



NO LONGER FORCED TO CHOOSE  
**GOOD LOOKS &  
GOOD SOUND**

**STAGING**  
FOR SAFETY

A TALE OF TWO  
**CAMPERS**

Featuring Medina's Encore Entertainment Company  
Also Featuring Harmony Show Choir

APRIL 2014

# **SHURE®**

LEGENDARY  
PERFORMANCE™

# ABSOLUTELY IN STOCK

EXPERT ADVICE. WORLD-CLASS SERVICE.

BUY SHURE  
GET FREE  
STUFF\*



**FULL COMPASS**

\*Learn more at [fullcompass.com/shurepromo](http://fullcompass.com/shurepromo)

Call Full Compass — 800.356.5844

©2014 Shure Incorporated





Dutch Mill Bulbs introduced flower bulb fundraising over 50 years ago. Since then we've helped thousands of groups exceed their fundraising goals. Our spring and fall flower bulb fundraising programs are extremely successful. Here are a few reasons why:

- **Easy to sell – Everybody loves flowers!**
- **Economically priced and guaranteed! There's no risk!**
- **Environmentally friendly!**
- **Profitable – Earn at least 50% profit on every sale!**
- **FREE sales brochures. FREE shipping. NO hidden costs!**

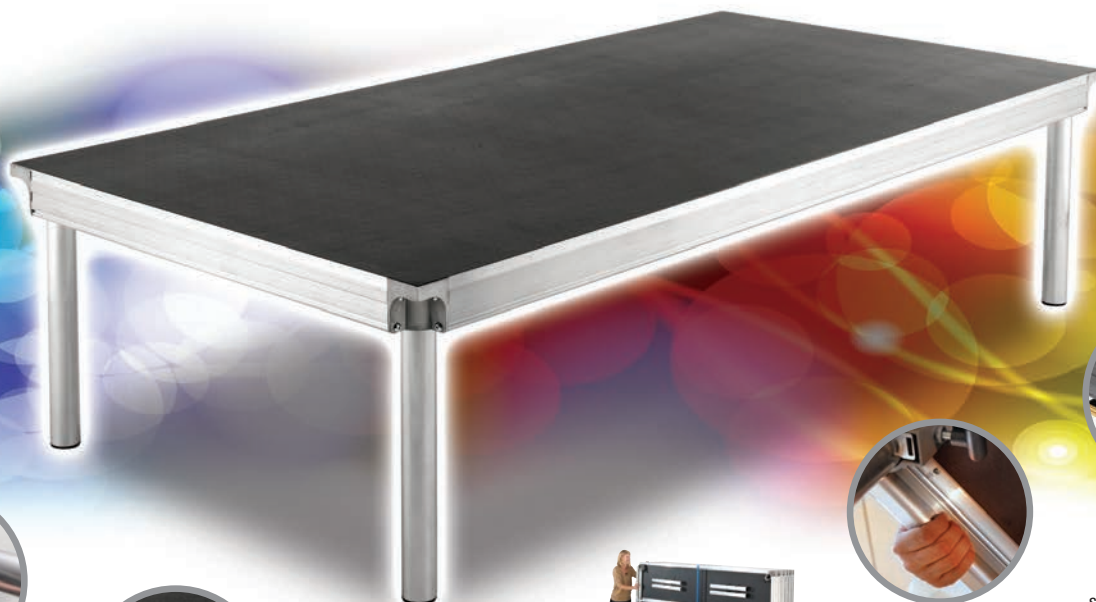
We also offer an online program which can be combined with traditional brochure sales. We can provide a custom link specifically for your group for posting on your web site and emailing to out-of-town friends and relatives. Plus, online orders are shipped directly to your customer!

Check us out on the web ([www.dutchmillbulbs.com](http://www.dutchmillbulbs.com)) or call (800-533-8824) to speak directly with a customer service representative. Your satisfaction is guaranteed!



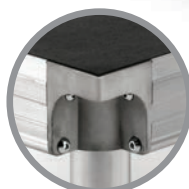
**NEW!**  
PRODUCT

# Get ready for the next stage.



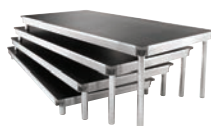
#### Get ready for FAST, EASY, INTUITIVE SETUP

Round legs that fit snugly and tighten with an easy twist of the knob makes StageTek setup intuitive and easy for anyone to assemble.



#### Get ready for MORE STRENGTH AND STABILITY

Our strongest stage deck ever has improved load ratings for the three most important load measurements.



#### Get ready for MAXIMUM FLEXIBILITY

Flexibility between configurations and heights is all about the legs and that's why we made them simple, strong, easy to use and inexpensive.



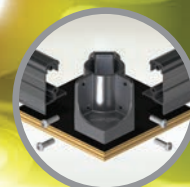
#### Get ready for IMPROVED STORAGE AND MOBILITY

Our rugged cart moves it all. Six decks and multiple sets of legs all on one smooth-rolling cart.



#### Get ready for ADDED SAFETY

StageTek's decks are lighter and easier to grip. This means far fewer injuries to your crew's backs and toes.

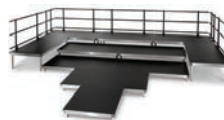
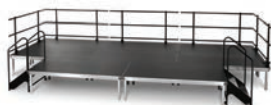


#### Get ready for DURABLE AND REPAIRABLE

With a 5-year warranty, simply the best peace-of-mind that your investment is covered. Components can be easily replaced to keep your decks fresh and new looking.

## Introducing StageTek™ Staging

Everything about StageTek™ is an advancement. The refined, elegant design is the result of extensive research, engineering and technical advancements in materials and manufacturing. The result is a staging system that is lighter, stronger, easier to handle and faster to set up. When it comes to stretching your investment across multiple needs like seated risers and performance stages, StageTek sets a new standard. For unlimited flexibility, an extra set of legs stored right inside your deck are all you will need – that's why we made the legs strong, simple and inexpensive. Compare Wenger's newest advancement in staging to any other option and see for yourself why your next stage will be StageTek.



**Wenger®**

Your Performance Partner

800-4WENGER (493-6437) [www.wengercorp.com](http://www.wengercorp.com)



## MODERN ACOUSTICAL DESIGN

by Nick Colleran



## STAGING FOR SAFETY

by Judy Fargher



## A TALE OF TWO CAMPERS

by Kaelyn Wolfe and Ryan Kirby



# 6

## CHOIR SPOTLIGHT

### Medina's Encore Entertainment Company

by Rachel James Clevenger

The award-winning show choir Medina Encore Entertainment Company, under the direction of Tyler Skidmore, also sponsors the hugely popular Medina Midwest Showcase every year.

# 10

## CHOIR SPOTLIGHT

### Harmony Show Choir

by Rachel James Clevenger

Unlike show choirs connected to their school districts, Harmony belongs to the Mainstage Center for the Arts, which provides a creative environment that enriches the lives of Jersey residents.

# EDITOR'S LETTER

I've often read that the two strongest driving forces in our lives are fear or love. For the most part, I believe that to be true. I suppose the only difference is how much emphasis we put on either emotion in the way we conduct ourselves in our career development and in our relationships with our family and friends. Fear can even be used in positive ways, I suppose. We don't want to lose what matters to us, so we work hard to protect relationships and jobs that help us define who we are and who we are meant to be.

It's no secret that most media pushes are designed to tap into our fear-based emotions: buy this, do this, don't do this...or else. Fear-based motivation is particularly strong at a time when the economy is in a state of flux, and we are seeing daily stories of people who are working hard every day but still can't support their families, or we see bright and motivated college students who are graduating with honors only to struggle to find a job—any job.

