershop has won a Grammy! Everyone goes to convention, whether they are competing or not, as it is the place to be. It's been scientifically proven that being a Sweet Adeline prolongs your life – there isn't enough room on the stage for all the 50- and 60-year members! Young women are clamoring to join as the "cool" thing to do. Barbershop is where it's at!

–Cammi MacKinlay, International President (2010-2012)



Sweet Adelines in 25 years will be a significant contributor throughout the musical world. Our performers will be sought after for high-profile gigs and recognized as top quality entertainers. Our faculty will be prominent on the lecture circuit and will be contributors to musical education publications. Our leadership programs will create opportunities for our members at the highest levels of industry, education, and government. And our judging program will have evolved and be recognized as a highly effective continuous improvement model. We will have continued to harmonize the world by reaching out to countries not yet enjoying the full power of barbershop.

–Thérèse Antonini, President-Elect (2020-2022)



Sweet Adelines International will have an artificial intelligence (AI) and neuroscience division. This provides instant upload of repertoire and educational content directly to the brains of our members and enables automatic evaluation of vocal accuracy. Our 100,000-plus singers will learn and retain any song, in any part, instantly, while their membership is active. AI enables us to connect and rehearse with singers, educators, and any chorus of our choice without needing to travel.

–Sharon Cartwright, International Board Member



Our guiding principles are strong and rival those of many large corporations. By 2045, our business model for nonprofit organizations will be viewed as one of the best in the world, and we will be sought after as consultants, teaching and sharing our expertise and knowledge with the corporate world. This new source of revenue will help offset operational and education costs, making membership more affordable for all. We will grow in numbers and hit 35,000 by our 100th anniversary. Everyone will want a piece of Sweet Adelines International!

–JD Crowe, International Board Member



This may not be a true prediction, but it's definitely a dream! I dream of 50,000 members, worldwide, with a highly diverse membership. I dream of the world truly knowing the lifelong benefits of sharing song with a real family of singers; knowing that through music, and the friendships it engenders, life is enriched beyond measure. We will be so relevant to the needs of the women of 2045 that we are the "go to" organization for those wanting to sing! How about a Broadway musical about Sweet Adelines? I've seen many performances on our International stage that rival them, so why not!? I mostly dream of this organization carrying forward the power of a dream and instilling that power in our members. In 2045, Sweet Adelines International will continue to inspire and empower our members to sing their own, powerful song!

–Patty Cobb Baker, International President (2018-2020)



In an increasingly technological society, women are rediscovering the joy of connecting on a personal level. What better way to connect than to join voices together in song? Sweet Adelines is providing the outlet for creating harmony through music and relationships.

–Mary Rhea, International Board Member



In 25 years, we will be studying vocal production and emotional performing, and learning how to connect with an audience through the lyrics we sing. We will be performing in our communities, competing, and continuing to increase our membership by providing a supportive learning environment. Celebrating our past infuses our future with the history of lessons learned and also helps us create a path for continuing the legacy passed down to us from the visionary women of 1945 who wanted to share in the fun of four-part harmony singing. What an exciting 25 years this will be!

–Renée Porzel, International President (2012-2014)



In 25 years I believe that we will have female barbershop as a part of the curricula in the majority of our middle schools and high schools because we will have expanded our YWIH programs to the point that educators understand fully what a valuable tool barbershop is in teaching harmony and ear skills. Sweet Adelines will be even more energized and no longer the “world’s best kept secret.” Our membership will include preteens to 90+ with advances in health care and the fantastic vocal skills we will continue to teach. Our unique sisterhood will ensure that the art of female barbershop endures well into the middle of the 21st Century!

–Peggy Gram, International President (2008-2010)



Look back and be proud of what has been done in the progress of Sweet Adelines. Be humble in the face of all that is to be done in the future. The future belongs to each member.

–Edna Mae Anderson, Founder of Sweet Adelines (*The Pitch Pipe*, Jan. 1952)

Acknowledgements

We hope you enjoy reminiscing and learning about our wonderful organization as you page through the 75th Anniversary Commemorative Album. It was intended for release at the 2020 Sweet Adelines International Convention, but the worldwide Covid-19 pandemic changed many things — including this book's release date.

