

APRIL 2016



PRODUCTIONS

Show Choir Products and News

**FINDING
THE RIGHT
COMPETITION
FOR YOUR
SHOW CHOIR**

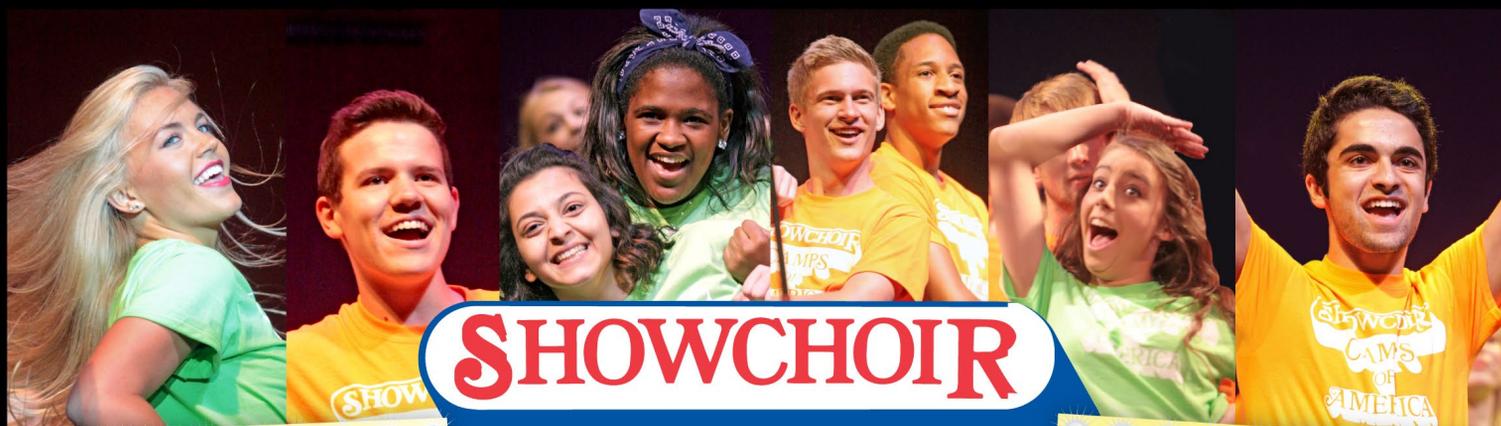
**LONGHORN
SINGERS:
WHAT
STARTS HERE
CHANGES
THE WORLD**

WISCONSIN SINGERS

**COLLEGIATE
SHOW CHOIR
AT ITS BEST**



*Three decades of trendsetting education
in music, dance, and performance training!*



SHOWCHOIR CAMPS OF AMERICA

MILLIKIN UNIVERSITY
JUNE 19-25
Decatur, Illinois

HEIDELBERG UNIVERSITY
JULY 10-16
Tiffin, Ohio

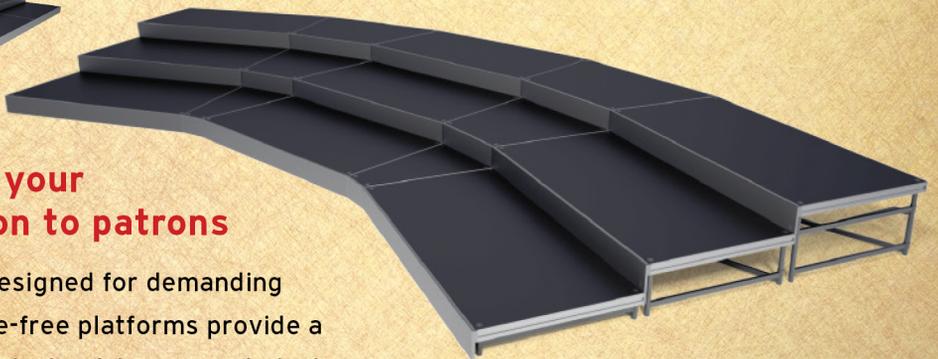
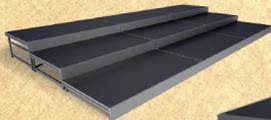
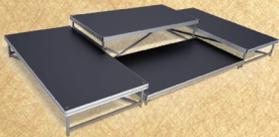
Join us for an incredible week learning from the country's top educators and entertainment professionals. We have programs and performance training to meet all your needs as a student or music educator.



www.showchoircamps.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 for more information

www.stageright.com | 800.373.1912


STAGERIGHT



- **Earn at least 50% profit on each sale!**
- **Free Sales Brochures**
- **Free Shipping**
- **No Hidden Costs!**
- **Prizes and Cash Rewards!**
- **It's Fun! It's Easy!**

Dutch Mill Bulbs originated fundraising-with-flower bulbs over 50 years ago. Our fall and spring fundraising programs offer easy-to-sell and easy-to-grow varieties of bulbs and bare root perennials. We've helped tens of thousands of groups exceed their fundraising goals with our guaranteed-to-grow product and "no hidden cost" flower bulb fundraising programs.