It would be easy to tell ourselves that all good work is a result of people either desperately trying to find job security by working harder and longer hours than their peers or by making themselves invaluable to a team so their livelihood isn't put in jeopardy. Yet, for the unbelievably hardworking directors and assistant directors in music programs across the states, fear would be only a small part of this driving force.

In fact, I would go so far as to say that fear and the creative process are not likely to exist side by side. The creative process is born from something else, something that is often indefinable and even magical. Creativity, when nourished and encouraged in young people, becomes something nearly sacred. It becomes an integral part of our own humanity and the way we connect with others in our communities.

All the rest of it—this devotion to students and their families, the passion for sharing music education, the willingness to work long hours and weekends—comes from another emotion, an emotion that is frankly more powerful and more sustaining: love.

The talented and creative people who are mentoring young artists and performers every day are driven to invest their precious time and energy into these phenomenal music programs for a love of music, a love of community, and—most of all—a love of these young performers who brighten and enrich our lives by sharing their gifts. Their legacy and their reach are tremendous. I speak to people all the time who have teachers that shaped their entire futures, giving them confidence when it was lacking and kindness when it was desperately needed.

I know I tend to gush when I speak of these educators and their devotion to their craft and their art, but it's because in a world that is sometimes ugly, I am so grateful for their grace, for their spirit, for their generosity, and for their love.

Rachel James Clevenger, MEd, PhD  
Editor-in-Chief, *Productions Magazine*  
rachel@productionsmag.com



Ed Bauer  
Publisher  
ed@productionsmag.com

## EDITORIAL

Rachel James Clevenger  
Editor-in-Chief  
rachel@productionsmag.com

Sheila Wagner  
Editorial Assistance

April James  
Creative Advisor

## ART

Jeremy Allen  
Creative Director

Rebecca Allen  
Graphic Designer

Michele Hall  
Graphic Designer

## CONTRIBUTING WRITERS

Nick Colleran  
Judy Fargher  
Kaelyn Wolfe  
Ryan Kirby



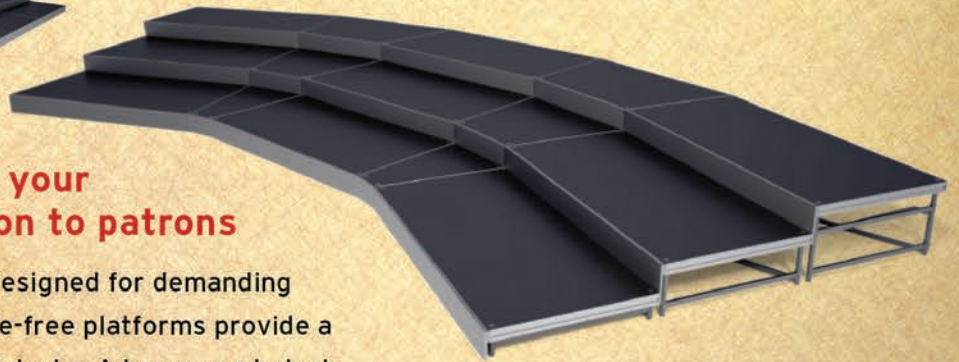
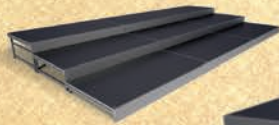
PUBLISHED BY FLAHERTY MEDIA  
4290 Hwy 52 Suite G  
Helena AL 35080  
Toll Free: 800-705-5280, press 1  
Fax: 855-239-8093  
info@productionsmag.com

No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage-and-retrieval system without permission in writing from the publisher. The views expressed by those not on the staff of Productions Magazine, or who are not specifically employed by Flaherty Media, LLC, are purely their own. Comments and submissions are welcome, and can be sent to rachel@productionsmag.com.



# A Solid Foundation

*That won't steal the show*



## Don't let your riser upstage your event or become a distraction to patrons

StageRight risers are safe, sturdy and designed for demanding show choir needs. Our solid steel, wobble-free platforms provide a solid base for our lightweight dual sided decks. A honeycomb deck core creates a show surface free of the "drum-head" of foot noise.

*Visit [www.StageRight.com](http://www.StageRight.com) for more information*

[www.stageright.com](http://www.stageright.com) | 800.373.1912



STAGERIGHT



## The Encore Entertainment Company: Surviving, Thriving, Sharing



The Encore Entertainment Company is a competitive show choir that represents Medina High School in Ohio, consistently ranking as a top finalist at show choir competitions across the Midwest. Made up of 46 singers and dancers from grades 9-12, The Medina Encore Entertainment Company also sponsors the hugely popular Medina Midwest Showcase, where high school and middle school show choirs perform in a full-day competition. Encore director Tyler Skidmore said the showcase has become a premier venue for groups from all over Ohio and West Virginia, and he's been thrilled to bring a high quality competition to the Northeast Ohio area.

### EXPECTING THE UNEXPECTED

Oksana Klue, a senior and dance captain, explains that Tyler Skidmore is not "your typical, cookie-cutter director that will come into rehearsal with an exact and definite plan." Instead, Skidmore has a general idea of what he plans to accomplish and how they will go about meeting those objectives. Klue adds, "As one of his students, I can honestly say you never know quite what you're doing each rehearsal."

Another quality about Skidmore that Klue admires is that while he obviously cares about the program and the success of the choir, he also cares deeply about every member of the choir and crew. She adds, "He has so much passion for

music, and we're lucky to have him willing to go the extra mile and push us to get better." Though the stories he shares in practice may go places they never expected, students love them. In fact, the stories with surprising twists are part of Skidmore's charm and humor. "Basically," Klue finishes, "with Skidmore you expect the unexpected."

Katie Peyton is a show-choir alum and a first-year assistant director of the show choir. Peyton notes that much of what makes Encore unique is their "collaborative style." She believes this community spirit is, in part, a result of the assistants being alumni from the group which creates a very close, tight-knit family dynamic. "We all work together on the set designs and our costumes," she adds.

She also praises Skidmore's passion for making sure that kids are all getting the "artistic feedback" they need but that they are also solid on the "educational aspect" of everything they do. She believes Skidmore serves as such a powerful inspiration to the students he works with because there is "nothing he would not do for them." The group is afterschool and on weekends, which is lucky for Katie—who has a full-time job aside from her work with the group and her work with costume design. For Skidmore, though, this means his show choir work doesn't even start until his workday has ended.



## MAKING ROOM FOR KINDNESS

A choir does not end up with the impressive record Medina can claim without a drive to achieve and a desire to dominate competitions. However, being the best is not the only thing Encore cares about, even when actively competing. Skidmore notes, "This may sound corny, but we try to look out for other schools." Even when the students are gearing up to do all they can to bring a win home at any given competition, they also want to "be kind and have a fun demeanor" in all of their interactions with other choirs. He adds, "Music is about having a good time ultimately."

Moreover, Skidmore recognizes that a group does pick up on the personality of its director, and he knows he does "push them to win and go beyond what they think they are capable of." Recently, though, he's started looking at the big picture more. "At the end of the day," he notes, "everybody is out there working hard." Additionally, he realizes there are aspects of any competition that are completely out of a director's control. "Some days you can go out and do your best show, and you're not going to win," he notes.

In focusing on "formative assessment," he is able to stay attuned to the process, not just the end result. Just as student progress in academics can perhaps be better determined with pre-tests, check-ups, and daily assessments, so can show choir training. He is watching for "growth" and therefore focused on improvement.

## DEFINING THE JOB DESCRIPTION

Choir directors typically have rather vague contracts. In essence, the contract may simply note that as part of their teaching duties, a director will run a show choir. Within that very brief job description, directors clearly have a wide range of options for interpreting those duties. Some may play it safe and just replicate the ongoing program, and others may try to simplify expectations, particularly in a situation like this one at Medina—where the show choir does not have a daily class built into each and every day for practicing and honing their numbers.