A special thank you to those who made this book possible:

Peggy Gram for her inspiration and original proposal;

Members and officers of the 2016-2021 International Boards of Directors for their enthusiasm and support;

International Headquarters staff members, especially **Tamatha Goad**, former Senior Director of Marketing and Communications; **Joey Bertsch**, Manager of Information Technology and Support; **Kim Berrey**, Director of Marketing, **Ben Larscheid**, Graphic Designer, and **Stacy Pratt**, Contributing Writer;

Elizabeth Davies and Chris Temperante who solicited and compiled input from selected members;

Members who sent in memorabilia and back issues of *The Pitch Pipe*;

Renée Porzel who scanned 75 years of *The Pitch Pipe* and other publications for our use and for the reference of future Sweet Adelines historians;

Lisa Greenough, who designed and collated the more than 400 responses to the "Why I Sing" member survey;

And a special thank you to the Writing Team – **Julie Kendrick**, team leader; **Sue Beck**, **Lisa Greenough**, **Janie Macchiaroli**, **Ann McAlexander**, **Carol Mouché**, and **Beth Smith** – for their perseverance, creativity, and humor.

We would like to acknowledge the dedicated members of SA's Regional Management Teams (RMT). In the July 2021 issue of *The Pitch Pipe*, EDC Chair Marcia Pinvidic wrote that during the early days of the COVID-19 pandemic, "The RMT's roles were critical, and they really rose to the occasion. The leadership demonstrated at the regional level was very obvious and very impressive." Their work continues to be integral to the mission of Sweet Adelines International.

Janie Macchiaroli, Chair
75th Anniversary Archive/History Task Force

*Then, Now, and Always:
Appendix*

Past Conventions and Champions

2019 • New Orleans, La., USA

Viva! • Fla. USA

Rönninge Show Chorus

#32, Rönninge, Sweden, Anna Alvring & Britt-Heléne Bonnedahl, directors

Division A – Millennium Magic Chorus

#1, Manchester, Conn., USA, Under their own direction,

Division AA – Diablo Vista Chorus

#12, Walnut Creek, Calif., USA, Caitlin Castelino, director

2018 • St. Louis, Mo., USA

ClassRing • Mo., USA

Scottsdale Chorus

#21, Scottsdale, Ariz., USA, Lori Lyford, director

Division A – Sirens of Gotham Chorus

#15, New York, N.Y., USA, Mira Taferner & Kari Francis, directors

Division AA – Wellington City Chorus

#35, Wellington City, New Zealand, David Brooks & Henrietta Hunkin-Tagaloa, directors