Dutch Mill Bulbs is the perfect fundraiser for your group. Schools, PTA's, PTO's, sports and athletic teams, cheerleaders, dance ensembles, booster clubs, academic clubs, marching bands, concert bands, choral groups, drama clubs, libraries, choirs, community groups, churches, and scouts – to name but a few – have all successfully raised funds by "going green" with our eco-friendly, economically priced no-risk fundraising programs. Since its inception, Dutch Mill Bulbs has been recognized for outstanding service, value, quality and reliability. You can count on us for your most successful fundraiser ever!





8

WISCONSIN SINGERS: COLLEGIATE SHOW CHOIR AT ITS BEST

by Robin Whitty-Novotny



14

FINDING THE RIGHT COMPETITION FOR YOUR SHOW CHOIR



20

LONGHORN SINGERS: WHAT STARTS HERE CHANGES THE WORLD

by Zachary Kornblau

EDITOR'S LETTER

The year I turned thirteen, an adorable little gift box that functioned like an ornament was hanging from our tree. Seeing my name across the lid, I immediately started asking for clues from my parents, who remained stubbornly tight-lipped about the entire thing. I could tell by my mother's teasing that this was going to be a really good present though—so I assumed I should start looking forward to my first grown-up piece of jewelry.

It wasn't earrings or a necklace though; it was far better. Neatly folded in the box were two tickets to "42nd Street." Of course, I was still just a kid, and we lived in Mississippi. This wasn't the theatre jackpot yet; however, when you have nothing else to compare it to, a traveling production in Jackson, Mississippi, is plenty to get excited about.

A few years later, our family visited New York, and we hit Broadway each night to see a new production. Though I had always loved live theatre, musicals were something special. Only a few feet away from Linda Eder and Robert Cuccioli as they brought Jekyll, Hyde, and Lucy to life, I was utterly captivated. It wasn't just their talent—though that was staggering to be sure. It was the avalanche of energy pouring off their bodies to a degree that seemed almost beyond human. You could feel their energy and electricity pulsing through that auditorium as their voices reverberated through the rafters, and you could feel the connection being made between audience members too, as we experienced something together that was powerful and meaningful.

Frederick J. Heide, Natalie Porter, and Paul K. Saito explore a variety of variables that affect attitude changes in audience members in "Do You Hear the People Sing? Musical Theatre and Attitude Change." They consider engagement variables that affect the experience with musical theatre: intellectual stimulation, captivation, spiritual value, emotional involvement, and social bonding. They remind us that Aristotle was among the first to highlight theatre's ability to arouse emotion, and recent research has supported the emotional dimension of live theatre to be the strongest factor in judging a theatrical event. They also cite recent research that has also supported the link between an audience's emotional involvement with an "entertainment-education drama" and the efficacy of the post-performance, real-world choices.

In "Learning from Live Theatre," Green et. al. argue that students who experience live theatre not only become more knowledgeable in terms of predicting plot and understanding vocabulary, but they also become more tolerant and improve in their abilities to read the emotions of others. They note, "Theater works best when the actors effectively convey to the audience what their characters are thinking and feeling. The intensity of that experience may provide the audience with practice in reading emotions that is not normally found in everyday experience."

The ability to reach people at an emotional level in order to further our connectedness and develop our empathy is perhaps even more important for younger generations. We often bemoan what has been lost with the reliance on technical gadgetry to communicate, but a few hours in a theatre seat focused on a narrative that is beyond self is one way to re-engage with a part of our humanity that may occasionally be dulled by electronic distractions. It gives young people a chance to not just escape via entertainment but to connect with other people at a personal, primal level that goes beyond conversation. You don't have to be a devoted fan of the arts to see the magic at work when students push past their own narrow, lived boundaries and explore another's reality through words, music, and movement.

It's a gift we can give our students and our own children. And it's better than jewelry.



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

Hilary Moreno

Creative Director

CONTRIBUTING WRITERS

Zachary Kornblau

Robin Whitty-Novotny



PUBLISHED BY FLAHERTY MEDIA

4290 Hwy 52 Suite G

Helena AL 35080

Toll Free: 800-705-5280, press 1

Fax: 855-239-8093

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.