Skidmore did not take either of the easier paths. Instead, he immediately challenged himself. Though he pushed forward with the competitive show choir angle to the music program when he joined the faculty a few years ago, he feels grateful he stepped into a program where the "culture was already there." Rather than keeping the status quo alive, however, he decided to ramp up the program. He adds, "I wanted to go after areas where I need to grow."

He'd only taught middle school before, so he knew he was entering this program with limited knowledge. Rather than



letting that daunt him, he chose to push himself. He also wanted to make the group more "financially sustainable" while building a staff who would work closely with him on show concepts. For the last four years, he's been involved with Show Choir Camps of America, where he's also learned a remarkable amount about show choir in a relatively short time.

## "OPTIMISM AND FOOLISHNESS"

Skidmore knows he's been lucky, and he thinks the tenacity to push ahead on a program that was so time-consuming and ambitious was likely a result of both "optimism and foolishness." At a time when some music jobs were being ripped from his district's budget, he was nearly finished with his master's degree and thus started the tenure process immediately. Many in this position would likely take a safe route, not pushing for more but just keeping a program afloat. However, Skidmore realized that a music program, particularly in this day and age, must be financially viable to last long-term. Further, Skidmore recognized that learning would come in part in his willingness to make mistakes. He adds, "It's all about the adventure."

He knew he needed to "preserve the show choir," so they made the difficult decision to add a rather hefty "pay to participate" fee of around \$330.



# FUNDRAISING Flip Flops



FUND  
YOUR  
NEXT  
ACT



BagusCustom.com • 760.721.1045

Though he does believe the “price tag” may have dissuaded some children from joining the group at the time, he recognizes the fee was likely what “saved the show choir.” As soon as the program could generate money through fundraising and other avenues, they were quickly able to reduce the participation fee to less than half of that amount. Throughout this process, Skidmore also worked to ensure there were costuming scholarships made available for students who had talent and drive yet lacked the cash to participate.

## MEDINA MIDWEST SHOWCASE

Even in the wake of a district forced to cut teaching jobs, they had this incredibly beautiful 1200-seat auditorium that had been built in 2003. Rather than letting that space go to waste, Skidmore also pushed for another new program: a competition hosted by the school. His resolve was rewarded, as the Medina



Midwest Showcase has been successful beyond all expectations.


Skidmore notes they have been filling up every year, leaving many choirs on the waiting list. Though he acknowledges the amount of work is ambitious, he sees that the Showcase is a "highlight of the year" for his students. They also have a chance to practice the kind, supportive personas from their competitions. As hosts, they make absolutely sure their guests feel supported and comfortable throughout the experience. In fact, they call this service attitude the "Disney Model" in that they want to be unfailingly polite, helpful, and upbeat.

Skidmore also wants the experience for students and their directors to have a full "educational component" as they watch videos of their performances for critique



sessions. From elaborate LED light shows and dropping trophies from the ceiling in an awe-inspiring display, Skidmore makes sure the event is unforgettable for his students and their guests. "Preparation helps with that," he adds.

Skidmore also shares how honored he is that schools spend their time and money to participate, helping to

make the Medina Midwest Showcase so successful each year. Knowing firsthand how every cent in a music program is precious, he is immensely grateful choirs choose to keep coming back to the Midwest Showcase year after year. Appreciative and grateful, Skidmore concludes, "It's a humbling thing to be chosen." 



# Acoustics First<sup>®</sup>

Materials to Control Sound and Eliminate Noise<sup>™</sup>

## Sonora<sup>®</sup> Panels

U.S. Space & Rocket Center



Toll Free

**1-888-765-2900**

Web: <http://www.acousticsfirst.com>



## Harmony at Mainstage Center for the Arts: A Self-sustaining Show Choir



Harmony Show Choir is an auditioned group of between 40 and 52 high-school-aged performers from the Southern New Jersey area. Unlike most show choirs, which are connected to their school districts, Harmony is connected to the Mainstage Center for the Arts, which seeks to provide a creative environment for youth and adults in order to enrich the lives of Jersey residents. Not only does Mainstage Center for the Arts pride itself on offering opportunities for those who enjoy the arts experience—as both audience members and participants—but also on developing creative expression as a component of education for both children and adults.

Mainstage Center for the Arts began in 1989 when Ed Fiscella, then a middle school teacher in Gloucester Township, was prompted to create a summer-long theater program. With the help of his fellow educator Joseph Bretschneider, the Board of Education, and the Department of Recreation, Fiscella developed “Summer Stage.” The success of the summer theater program was so overwhelming that it led to year-round arts programming for their community. Soon thereafter, Fiscella and his peers decided to incorporate as a 501 (c) (3) private non-profit.

Once they realized participants were not limited to Gloucester Township, and were indeed from all over the South Jersey

area, they rebranded as “Mainstage Center for the Arts.” Now, Mainstage's yearly programming reaches over fifty thousand audience members and serves over one thousand children through workshops and other outreach. Funded through grants, sponsorships, memberships and contributions, Mainstage relies in part on financial support through funding from the New Jersey State Council on the Arts.

### HARMONY SHOW CHOIR

Mainstage's primary show choir, Harmony, is professionally staged and choreographed in a family-oriented revue that contains a mix of styles, including—but not limited to—Broadway, oldies, Disney, gospel, country, pop, and swing.

For the last four years, they have opened and closed for the Southwest Airlines Welcome America Parade. In Orlando, they have graced the Magic Kingdom's Galaxy Theatre, Epcot's American Gardens Theatre, Universal's City Walk, and Downtown Disney. In Nashville, they have performed at the Grand Ol' Opry, Wild Horse Saloon and Country Tonight; in Pigeon Forge, they were featured at Dollywood and the Dixie Stampede. In a trip to Canada, visitors to The Hard Rock Café and Canadian National Tower were treated to their music. They have graced multiple performance venues all



over Philadelphia: Veteran's Stadium, Girl Scouts National Convention, and The Gallery. In addition to landing gigs at a number of malls in Philadelphia and New Jersey, they have also performed in Atlantic City's Caesar's Palladium Ballroom.

They also have Encore, a 40-member instructional show choir for middle school students who need to hone their skills in dance, vocals, and performance. Encore is focused on music education and teaching the basics of song, dance, and performance to younger choir members. This beginner show choir gives younger members time to build confidence and focus on their talents before they face the pressure of performances. Fiscella adds, "After three years in Encore, they are seasoned performers."

To this day, Harmony is only one of two or three show choirs in the area. As such, they attract a pool of incredibly talented candidates from all over the South Jersey area. As Fiscella notes, Mainstage provides "an opportunity that doesn't exist" otherwise, giving young people the chance to express themselves through music and dance, while also representing their various towns and cities.



## STARTING FROM SCRATCH

In the 80s, show choir was unheard of in many parts of the country. As Fiscella and his peers became more familiar with the world of show choir, they realized competitions would be difficult, with no other choirs in their area, so they chose instead to be "all about entertainment."

They asked members of the Young Americans to help them get started. Founded over fifty years ago in Hollywood,



With more than 30 years of show choir experience and instruction between them, Burbank-based educators Brendan Jennings and Christine DeMore have paired to create JenMore Music to help provide support, tools and techniques to vocal music teachers at all levels who are interested in enhancing their school's show choir programs.

Join us for our inaugural

# SHOW CHOIR TEACHERS WORKSHOP

June 27-29, 2014 | Woodbury University | Burbank, CA

This three day intensive instructional program will provide teachers with the knowledge to start, build or grow a show choir in their individual schools. Great for choreographers, assistant directors, boosters, technical and creative staff, in addition to teachers.