2017 • Las Vegas, Nev., USA

Lustre • Md., USA

North Metro Chorus

#16, Toronto, Ont., CAN, Erin Howden, director

Division A – Malmö Limelight Chorus

#32, Malmö, Sweden, Sara Söderström, director

Division AA – Brindabella Chorus

#34, Kambah, ACT, Australia, Glenda Lloyd, director

2016 • Las Vegas, Nev., USA

Frenzy • Langley, B.C., Canada

Rönninge Show Chorus

#32, Rönninge, Sweden, Anna Alvring & Britt-Heléne Bonnedahl, directors

Division A – Carpe Diem Chorus

#11, Santa Barbara, Calif., Mary Ashford, director

Division AA – Pearls of the Sound Chorus

#32, Helsingborg, Sweden, Anna Rosenberg & Rasmus Krigström, directors

2015 • Las Vegas, Nev., USA

Speed of Sound • Tenn. USA

Scottsdale Chorus

#21, Scottsdale, Ariz., USA, Lori Lyford, director

Division A – Carolina Harmony Chorus

#14, Raleigh, N.C., USA, Susie Smith, director

Division AA – River Blenders Chorus

#5, Chesterfield, Mo., USA, Diane Huber, director

2014 • Baltimore, Md., USA

Bling! • Fla., USA

Melodeers Chorus

#3, Northbrook, Ill., USA, Jim Arns, director

Division A – Springfield Metro Chorus

#25, Springfield, Mo., USA, John Stockstill, director

Division AA – City of Gardens Chorus

#26, Victoria, B.C., CAN,

Julie Smith, director

2013 • Honolulu, Hawaii, USA

LoveNotes • Calif., USA

Rönninge Show Chorus

#32, Rönninge, Sweden, Anna Alvring & Britt-Heléne Bonnedahl, directors

Division A – Pearls of the Sound

#32, Helsingborg, Sweden,

Anna Rosenberg, director

Division AA – Rhythm of the Rockies

#26, Calgary, Alta., CAN, Mary Hager, director

2012 • Denver, Colo., USA

Touché • Fla., USA

North Metro Chorus

#16, Toronto, Ont., CAN, June Dale, director

Division A – Carolina Harmony Chorus

#14, Raleigh, N.C., USA Susie Smith, director

Division AA – Westcoast Harmony Chorus

#26, Vancouver, B.C., CAN,

Anne Marteniuk, director

2011 • Houston, Texas, USA

Martini • Surrey, B.C., Canada

Melodeers Chorus

#3, Northbrook, Ill., USA, Jim Arns, director

Division A – Alba Show Chorus

#32, Stockholm, Sweden, Åse Hagerman, director

Division AA – Metro Nashville Chorus

23, Nashville, Tenn., USA, Kim Wonders, director

2010 • Seattle, Wash., USA

MAXX Factor • Md., USA

Scottsdale Chorus

#21, Scottsdale, Ariz., USA, Lori Lyford, director

Division A – Queen City Sound Chorus

#25, Springfield, Mo., USA, Pat Voza, director

Division AA – Harbor City Music Company Chorus

#19, Baltimore, Md., USA, Michael Gellert, director

2009 • Nashville, Tenn., USA

Zing! • Kan., USA

Rich-Tone Chorus

#25, Richardson, Texas, USA,

Dale Syverson, director

Division A – Millennium Magic Chorus

#1, Manchester, Conn., USA, under their own direction

Division AA – Scioto Valley Chorus

#4, Dublin, Ohio, USA, Kerry Denino &

Char Gurney, directors

2008 • Honolulu, Hawaii, USA

Moxie Ladies • Ohio, USA

Melodeers Chorus

#3, Northbrook, Ill., Jim Arns, director

2008 IES • San Antonio, Texas, USA

Division A – Stockholm City Voices Chorus

#32, Stockholm, Sweden, Mo Field, director

Division AA – Metro Nashville Chorus

#23, Nashville, Tenn., USA, Kim Wonders, director

2007 • Calgary, Alberta, Canada

Four Bettys • Ill., USA

Harborlites Chorus

#21, Anaheim, Calif., USA, Pam Pieson, director

2007 IES • San Antonio, Texas, USA

Division A – Alba Show Chorus

#32, Stockholm, Sweden, Åse Hagerman, director

Division AA – Waikato Rivertones Chorus

#35, Hamilton, New Zealand,

Barbara Smith, director

2006 • Las Vegas, Nev., USA

Salt • Huddinge, Sweden

Rich-Tone Chorus

#25, Richardson, Texas, USA,

Dale Syverson, director

2006 IES • San Antonio, Texas, USA

Division A – Metro Nashville Chorus

#23, Nashville, Tenn., USA, Kim Wonders, director

Division AA – Harbor City Music Company Chorus

#19, Baltimore, Md., USA, Michael Gellert, director

2005 • Detroit, Mich., USA

Spotlight • Mich. and Ohio, USA

Scottsdale Chorus

#21, Scottsdale, Ariz., USA, Lori Lyford, director

2005 IES • Greenville, S.C., USA

Division A – Women of Note Chorus

#9, Boynton Beach, Fla., USA, Holly St. John, director

Division AA – Scioto Valley Chorus