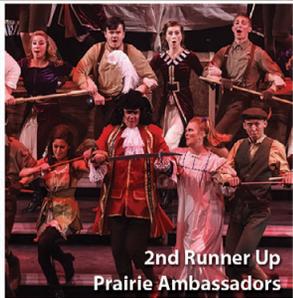
2015 NATIONAL CHAMPIONS



LOS ALAMITOS HIGH SCHOOL SOUND FX (MIXED DIVISION)
LOS ALAMITOS HIGH SCHOOL SOUND TRAX (UNISEX DIVISION)



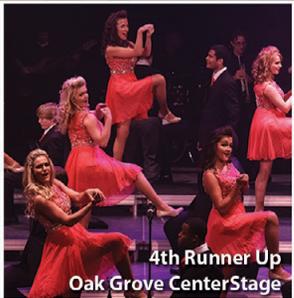
1st Runner Up
Loveland By Request



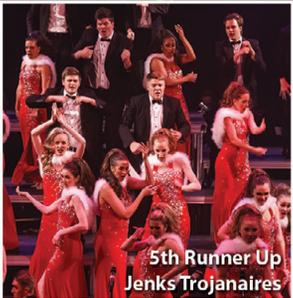
2nd Runner Up
Prairie Ambassadors



3rd Runner Up
Marysville Swingers Unlimited



4th Runner Up
Oak Grove CenterStage



5th Runner Up
Jenks Trojanaires

2016 DATES & LOCATIONS

FAME New York March 3-6
 FAME Orlando March 10-13 & March 17-20
 FAME Chicago March 31-April 3
 FAME Branson April 7-10
 FAME Hollywood April 14-17
 Show Choir National Finals April 29-30

FAME ALL AMERICANS
 FRANCE June 4-10



The **SHOW CHOIR NATIONAL FINALS** were held on April 24 & 25, 2015 at the Genesee Theatre in Chicago. The fifth annual **ASPIRE AWARDS** were presented to the following industry professionals:

- | | |
|----------------------------|---|
| Lifetime Achievement Award | Sandy Cordes |
| Vocal Vanguard | David Moellenkamp |
| Visual Vanguard | April James |
| Best New Director | Adam Miller |
| Best New Choreographer | Ellie Jordan |
| Best Arranger | Jeremy Alfera |
| Best Costumer | Gail McInnis Productions |
| Spirit of Service | Damon Brown |
| Most Promising New Program | American Leadership Academy |
| Best Regional Competition | Great River (Central & West HS Davenport, IA) |

A special thank you to our sponsors:

www.fameproductions.com







Wisconsin Singers

COLLEGIATE SHOW CHOIR AT ITS BEST

by Robin Whitty-Novotny

Wisconsin Singers, featuring the top talents of the University of Wisconsin- Madison, was one of the first collegiate show choirs in the country. From performing at the White House to doing USO and other international tours, the Singers has thrived for nearly five decades as one of the elite college show choirs in the country, finding creative ways to keep the program strong through the challenges of funding cuts and economic downturns. Wisconsin Singers has raised more than one million dollars in scholarships for UW students as well as hundreds of thousands of dollars for music and service organizations through family friendly, spectacular music revues of the past forty years of pop music. Those who love to perform, take pride in their university, and look towards developing their skills beyond what they experience in the classroom find Wisconsin Singers an unparalleled opportunity.

As a primarily student-run organization sponsored by the Dean of Students at the UW, Wisconsin Singers performs for more than 40,000 annually. Maintaining the excellence of the student experience by hiring skilled choreographers, arrangers and costume designers has been the trademark of Wisconsin Singers' continued appeal to UW students.

The Singers show is a blend of classic rock, jazz, top forty, musical theater and acappella. Professionally choreographed, the show moves quickly through more than sixty songs from the past decades of American popular music. The Singers band is an integral part of the show, memorizing the full 75 minutes of music and taking the stage in band features that have the horns moving around like a mini-version of Blast! Students take the stage nearly forty times per year, work annually with more than 1,000 students in clinics, and enjoy the fun and family feeling that elevates a "touring ensemble" to an exceptional collegiate experience that defines their UW careers.

Auditions are drawing students from a host of majors across the campus, many of whom would love to make a career of performing but are working on their "back up" plan in case a performance career does not

pan out. No longer does the troupe include primarily music majors, but instead draws those passionate for the stage from majors across campus, pulling together the best of the best who love to perform, love to represent their Badger pride in communities across the state and nation, and who go back to their college lives during the week to excel in everything from research to academics. Wisconsin Singers GPA's are consistently above the campus norm, and many are on the UW Dean's list. While the students receive class credit and scholarship dollars for their efforts, what drives them is the music, the people they share the stage with, and the fun they have performing in a different community every time they take their show on the road.