For more information, and to register, visit

[WWW.SHOWCHOIRTEACHERSWORKSHOP.COM](http://WWW.SHOWCHOIRTEACHERSWORKSHOP.COM)

the Young Americans is a charitable organization dedicated to music, dance, and academic education. They are typically recognized as the world's first show choir.

Mainstage later modeled their efforts on the way Young Americans worked

for a few days with a group of kids and then performed together; in fact, today's Harmony members train younger kids—those from local middle schools—and put on a show after the training. Not only is the experience beneficial for the show choir members and the younger

students, but the workshop becomes a fundraiser for the school or the school's music association.

Because the choir is not connected to school district funding, Show Choir participants pay a registration fee that covers the staff salaries. When they perform, group leaders work to secure a fee or stipend, though they do not have a set fee; instead, they generally trust people to pay what they can afford. For instance, one location may have a thousand dollars or more budgeted for entertainment, while a nursing home may have only one hundred dollars to spend. The larger jobs help cover the costs of the smaller jobs, in the way of sound technicians, bus rentals, and other travel expenses.

As Producing Artistic Director for Mainstage Center for the Arts, Fiscella has run the program for decades now, but just recently he has taken on administrative duties so the directors can focus on the planning of the show. He was able to “turn a lot of the managing of the show choir over to them” and let budding directors Katie Keith and Evan Figueras determine the program, outfits, and staging.

Because Fiscella has thirty-three years as a middle school teacher, he brings a wealth of experience for all facets of student management and administrative delegations. He knows Figueras and Keith will need time to develop those tools, and he is there to provide guidance as those administrative components are developed. Already, though, Fiscella notes that the “performances have never been better.”

He also provides advice that can only come from experience. For instance, popular wisdom might suggest a smaller choir would make things easier—more manageable in a number of ways. However, because this is an extracurricular activity, and these



**35+ Years of Quality Custom Design**



**Custom Show Choir Costumes**

Follow us on [facebook](#) & [twitter](#)

- Year-Round Quality, Prepayment & “Web-Only” Discounts
- TRUE Custom Design Unique to your Team

**763-323-9507 • [satinstitches.com](http://satinstitches.com)**



students are involved in other shows and activities through their high schools, there are some points in the year where they might be lucky to have ten students available for a performance. For instance, recently the Miss America pageant asked Mainstage to perform for a publicity event, and their goal was to "fill in the boardwalk with kids." That's hard to do if only a quarter of your team can commit to a particular day.

Additionally, there are also challenges regarding staging, when elaborate group numbers are planned but the number of performers available is limited. If a similar group were being developed, Fiscella encourages directors to create several small-group numbers rather than assuming every member should be in every piece. Not only does that allow more flexibility when planning a show

with smaller groups, but that also helps the show to have variety in presentation rather than "an hour of entertainment that all looks the same."

### PASSING THE TORCH

Katie Keith is a professional theatre artist in the South Jersey and Philadelphia area with a BFA in acting. As the Program Director and Choreographer for Harmony Show Choir, Keith is in her fourth year developing the Harmony show choir program.

Because she was a Harmony member fourteen years ago, she is fully aware of the group's history and the possibilities for what the group can become. Keith recognizes that the program allows group members to develop their dance skills and vocal abilities, while they also learn to work as an ensemble. "They

are a part of a group that is bigger than just one individual," Keith notes, "and together they are able to perform intricate choreography and create beautiful harmonies that cannot be accomplished on their own."

Keith also shares that training students to think of themselves as one part of a team can be difficult. "Leading students to realize that the group is more important than the individual can be a really tricky task," Keith notes. "It is hard for some members to not grasp for the spotlight and for other members to come out of the shadows." However, when she sees her high school students all working to support each other, and using that passion to be the best group they can be, any struggles are forgotten.

In his third year with the group as Co-director and Music Director, professional



**CHARMS**  
OFFICE ASSISTANT

The do-it-all 24/7 online contact management and student financial system used by choral directors and booster organizations everywhere.

Get your life back!

To learn more, and to get a no-obligation 60-day evaluation, visit  
[www.charmsoffice.com/about.asp](http://www.charmsoffice.com/about.asp)





musician and teacher Evan Figueras finds his favorite part of working with the teens of Harmony is that they “have truly begun to operate as a unit.” Like Keith, he recognizes one of the most significant struggles in building a community is that some love the spotlight and push for solos, while others may have “talent ready to bloom but either haven’t realized it yet or may be afraid to step out of their shell.” The trick, for the directors, is in helping spread the focus for group members. He and Keith don’t want anyone too heavily focused on individual opportunities to shine. Instead, they “emphasize the ensemble in every rehearsal or workshop we teach.”

In fact, Figueras adds that since they started encouraging members to assist each other with auditions for solos and features, they noticed a drop in the fiercely competitive angle when students shifted their focus to providing support, feedback, and encouragement. He adds, “They help one another prepare and share in the successes and disappointments. For me, watching a member positively influence those around them has been what brings me back week after week.”

He is also proud when students come in prepared, particularly when they made time to work on their numbers and socialize



with one another during the week to build the team. He adds, “We have tried very hard from day one to create an environment where each member felt comfortable with each other but also began to see their fellow choir members as family.” Because the kids are from multiple cities, he knows how important it is that they spend time together as colleagues and friends.

Coming from a strong choral background, Figueras is aware of the importance in working as an ensemble to build a team.

## SOLIDIFY THE DETAILS. ORGANIZE YOUR CHOIR.



### SHOW MANAGER

Create, gather, publish; all the details from time to costumes.

Use mailing lists to distribute!



### MUSIC TRACKER

Your music, tracks, notes; together in one place.

With member learning status too!



### CHOREO PLANNER

Every step planned and published for every song.

Coming soon! Stay tuned.

*Break free and create*

**groupanizer**

organize. connect. breathe.

The “everything-in-one-place” choir management system  
built *by* choir directors *for* choir directors



[groupanizer.com/productions](http://groupanizer.com/productions)

**TRY IT FREE FOR ONE MONTH. START TODAY.**

He adds, "An ensemble is only at its best when each member is working together, and we have tried our best to lead the members in that direction." He's seen the group members realize that as they foster their sense of community, they better ensure their success.


## ADVICE FOR STARTING A NON-PROFIT SHOW CHOIR

For anyone considering starting a similar program, Keith would urge program developers to "listen and be adaptable" because "times change, students change, and audiences change." Because she recognizes that all of those elements work together to ensure a program's success, Keith notes how important it is to listen to the students and parents, understanding what is working for them.

Equally important, Keith shares, is to have a staff that works well together and trusts each other—with each member doing his or her part to reach the same goals. "Unity in the staff will bring unity to the members," she explains.

Though three quarters of their group is consistent from one year to the next, this shift means one quarter of the group

changes with the calendar. As Figueras explains, "Any addition or subtraction influences the group in a different way." Thus, staff members must stay flexible and listen to members, parents, and audiences. He adds, "There have been various things that we have tried that have gone over great with everyone, but there are also times when things don't work." As a result, Figueras encourages anyone thinking about starting a similar group to be unafraid when it comes to re-evaluating policies or materials, even mid-year, if things aren't working as they should. He also believes that the way directors approach a bad rehearsal is equally important to the way directors approach good rehearsals.

Finally, Keith knows that directors must focus on the audience as an integral part of any successful arts program. She knows they must consider what an audience will be drawn to—what will excite them and "create a wonderful circle of giving." Ultimately, she believes an audience's enjoyment of a show leads to the positive energy that electrifies performers and staff, making the show choir members and staff feel they have accomplished their goals. She knows an audience left wanting more is the "best thank you a hardworking staff can receive." 