#4, Dublin, Ohio, USA, Char Gurney, director

2004 • Indianapolis, Ind., USA

“the BUZZ” • N.J., USA

Harborlites Chorus

#21, Anaheim, Calif., USA, Pam Pieson, director

2004 IES • Greenville, S.C., USA

Division A – Queen City Chorus

#4, Cincinnati, Ohio, USA, Lynn Hartmuth, director

Division AA – Columbus Chorus

#4, Columbus, Ohio, USA, Mary Ellen Guntzelman, director

2003 • Phoenix, Ariz., USA

Brava! • White Rock, B.C., CAN

Melodeers Chorus

#3, Northbrook, Ill., USA, Jim Arns, director

2003 IES • Greenville, S.C., USA

Division A – Millennium Magic Chorus

#1, Manchester, Conn., USA, under their own direction

Division AA – Valley Forge Chorus

#19, Valley Forge, Pa., USA, Gene Bender, director

2002 • Nashville, Tenn., USA

Swinglish Mix • Ky., USA

North Metro Chorus

#16, Toronto, Ont., CAN, June Dale, director

2002 IES • Greenville, S.C., USA

Division A – Prairie Echoes Chorus

#3, Dekalb, Ill., USA, Sue Pippel, director

Division AA – Royal River Chorus

#1, Yarmouth, Maine, USA, Chris Ferguson, director

2001 • Portland, Ore., USA

Fanatix • Calif. USA

San Diego Chorus

#21, San Diego, Calif., USA, Kim Hulbert, director

2001 IES • San Antonio, Texas, USA

Division A – Pearls Of The Sound Chorus

#32, Helsingborg, Sweden,

Isabelle Malmström, director

Division AA – Jacksonville Harmony Chorus

#9, Jacksonville, Fla., USA, Ann Gooch, director

2000 • Orlando, Fla., USA

A Cappella Gold • Calif., USA

Melodeers Chorus

#3, Northbrook, Ill., USA, Jim Arns, director

2000 IES • San Antonio, Texas, USA

Division A – Prairie Echoes Chorus

#3, Dekalb, Ill., USA, Sue Pippel, director

Division AA – Royal River Chorus

#1, Yarmouth, Maine, USA,

Chris Ferguson, director

1999 • Atlanta, Ga., USA

Signature Sound • Md., USA

North Metro Chorus

#16, Toronto, Ont., CAN, June Dale, director

1998 • Nashville, Tenn., USA

Rumors • Texas and Arkansas, USA

Rich-Tone Chorus

#25, Richardson, Texas, USA. Dale Syverson, director

1997 • Salt Lake City, Utah, USA

Classic Edition • Kan., USA

Melodeers Chorus • #3, Northbrook, Ill., USA

Jim Arns, director

1996 • Fort Lauderdale, Fla., USA

4-Star Collection • Minn., USA

North Metro Chorus

#16, Toronto, Ont., CAN, June Dale, director

1995 • New Orleans, La., USA

Weekend Edition • Mo., USA

Rich-Tone Chorus

#25, Richardson, Texas, USA,

Dale Syverson, director

1994 • Reno, Nev., USA

Chicago Fire • Ill., USA

Melodeers Chorus

#3, Northbrook, Ill., USA, Jim Arns, director

1993 • Indianapolis, Ind., USA

Showtime • Fla., USA

Toast of Tampa Show Chorus

#9, Tampa, Fla., USA, Randy Loos, director

1992 • Baltimore, Md., USA

City Lights • N.J., USA

Rich-Tone Chorus

#25, Richardson, Texas, USA,

Dale Syverson, director

1991 • San Antonio, Texas, USA

Swing Street • Mich. and Ohio, USA

Gem City Chorus

#4, Dayton, Ohio, USA,

Jean Barford, director

1990 • Salt Lake City, Utah, USA

Panache • Calif., USA

Ramapo Valley Chorus

#15, Upper Saddle River, N.J., USA,

Renee Craig, director

1989 • Miami Beach, Fla., USA

Growing Girls • Rönninge, Sweden

Scottsdale Chorus

#21, Scottsdale, Ariz., USA,

Bev Sellers, director

1988 • Houston, Texas, USA

Savvy • Calif., USA

Vienna-Falls Chorus

#14, Fairfax, Va., USA, Betty Tracy Clipman, director

1987 • Honolulu, Hawaii, USA

Ginger 'N Jazz • Okla., USA

High Country Chorus

#8, Denver, Colo., USA, Sharon Babb and

Julie Haller, directors

1986 • Philadelphia, Pa., USA

Ambiance • Ill. and Mo., USA

Ramapo Valley Chorus

#15, Upper Saddle River, N.J., USA,

Renee Craig, director

1985 • Kansas City, Mo., USA

Jubilation • Ill. USA

Gem City Chorus

#4, Dayton, Ohio, USA,

Jean Barford, director

1984 • Las Vegas, Nev., USA

4 For The Show • Calif., USA

Scottsdale Chorus

#21, Scottsdale, Ariz., USA, Bev Sellers, director

1983 • Detroit, Mich., USA

Melo-Edge • Ill., USA

Valley Forge Chorus

#19, Valley Forge, Pa., USA, Jan Muck, director

1982 • Minneapolis, Minn., USA

Music Gallery • Minn., USA

Gem City Chorus

#4, Dayton, Ohio, USA,

Jean Barford, director

1981 • Phoenix, Ariz. USA