# PRODUCT SHOWCASE

## STAGING CONCEPTS

7008 Northland Drive North  
Minneapolis, MN 55428  
763-533-2094  
[www.stagingconcepts.com](http://www.stagingconcepts.com)

Staging Concepts' performance equipment provides solutions to accommodate demanding performance schedules and unique theatre spaces. Equipment includes extremely durable performance staging, orchestra pit fillers, trap platforms, stage extensions, seating risers, choral risers, acoustical shells, ADA platforms, and custom applications to a wide range of worldwide venues: performing arts centers, theatres, arenas, convention centers, worship facilities, schools, hotels and more. Staging Concepts' full equipment line is designed and engineered to provide maximum flexibility for challenging configurations that demand quick and easy setup.

## STAGERIGHT

495 Pioneer Parkway  
Clare, MI 48617  
800-438-4499  
[www.StageRight.com](http://www.StageRight.com)

Bringing over 25 years of innovative solutions and products, StageRight stands at the forefront in platform design and application. Spanning a range of Markets from Professional Arenas and Stadiums to Theater, Worship and Education, we have products and services that can be applied to meet the design intent of any space. StageRight risers are safe, sturdy and designed for demanding show choir needs. Our solid steel, wobble-free platforms provide a solid base for our lightweight dual sided decks. A honeycomb deck core creates a show surface free of the "drum-head" of foot noise.

## WENGER

555 Park Drive  
Owatonna, MN 55060-0448  
1-800-4Wenger (493-6437)  
[www.wengercorp.com](http://www.wengercorp.com)

Wenger Corporation provides innovative, high-quality products and solutions for music and theatre education, performing arts and athletic equipment storage and transport. For more than 60 years Wenger has been listening and designing and manufacturing innovative, durable and functional products to meet those needs. Wenger pioneered sound isolation in practice rooms and offers modular rooms with virtual acoustic technology (VAE). Products include pre-engineered acoustical doors, acoustical shells, instrument and equipment storage cabinets, audience seating, portable stage platforms and staging systems, tiered risers, music furniture and more.





MODERN ACOUSTICAL DESIGN:

# NO LONGER FORCED TO CHOOSE BETWEEN GOOD LOOKS AND GOOD SOUND

*by Nick Colleran*



**Over the past decade, much of what was not generally known about acoustics has become common knowledge. However, some of that knowledge is based only on assumptions that masquerade as information. Common knowledge, based upon assumptions, must be tested.**

### **ACOUSTICAL ASSUMPTIONS**

For instance, it was once common knowledge that a two-pound weight would fall twice as fast as a one-pound weight, until Galileo tested that assumption by dropping objects and timing their decent. Now it is obvious that just tying two identical weights together will not cause them to drop twice as fast. (For those who may want a more precise statement, there would be some minor variation for air resistance, but most readers will get the point.)

### **TESTING A THEORY**

At one time most of us in acoustics believed that painting an acoustic panel would decrease its sound (or noise) absorption. Some “experts” still publish that as fact. However, several decades ago this author compared independent laboratory tests disproving this assumption for acoustical foam that was popular at the time. The tests actually showed improved absorption with the painted surface, which was attributed to a marginally better piece of material, not the paint. The key here was not to seal the surface pores or apply paint so thick that it created a hard outer shell.

### **SEALING THE SURFACE**

In some cases open porous surfaces are not necessary as long as they are thin.

A thin, flexible vinyl encapsulating a hanging acoustical baffle essentially does not exist acoustically except in the dog whistle range. Conversely, the non-porous surface will, to some extent, increase low frequency sound absorption due to its flexing membrane. This is not to say that it is acceptable to paint a natural acoustical absorber until all pores are thoroughly filled making the surface a smooth shell. We have seen one incident where an old church with great acoustics, partially due to rough-hewn wood, was perceived as needing to be pure white. It was then painted with several coats of enamel to achieve the whiter-than-white finish. Unfortunately, the hall became an echo chamber which required acoustical absorption to be added to get back to where it once was, and still belonged. It is disappointing to the user to fund fixes, rather than allow the acoustician a budget to polish and improve sound.



### **MEANS AND MATERIALS**

Fortunately, there are now means and materials to decorate a room and not destroy its sound. Traditional acoustical wall panels are available in many fabric colors and polycylindrical “barrel” sound diffusers may be covered in the same or complimentary fabrics giving a reasonable visual when installed in the usual two-to-one ratio of panels to diffusers. To review why this so often the treatment for large spaces: the fiberglass wall panels in two-inch thickness are fully absorptive at 500 Hz, and above (the speech frequencies) and still have a 0.70 Sound Absorption Coefficient (SAC) at 250 Hz in the mid-bass range. Although named diffusers, the barrel shapes are highly absorptive below 500 Hz and spatial diffusers for the sounds at frequencies above that point, serving “double duty”. In large spaces, temporal diffusers (those that resemble stacks of blocks) are not as effective.

### **SHAPES OF THINGS**

Getting back to means and materials, traditional wall panels can be made into shapes and sizes more efficiently with recent advances in CNC (computer numerical control) technology, the same technology that allows guitars to be shaped from a block of wood with a human left to do the polishing and no longer being needed for the initial whittling down. With a CAD drawing furnished to the plant, almost any shape can be made, if it can





be drawn. Panels have been cut into shapes of wild animals for museums or images of planets for planetarium theater walls. Planets or puzzle pieces can be made in various colors and interlock to form wall panels in interesting and relevant shapes, other than rectangles. Of course, there are a variety of fabrics that can be substituted for the standard material that every manufacturer uses. The principal concerns are that any fabric be acoustically transparent and synthetic, to limit wrinkles over time.

## PAINTING ON SITE

Going back to paint, some fabric panels have been field painted on the cloth as artwork. More recently, acoustical panel surfaces are available that resemble drywall. This opens up an even wider range of decorating possibilities, without any concerns over fitting in "acoustical" objects. As mentioned earlier, the thin covering has little effect on acoustical performance and properly applied paint will not degrade acoustical performance. (This is an instance where it is most advisable to read the directions!) The



**WWW.COOKIEHOUSE.COM 800-276-4770**

## EARN 50% PROFIT

Includes the following:

- GREAT TASTING COOKIE DOUGH AND COFFEE • MAXIMUM SCENTED / LONG LASTING CANDLES
- EACH SELLER'S ORDER IS INDIVIDUALLY PACKAGED • FUN AND EXCITING PRIZE PROGRAM
- DELIVERED TO YOUR SCHOOL READY TO HAND OUT

*Little Ol' Cookie House is family owned and operated. Since 1988.*

Noise Reduction Coefficient for a standard one-inch acoustical wall panel is  $NRC=0.80$ . A properly painted panel (1-1/16" thick) yields a similar result,  $NRC=0.85$ , slightly more due to the thin surface facing.

## WAYS AND MEANS


These options are available at little or no increase in cost over standard panels.

Where custom fabrics might run over budget, there can be savings by spending where you see it and saving where you don't. An example of this is where baffles are used in an open truss ceiling and the lights are below. Vinyl encapsulated panels for use above the lights are available at 20% of the cost of acoustical fabric covered ceiling baffles. They meet acoustical performance characteristics and Class A code requirements. The 80% cost savings will go a long way to fund interesting shapes, sizes and colors on the walls where they are seen as well as heard and need to look as good as they sound.

## PRINTING ON SITE

Printing fabric for panels and direct printing on panels has also advanced over the past decade. Where panel art was once limited by the size constraints of the printer, the opposite is now often

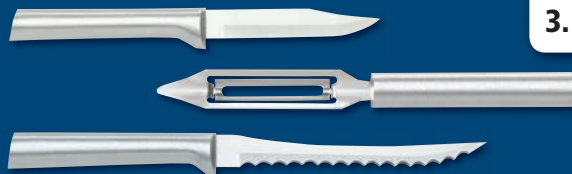
the case. Today acoustically transparent fabric can be printed on machines similar to desk top inkjets but very much bigger and wider. Fabric prints can be five yards wide, easily enough to wrap acoustical substrates as large as 4' X 12' or 5' X 10'. In addition, panels may be printed in almost any locality on acoustical board that is pre-wrapped to mimic drywall. This reduces exposure to shipping damage and allows quality to be judged on the spot without delays back-and-forth to the panel fabricator. Pictures can be school logos, sports motifs, or almost any picture in the public domain (or appropriately licensed by the holder of the copyright).