All Star Jubilee • Colo., USA

Seven Hills Chorus

#4, Cincinnati, Ohio, USA, Tom Gentil, director

1980 • Atlanta, Ga., USA

Penna-Fores • Pa., USA

High Country Chorus

#8, Denver, Colo., USA, Sylvia Alsbury and

Julie Haller, directors

1979 • St. Louis, Mo., USA

Hallmarks • Mo., USA

Ramapo Valley Chorus

#15, Upper Saddle River, N.J., USA

Renee Craig, director

1978 • Los Angeles, Calif., USA

Tetrachords • Mo., USA

Island Hills Chorus

#15, Huntington, N.Y., USA, Estelle Grau, director

1977 • London, England, USA

Shondells • Kan., USA

Gem City Chorus

#4, Dayton, Ohio, USA, Jean Barford, director

1976 • Cincinnati, Ohio, USA

High Society • Calif., USA

Mission Valley Chorus

#12, Santa Clara, Calif., USA

Gloria Sandstrom, director

1975 • Seattle, Wash., USA

Front Office Four • Mich., USA

San Diego Chorus

#21, San Diego, Calif., USA, Marvin Yerkey, director

1974 • Milwaukee, Wis., USA

Sounds Of Music • Ohio,, USA

Gem City Chorus

#4, Dayton, Ohio, USA,

Jean Barford, director

1973 • Washington D.C., USA

Tiffanys • Ill., USA

Racine Chorus

#22, Racine, Wis., USA,

Jarmela Speta, director

1972 • Salt Lake City, Utah, USA

4th Edition • Ohio, USA

1971 • Kansas City, Mo., USA

Bron's Tones • Ala., USA

1970 • Boston, Mass., USA

Rarities • Wis., USA

1969 • Honolulu, Hawaii, USA

Metropolitans • Calif., USA

1968 • Oklahoma City, Okla., USA

Galatones • Iowa, USA

1967 • New York, N.Y., USA

Hurricane Honeys • Fla., USA

1966 • Houston, Texas, USA

Piper-Ettes • Ohio, USA

1965 • Denver, Colo., USA

Shalimars • Calif., USA

1964 • Minneapolis, Minn., USA

Note-Cracker Sweets • Minn., USA

1963 • Berkeley, Calif., USA

Heathertones • Ohio, USA

1962 • Toronto, Ontario, Canada

Sea-Adelines • Wash., USA

1961 • Colorado Springs, Colo., USA

Lyrics • Ill., USA

1960 • Detroit, Mich., USA

Gibson Girls • Pa., USA

1959 • Tucson, Ariz., USA

Yankee Misses • Mich., USA

1958 • Peoria, Ill., USA

Sweet And Lows • Ill., USA

1957 • Miami Beach, Fla., USA

Cracker Jills • Mich., USA

1956 • Wichita, Kan., USA

Junior Misses • Ill., USA

1955 • Grand Rapids, Mich., USA

Nota-Belles • Ill., USA

1954 • Buffalo, N.Y., USA

Mississippi Misses • Iowa, USA

1953 • Milwaukee, Wis., USA

Big Four • Ill., USA

1952 • St. Petersburg, Fla. USA

Pitch Pipers • Ill., USA

1951 • Santa Monica, Calif., USA

Quarternotes • Wis., USA

1950 • Chicago, Ill., USA

Harmony Belles • Calif., USA

1949 • St. Louis, Mo., USA

Tune Twisters • Ill., USA

1948 • Topeka, Kan., USA

Johnson Sisters • Ill., USA

1947 • Tulsa, Okla., USA

Decaturettes • Ill., USA

Rising Star Quartet Champions

2019	Duly Noted	2007	Luminous
2018	Hot Pursuit	2006	Footnotes
2017	Adrenaline	2005	UnderAge
2016	The Ladies	2004	Tone Appétit
2015	C'est La Vie	2003	BarbieShop
2014	ClassRing	2002	Voice Activated
2012	GQ	2001	Backchat
2011	The Fource	2000	Sandstone
2010	Royal Blush	1999	Dazzling Diamonds
2009	Vogue		
2008	Whole Lotta Harmony		

International Presidents

Joan Boutilier (2020-Current)

Patty Cobb Baker (2018-20)

Paula Davis (2016-18)

Marcia Pinvidic (2014-16)

Renée Porzel (2012-14)

Cammi MacKinlay (2010-12)

Peggy Gram (2008-10)

Pat LeVezu (2006-08)

International Presidents Continued

Diane Huber (2004-06)
Carole (Kirkpatrick) Persinger* (2002-04)
Rita Hull* (2000-02)
Kathy Carmody* (1999-2000)
Karen Breidert (1998-99)
Kathy Carmody* (1997-98)
Julie Kendrick (1996-97)
Marge Bailey (1995-96)
Karen Koch (1993-95)
Betty Clipman (1991-93)
Marsha Fulton (1989-91)
Bev Miller* (1987-89)
Nancy Coates* (1985-87)
Bev Sellers* (1983-85)
Marsha Fulton (1981-83)
Ruth Uglow* (1979-81)
Joanne Kick (1977-79)
Ann Gooch (1975-77)
Norma Moore* (1973-75)
Zoe Thompson (1971-73)
Helen Ryan (1969-71)
Lois (Anderson) Chartier (1966-69)
Judy Rowell (1964-66)
Garee Rogers* (1962-64)
Dolly Householder* (1960-62)
Maxine Connett* (1958-60)
Narcille Gouger* (1957-58)
Margaret Moyer* (1956-57)
Christine McElravy* (1955-56)
Dorothy Bleeker* (1954-55)
Pearl Borg* (1952-54)
Lois Zoerb* (1950-52)
Jane Pfeifer* (1949-50)
Helen Seevers* (1947-49)