The end result is that years of knowledge have brought us to this point: There is no longer a choice to be made between good looks and good sound. 

### ABOUT THE AUTHOR:

Nick Colleran is past-president of SPARS (Society of Professional Audio Recording Services), past president of the VPASA (Virginia Productions Services Association), a former recording artist and recording engineer. Nick now leads a "quiet life" as a principal of Acoustics First Corporation, which designs, manufactures and distributes products to control sound and eliminate noise for commercial, residential and industrial uses ([acousticsfirst.com](http://acousticsfirst.com)).

## Fund Raising



1. 40% Profit
2. USA Kitchen Items
3. Easy System

Made in the  
**USA**  
Waverly, Iowa

**Y**our Show Choir, School, Club, Team, or Church will work directly with the factory to make **40% profit**.

Your **FUND RAISER** will sell:

- Kitchen Knives, Utensils and Gift Sets
- Cookbooks and Soy Wax Candles
- Stoneware and Quick Mixes



**RADA**  
CUTLERY

"A Cut Above The Rest"  
**lifetime GUARANTEE**

Rada Cutlery's reputation for **Made in the USA** quality is well known. We have made and sold over 136,000,000 knives since 1948!

You deserve a fundraiser  
that is EASY for YOU!



Celebrating 65 years of remarkable cutlery, service and value! 1948-2013



*Rada Cutlery is 100% American Made – raw materials and construction!*



- Useful Products
- Tremendous Value
- Amazing Prices

Request your **FREE** catalog and information packet:

**1-800-311-9691**

or **[www.RadaCutlery.com](http://www.RadaCutlery.com)**

NOTE: Dept **A13PRM**

**FUND RAISE with the BEST!**





# STAGING FOR SAFETY

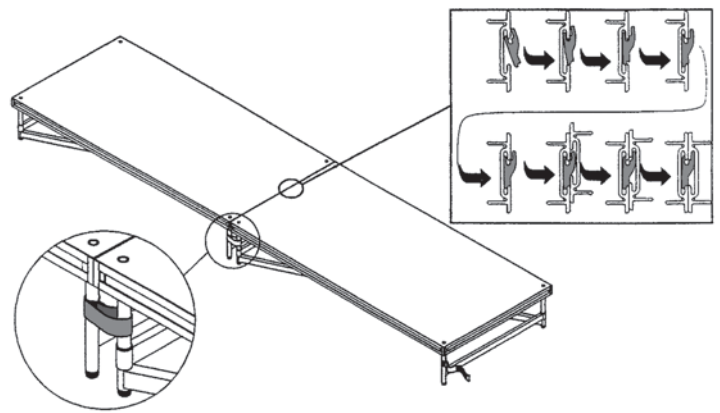
by Judy Fargher

## BREAK A LEG

The phrase “break a leg” has been a long standing tradition in the theatrical world. Theatre people, being superstitious by nature, think that whistling in the theatre or wishing someone “good luck” is actually bad luck. Some attribute the origin of this custom to John Wilkes Booth breaking his leg on that fateful evening at Ford’s Theatre. Others believe it was said by understudies to the actors as they went on stage in hopes they would get their big chance at the lead parts. Even others attribute it to the bending of

the leg to bow or curtsy in curtain calls, thereby wishing them a performance that prompts numerous curtain calls. Whatever the origin, the reality is that a broken leg, or any other performance mishap for that matter, is not a good thing.

Show Choirs often perform at different unfamiliar venues so safety should be a major consideration when looking at stage design and all its components. In light of the recent unfortunate and totally preventable orchestra pit cover collapse in Anaheim, injuring dozens of teenage girls performing at a



For Multiple Unit Setups - As each new section butts up to the next, place an E-Z Clip in the edging of first unit and hook edging of second unit over the E-Z Clip as shown in illustration. For a multiple-height setup, find the strap that is on the support upright and loop it around the support upright of the adjoining section, securely joining Velcro fasteners.

- How good is the lighting from the wings to enter the stage area?
- Is there an orchestra pit cover or stage extension and how is it constructed? Homemade is good for grandma's cookies but here is not the place for homemade or DIY construction. Many well-meaning booster groups have tried to help the program, saving the school money by constructing their own stage equipment. When it comes to surfaces that the students are performing on, all portable staging should be designed by a reputable manufacturer or structural engineer.

## RISERS:

All the movement with a Show Choir's choreography increases the load or thrust on the supporting riser framework, thus bracing between the riser legs must be present, and better designed risers will have that bracing. Such engineering eliminates wobbling, creaking or worse...collapse.

- The decks should be dual sided with a sound reduction center core per fiber honeycomb material, which eliminates the foot sound "drum head" effect and possible bowing.
- There should be a means of unifying both the decks and the supports providing greater structural integrity. Manufacturer supplied Unit-to-Unit straps secure the legs of one support to an adjacent one. Some manufacturers supply clips to lock neighboring decks together for added strength. With these safety items in use, separation between units becomes impossible, even with the liveliest dance routine.
- Risers must support a minimum of 125 pounds per square foot, the staging industry standard.
- Surface should be smooth enough to dance on, yet durable and slip resistant.
- A slightly textured polypropylene surface is recommended. Performing in stiletto heels or tap shoes requires a non-slip surface.
- Adjustable leveling devices ensure risers don't wobble, critical to dancers.
- Smooth rounded deck corners, minus sharp metallic edges,

high school, safety considerations are coming to the forefront. There are more aspects to a Show Choir performance than just the "Song and Dance." Competition hosts, music directors, stage crew and performers should all have the following safety checklist:

### STAGE: General condition of the stage floor.

- Is the surface level with no trip hazards?
- Is the front apron edge easily seen?



**SPRING AND FALL 2014**

# Let Your Voices Ring from High Above New York City

## Sing in the Empire State Building



### Tour Components available:

- ▲ 1 day and multi-day trips
- ▲ Performance Opportunities
- ▲ Clinic/Workshops
- ▲ Music Festivals
- ▲ Hotels and Meals
- ▲ Transportation
- ▲ Entertainment
- ▲ Sightseeing

*Tours Available in NYC,  
as well as throughout the U.S. and Europe.*



**CALL US TODAY FOR A FREE QUOTE:**

**800-220-0165**

**INFO@PEAKPERFORMANCETOURS.COM**

**WWW.PEAKPERFORMANCETOURS.COM**



avoids torn nylons, scraped shins, and/or damaged expensive costumes.

### TRUSSING:

- Trusses erected for lighting, microphones, or scenery must be properly secured with recommended anchoring devices, e.g. guide wires, etc. For instance, in some recent news reports, stories of a "stage collapse" were actually a failure of rigging falling onto a stage rather than actual stage crumpling, and equally dangerous. No Show Choir wants negative publicity.
- Add equipment to the rigging from the outside in while factoring in proper weight distribution. All equipment mounted on the trusses must have safety wire retention in the event of loosening, thus ensuring equipment will not fall on the stage or performers.

### WIRING:

- Lighting, monitors, microphones and other electrical equipment should have cables secured with gaff tape eliminating trip hazards. Duct tape leaves a sticky residue and is therefore not recommended.

### LIGHTING:

- Strobos and other dynamic lighting effects can dramatically add to the performance—yet can distract or visually impair a performer, thereby creating a hazard for missteps or falls. Consider these possibilities while setting/adjusting lighting instruments.

### COSTUMES:

- Costumes are often of a style performers are not normally comfortable in, particularly long flowing gowns and high-heeled shoes. Multiple dress rehearsals help the performers feel at ease wearing expensive and often fragile costuming.
- When designing or choosing costumes, examine for possible trip hazards.
- Costumes should be inspected prior to every performance for loose hems, seams, or trim.



Safety Cables are used as a backup to a lighting fixtures original method of attachment in case of failure.

- Big brimmed floppy hats affect possible vision obstruction. When a dancer is worried about a head piece falling etc., concentration about where their feet are supposed to be is distracted.

### PROPS:

- As with costumes, the choirs need rehearsals with props until comfortable using them. Canes, parasols, etc., can trip up performers, amateur or professional,

and should be used with care and practice until feeling familiar.

### SPECIAL EFFECTS:

- Fog, bubble machines, confetti, and other special effects are used with Show Choir performances. As with lighting effects, these special effect components can be very dramatic and effective, but they can also pose a safety hazard. Excessive moisture on stage introduces slip hazards. Condensate collection pans under special effects generators greatly reduce stage moisture and related slippery surfaces. Pyrotechnics must be avoided as they are in violation of Fire Code regu-

lations, considered illegal, and result in prosecutorial litigation should there be any material damage or personal injury.

No one wants to be a "Nervous Nellie" constantly worrying about worst-case scenarios, but with regard to student performers, safety considerations cannot be overlooked, nor can related liability issues. So, polish up those dance steps, and fine tune the music while being mindful of little things; if overlooked, they could literally trip up an otherwise perfect performance. Now, applying preceding recommendations proceed with peace of mind, and continue the old traditions when saying: "Break a leg!" 🎯

### ABOUT THE AUTHOR:

Judy Fargher is a school and worship market representative for StageRight Corp. in Clare, MI. Judy has a Masters in Music, is a former choir director and current church Musician. StageRight manufactures portable stages, risers, sound shells and related music performance equipment. For more information, visit [www.stageright.com](http://www.stageright.com).



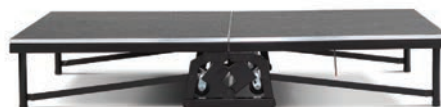
**STAGING  
CONCEPTS**

Introducing the **NEW**  
Staging Concepts  
Brand & Website

---

EXPERIENCE IT  
FOR YOURSELF  
[www.stagingconcepts.com](http://www.stagingconcepts.com)

Contact Us  
800.337.5339



### Maximize Your Performance

- Portable Stages
- Choral Risers
- Seating Risers
- Portable Seating
- Stair Units
- Camera Platforms







# A TALE OF TWO

## **KAELYN'S SOUTHERN EXPERIENCE AT USM**

Show choir camp at first was something I just wanted to try. I attended The Southern Experience show choir camp before I began my first year in show choir at my high school, and it completely jumpstarted my passion.

I attended the camp three years, and each year I experienced growth as a person and as a performer. I not only gained techniques and instructions on how to improve as a performer, but I learned lessons that helped me build confidence as an

individual. I vividly remember not wanting to leave camp and missing it soon after. When a kid doesn't want to leave summer camp, you know there's something good— and there was.

The Southern Experience show choir camp was a place show choir students from around the US could come to learn new things, meet new people, and—most importantly—express their personalities freely. I could always count on that camp to give me great self esteem and I am sure others would say the same.





# CAMPERS

*by Kaelyn Wolfe and Ryan Kirby*

I remember an instance from my first year at camp when we were told to all gather around in a circle with our ballad music. We were so confused, but obviously followed directions for the sake of staying on the choreographer's good side. (Everyone wants to dance in the front, right?)

We were instructed to think of one person that has made an impact on our lives. Next we grabbed hands, closed our eyes, and sang that song to our person. At the end of the song, everyone was crying and you could just feel the emotion in the room. I

will never forget that, because I was so impressed at how the directors used that to get the point of the song across to us.

Show choir camp at that moment was not about the long hours of rehearsal; it was about finding our own meaning to the song and taking that with us through the week and especially after camp. This camp helped me decide to attend USM as well as become a music major. These camps truly have a lasting effect on its campers, and I will forever be grateful for the impact this camp had on me and my future.



## RYAN'S SCA EXPERIENCE

Show Choir Camps of America really opened my eyes on how to become a better singer and dancer, but also become a better performer as well. The organization is filled with so many talented performers and professionals, and they are all willing to help any camper get better.

SCA places campers in a certain group based off of their audition, and they spend the entire week working with that group to come up with a show to perform at the end of the week. Each group has two directors, a vocal director and a choreography director; for example, my directors last year were April James and Ly Wilder.

Similar to my own show choir directors, Ly and April pushed us hard throughout the week, but made it so much fun in the process. Depending on the group campers are placed in, they can learn any number of things from different directors. Ly taught me specifically about work ethic and breath management.

Staying focused when it's time to rehearse helped me have fun, because being invested in the music we were all making together was honestly one of the coolest experiences I've ever had, and I continue to make that choice every day. As most teenagers studying music will learn, breath management is the key to great sound.



Ly taught us several techniques on how to maintain a solid breath while singing, in order to achieve quality pitch and sustain any note for long periods of time.

## NEED SHOW CHOIR MUSIC?

Custom Arrangements sells pre-arranged charts that were chosen and designed for **competition show choirs**. We obtain a license to resell these charts and offer them at much lower prices – passing the savings on to you!

### FAST AND EASY!

Online ordering • Download files immediately  
Preview charts before purchase

### HUNDREDS OF TITLES TO CHOOSE FROM!

Broadway • Classic Rock/Pop • Current Hits



CUSTOMARRANGEMENTS.NET

## BREEZE TUNES PRODUCTIONS SHOW CHOIR ARRANGEMENTS

### WE OFFER:

- Exciting Arrangements
- Creative Mash-ups
- Help with Show Design
- Licensing Assistance
- Guest Clinics & Workshops
- Judging at Competitions

We are proud to help show choir directors produce high quality shows while staying within their budget.

E-MAIL: [breezetunesproductions@gmail.com](mailto:breezetunesproductions@gmail.com)

WEBSITE: [breezetunes.com](http://breezetunes.com)


BLOG: [musicarranging.net](http://musicarranging.net)



I'm still working on the techniques, and I can say without a doubt it was one of the most useful pieces of information I received to improve my voice. The tips don't stop at group directors though,

because in between rehearsals there are dozens of workshops to attend with other clinicians teaching different material.

Eric Van Cleave hosts a workshop where he talks about ten things NOT to do in an audition. Laughing the entire time, I learned so much about the audition process from this workshop, and I've even used the techniques in auditions outside of camp. The possibilities for learning at SCA are unlimited: everyone there is willing to share their knowledge and skills in order for each and every camper to have the best shot at following their dreams, and the food is great too!

It's also one of the best places to meet new people, and make new friendships from the show choir world that will last throughout competition season and beyond. I work with Dwight Jordan every other week, and I can say that SCA is the most fun, well-run camp I've ever been to, and I can't wait to go back this summer. 

#### ABOUT THE AUTHORS:

Kaelyn Wolfe is a sophomore at the University of Southern Mississippi who has been involved in show choir for several years. Ryan Kirby, junior, is a member of the Wheaton-Warrenville South Classics Show Choir. He is a junior in high school and plans to perform in college and as a career.