Lifetime Achievement Award Recipients

2021 **Marcia Pinvidic**, Pacific Edge, #26
(chosen by Joan Boutillier)
2020 **Darlene Rogers**, Chapter-at-Large, #25
(chosen by Joan Boutillier)
2019 **Cammi MacKinlay**, Lions Gate, #26
(chosen by Patty Cobb Baker)
2018 **Marsha Fulton**, Chapter-at-Large, #26
(chosen by Patty Cobb Baker)
2017 **Nancy Field**, Vocal Matrix, #14
(chosen by Paula Davis)
2016 **Carole Persinger***, Pacific Sound, #13
(chosen by Paula Davis)
2015 **Karen Breidert**, Spirit of the Gulf, #9
(chosen by Marcia Pinvidic)
2014 **Kim Vaughn**, San Diego, #21
(chosen by Marcia Pinvidic)
2013 **Sharon Babb**, Colorado Spirit, #8
(chosen by Renée Porzel)
2012 **Ann Gooch**, Jacksonville Harmony, #9
(chosen by Renée Porzel)
2011 **Kathy Carmody***, Velvet Hills, #8
(chosen by Cammi MacKinlay)
2010 **Peggy Gram**, Top of the Rock, #25
(chosen by Cammi MacKinlay)
2009 **Britt-Hélele Bonnedahl**, Rönninge Show, #32
(chosen by Peggy Gram)
2008 **Marge Bailey**, Chapter-at-Large, #24
(chosen by Peggy Gram)
2007 **Sylvia Alsbury***, Tucson Desert Harmony, #21
(chosen by Pat LeVezu)
2006 **Sally Eggleston**, Cedar Sounds, #22
(chosen by Pat LeVezu)
2005 **Mavis Burtness**, Skyline, #8
(chosen by Diane Huber)

- 2004 Dale Syverson**, Rich-Tone, #25
(chosen by Diane Huber)
- 2003 Jean Barford**, Gem City, #4
(chosen by Carole Kirkpatrick*)
- 2002 Nancy Bergman**, Tucson Desert Harmony, #21
(chosen by Carole Kirkpatrick*)
- 2001 Jarmela Speta**, Opus 2000, #22
(chosen by Rita Hull*)
- 2000 Betty Clipman**, Houston Horizon, #10
(chosen by Rita Hull*)
- 1999 Joni Bescos***, Rich-Tone, #25
(chosen by Kathy Carmody*)
- 1998 Renee Craig***, Ramapo Valley, #15
(chosen by Karen Breidert)

Ann Gooch Award Recipients

- 2021 Jo Oosterhoff**, #34
- 2020 Glenda Lloyd**, #34
- 2019 Patti Cooke**, #35
- 2018 Valerie Taylor**, #31
- 2017 Jenny Lawson**, #31
- 2016 Carole Macintyre**, #34
- 2015 Mari Pettersson**, #32
- 2014 Melody Lowe**, #35
- 2013 Elaine Hamilton**, #31
- 2012 Virginia Humphrey-Taylor**, #35
- 2011 Anne Cargill**, #31
- 2010 Linda Wareham**, #34
- 2009 Lea Baker**, #34
- 2008 Maria Ovesson**, #32
- 2007 Alyson Chaney**, #31
- 2006 Elise van Ruth**, #31
- 2005 Åse Hagerman**, #32
- 2004 Kate Veeder**, #35
- 2003 Britt-Hélène Bonnedahl**, #32
- 2002 Inger Lindstrand**, #32
- 2001 Cathy Rainey**, #34

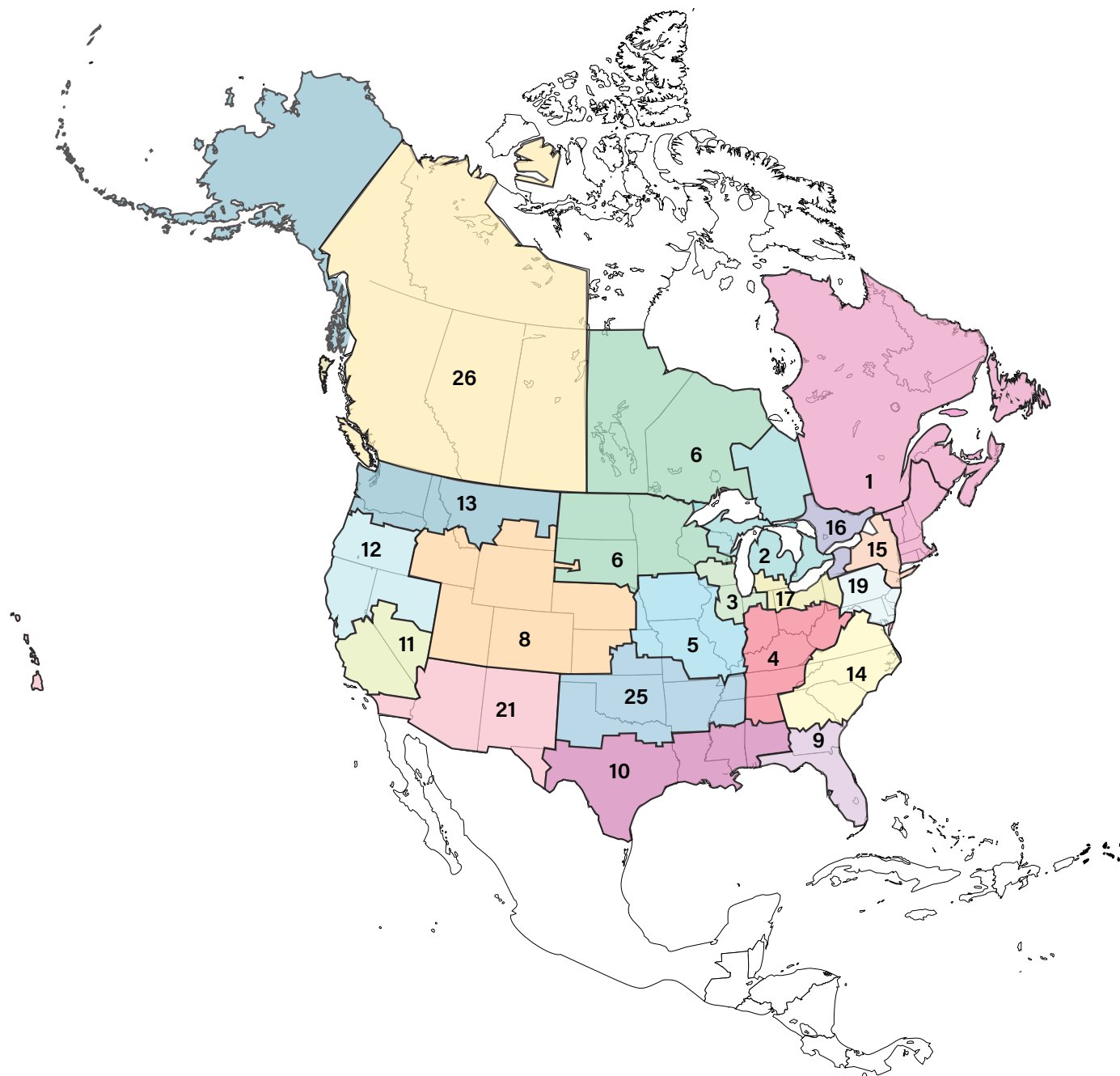
NAfME (formerly MENC) Award Recipients

- 2021 Sarah Shapiro**
- 2020 Melody Hine**
- 2019 Susan Ives**
- 2018 Jane G. Brown**
- 2017 Annette Lambrecht**
- 2016 Jana Gutenson**
- 2015 Amanda Sky Harris**
- 2014 Patricia Danner**
- 2013 Debbie Baker**
- 2012 Lori Lyford**
- 2011 Natalie Allen**
- 2010 Anne Kotchman**
- 2009 Karen Wysocky**
- 2008 Jennifer Perry-Edwards**
- 2007 Shelia Koplitz**
- 2006 Lauren Altieri**
- 2005 Kim Wonders**
- 2004 Carol Grimmer**
- 2003 Melody Horgan**
- 2002 Judie Sharpe**
- 2001 Estelle Glarborg**
- 2000 Janice Kueppers**
- 1999 Jan Meyer**
- 1998 Beth Bruce**
- 1997 Debbie Cleveland**
- 1996 Dede Nibler**
- 1995 Sarah Boeke**
- 1994 Lorraine Barrows**
- 1993 Sharon Vitkovsky**
- 1992 Lindi Bortney**