# Create The Right Atmosphere

## Set the stage with lighting and effects from Full Compass

MOVING LIGHTS • LED SPOT & WASH FIXTURES • ATMOSPHERIC EFFECTS • CONSOLES • FOLLOW SPOTS



**Call a  
Sales Pro  
Today!**



**PRO AUDIO VIDEO LIGHTING  
MUSICAL INSTRUMENTS**

**Call 800-356-5844  
or visit [fullcompass.com](http://fullcompass.com)**

Leading The Industry For Over 35 Years

**Follow Us**









**Request your FREE  
540-page catalog**



# ADINDEX

COMPANY NAME .....	PAGE NO.
Acoustics First.....	9
Audix.....	IBC
Bagus.....	8
Breeze Tunes.....	26
Charms.....	13
Custom Arrangements.....	26
Dornink.....	28
Dutch Mill Bulbs.....	1
Full Compass.....	IFC, 27
Groupanizer.....	14
Little Ol' Cookie House.....	18
Music Arrangement Services, Inc.....	28
Peak Performance.....	22
Rada Manufacturing.....	19
Satin Stitches.....	12
Show Choir Workshop.....	11
Soaring Adventures.....	BC
Stage Right.....	5
Staging Concepts.....	23
Wenger.....	2



**READY TO WEAR  
&  
CUSTOM DESIGN**

*dornink*  
men & women show choir apparel  
www.dorninkshowchoir.com  
515.255.7528

## MUSIC IS POWER

*It all begins with a song*

Our arrangement packages include all scores and permissions as well as a reference recording for you and your choreographer.



MUSIC Arrangement services, Inc.

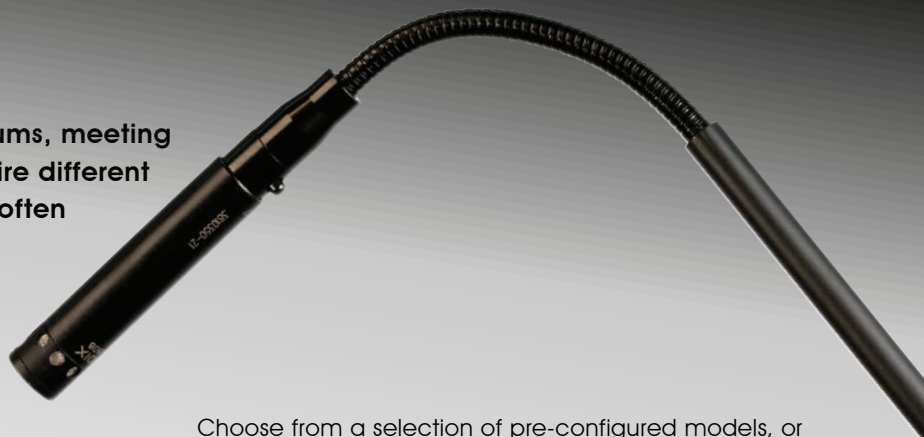
www.showchoirmusic.com | phone: 615.491.2187  
songsrus@showchoirmusic.com

# The Audix MicroBoom™ System

Proven Miking Solutions - Where & When You Need Them

The different types of events held in auditoriums, meeting spaces, schools, and houses of worship require different microphones and techniques. These venues often have logistical issues that make permanent mic installation impractical. Audix rose to this challenge and designed a flexible, affordable, and convenient solution: the Microboom™ system.

With a low-profile, carbon-fiber boom arm and a high-performance condenser microphone, the Audix MicroBooms™ are perfectly suited for choirs, musical ensembles, presentations, and live theater. Three boom lengths (24-, 50- and 84-in) insure precise mic placement and positioning. Each boom is internally wired with a shielded cable for maximum noise rejection. The MicroBooms™ are compatible with all standard mic stands and fixed mounts, making setup both easy and cost-effective.



Choose from a selection of pre-configured models, or mix-and-match system components to meet your own unique requirements.

- Lightweight & rigid
- Portable & easy to position
- Clean, elegant appearance
- Interchangeable capsules
- RFI, GSM interference resistant
- No external power needed
- Attaches to any mic stand
- Functions in horizontal and vertical positions



[www.audixusa.com](http://www.audixusa.com)

Tel: 503-682-6933 Fax: 503-682-7114

Audix Corporation, P.O. Box 4010 Wilsonville, OR 97070

© 2013 Audix Corporation All Right Reserved.

Audix and the Audix Logo are trademarks of Audix Corporation



# FREE

## BALLOON RIDE TICKET!

**For the next Silent Auction at Your School, Church,  
Favorite Charity or Community Organization!**

**"The Best Auction Item Ever, Thanks!"**



### Watch the Bidding Go Wild!

**S**et up our Balloon Ride "Live and Silent Auction Kit" at your next Fundraiser and watch the bidding go wild! Everyone wants to go up in a Hot Air Balloon



and this is the chance they have been waiting for. You'll create excitement and fun at your event and raise lots of money. Thousands of Schools, Churches and

Charities have raised funds with our Balloon Rides during the past 10 years.

### We Make It Very Simple for You, Just 1, 2, 3!

**1. Order your free Live and Silent Auction Kit and Balloon Ride Ticket.** Go to [www.FundraisingRides.org](http://www.FundraisingRides.org) or call us Monday through Friday between 10 am and 6 pm Eastern Time at **1-800-762-7464**. We will answer all your questions and send you your free Auction Kit and reserve your free ticket.

**2. Then, just set up the Kit on your Silent Auction Table.**

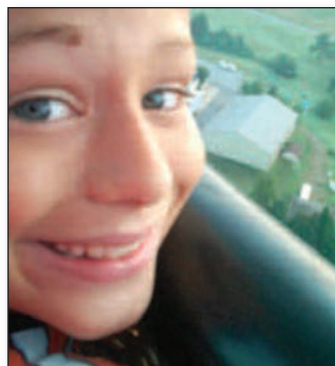
This new addition to your event will create quite a stir and everyone will join in the bidding. Everything you bring in on the free ride is yours, usually \$200 or so. If you sell more rides, you will make money on those, too. No purchase necessary to get your free ride. Often organizations will bring in \$500-\$1,000. or more, sometimes much more.

**3. Then, after the event just request your free ride and any others you have sold.** The winners can take their rides at any of our 200 locations nationwide during the next 12 months.

### Here's a Sample of Thousands Who Participate

United Way, Linda Vista Elementary School, CA, Avon Grove Library, PA, St. Boniface Episcopal Church, WI, American Cancer Society, Wolverine Band Boosters, FL, The Washington Hospital, PA, St. Ignatius College Prep, PA, Pets/People Humane Society, OK, The Boys and Girls Clubs, Montessori Center of South Dayton, OH, Special Olympics, Metropolitan United Methodist Church, MI, Mothers of Preschoolers, CO, Jewish Community Centers, NJ, Callier Preschool Parent Association, TX, Make-A-Wish Foundation.

### "All of the Kids in My 4th Grade Class Will Be Jealous!"



#### "I wanted something that we could do together!"

I bought the tickets for my son for his 10th birthday. We took our ride in Charlotte, NC and the sights and views were absolutely amazing. This was definitely an experience that would last forever for us. I think that my son's testimonial sums it up nicely..."

**"This is the best birthday present ever. Even though I had to get up early, this was a great memory that me and my mom will remember forever. All of the kids in my 4th grade class will be so jealous to hear what I did for my birthday!"**

### Also, Raffle-a-Ride Anytime!

We have a raffle kit, too. Posters and Raffle tickets. You can use it anytime. Just sell the raffle tickets and then, once you have collected the money, order the Flight Ticket for the winner, at our cost. Most organizations make \$500 to \$1,000. for their worthy causes.

**We are here to answer your questions. Call or click now!**

**[www.FundraisingRides.org](http://www.FundraisingRides.org)**

SOARING ADVENTURES OF AMERICA, INC.  
WILTON, CT • FOUNDED 1980 • 1-800-762-7464