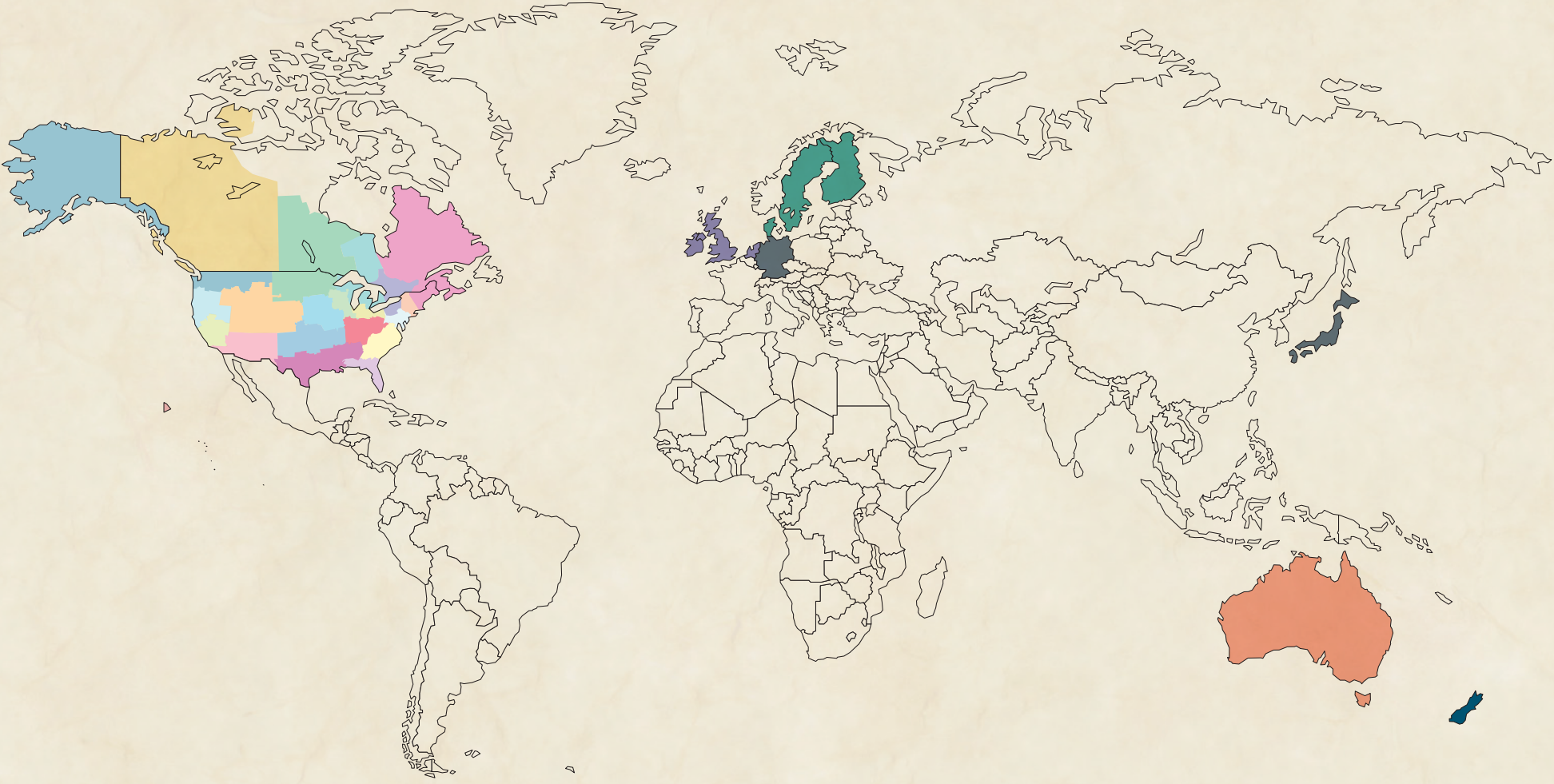
Canadian Music Educators Award Recipients

- 2016 Patti Thorpe**, #26

2021 REGIONAL MAPS



This map shows Sweet Adelines regional boundaries across the globe



- Region 1 • North Atlantic
- Region 2 • Border Lakes
- Region 3 • Midwest Harmony
- Region 4 • Harmony Heartland
- Region 5 • Spirit of the Midwest
- Region 6 • Northern Lights
- Region 8 • Rocky Mountain
- Region 9 • Coastal Harmony
- Region 10 • Great Gulf Coast
- Region 11 • Sequoia Pacifica
- Region 12 • Pacific Shores
- Region 13 • North by Northwest
- Region 14 • Heart of the Blue Ridge
- Region 15 • Greater NY/NJ
- Region 16 • Lake Ontario
- Region 17 • Great Lakes Harmony
- Region 19 • Atlantic Bay-Mountain
- Region 21 • Golden West
- Region 25 • Heart of America
- Region 26 • Canadian Maple Leaf
- Region 30 • Satellite Area
- Region 31 • Quartet of Nations
- Region 32 • Nordic Light
- Region 34 • Southern Cross
- Region 35 • New Zealand