A Bit of History

The "University Singers" was formed in 1967 to showcase students in a different light than the Vietnam War protests going on at the UW campus did. Shows centered around stock arrangements of music by the Mommas and Poppas, John Denver and Broadway shows such as Fiddler on the Roof and Sound of Music. The troupe was small, numbering around 20 undergraduate/graduate students who sang and often doubled as instrumentalists on guitar or horns. The Singers band

consisted of only a rhythm section, and the show was simply staged with very little movement. With more than 70 shows a year, and under the sponsorship of the Wisconsin Alumni Association, the Singers made a name for itself as an outreach arm of the UW, performing for alumni chapters and corporate conventions. To distinguish itself from other collegiate groups, the Singers were renamed "Wisconsin Singers" in 1972.

With the 70's came disco music and big Broadway productions where dance took center stage. The Singers hired its first choreographer, Tom Terrien, and added a full horn section. As the size of the group grew, so did the variety of musical styles and technical requirements. It became necessary to amplify the vocals to balance them with the band, and the Singers purchased 5 wired mics and a small soundboard. Participating students now represented a variety of majors across the campus.

Singers continued to book dozens of shows throughout the 80's, keeping the troupe members on the road nearly every weekend throughout the academic year, all while remaining full time students. Trips took them from Florida to Mexico as their role of "Official Ambassadors of Goodwill for the UW" kept the troupe busy. Singers continued

Directors and Booster Officers --

Do you have 24/7 access to manage **EVERYTHING** about your student organization, at your fingertips? You CAN, with...



CHARMS -- The 24/7 cloud-based tool for directors, booster, parents, and students -- with features for email/text/reminders, library, documents, inventory, uniforms, financials, attendance, and more, including Mobile Apps... for \$1 or less per day!

www.charmsoffice.com/about.asp

to reflect the trends of the day, but the show always included pop and Broadway favorites dating back to the 40's and 50's. Choreography by LA professional, Jim Bates, now included working out the intricate web of corded microphones that amplified the trademark vocal style of the Singers. Performing in everything from convention halls to school gymnasiums, the troupe traveled with a full compliment of sound and lighting equipment. The Singers developed a small student staff that worked with the Wisconsin Alumni Association to manage the troupe while doubling as performers and technicians.

And then, in 1994, the Singers faced the first of many financial hurdles. The School of Music faced a large state budget cut, and choosing to remain closely aligned with a classical music curriculum, subsequently withdrew financial support of the Singers program. Many other similar collegiate groups realized the same fate but the Singers Director, Robin Whitty Novotny, refused to let the funding cut define the Singers' future. With the help of a number of UW alumni, Singers alums and parents, a non profit organization was formed to fund the group, and the SOM agreed to provide rehearsal and office space as well as class credit, subject to annual approval by the School. The new Friends of Wisconsin Singers



BALL STATE UNIVERSITY SCHOOL OF MUSIC



bsu.edu/music

For more information about the Ball State University Singers, contact Alan Alder at alalder@bsu.edu.

Tuned In.

Andrew Crow, Director of Choral Activities
Kerry Glann, Assistant Director of Choral Activities
Alan Alder, Director of University Singers

SIX CHORAL ENSEMBLES

Chamber Choir, Concert Choir,
University Choral Union, Statesmen,
Women's Chorus, University Singers

DEGREE AND DIPLOMAS

Artist Diploma in Music Performance
Doctor of Arts in Music

Degree program includes a substantial primary area of study plus additional preparation for a career in collegiate-level teaching.

Master of Music
Master of Arts
Bachelor of Music

Graduate assistantships are available in all areas, including University Singers.

was to lead the charge to maintain the \$200,000+ annual fundraising campaign to keep the Singers on the road.

And so it went...the program was now responsible for everything from booking, marketing, and graphic design to touring arrangements and theater coordination with only one adult professional to make it all happen. The student staff grew from 3 to 10 and now included a production manager, tech director, company manager, PR and graphic arts interns and music staff, all of whom were students that took on the responsibility of managing a 30-member touring group still bearing the name "Official Ambassadors of Goodwill." Bookings poured in and the troupe began to perform in more and more high schools, partnering with booster groups and service organizations to raise dollars for their programs.

In an effort to serve the local schools in an even more meaningful way, the Singers started offering free workshops while on concert site. Dance clinics, show polishing workshops, and shared performance opportunities connected the Singers to local music educators and their students. And, perhaps most important, Singers encouraged area show choirs/jazz groups to open the shows, allowing everyone the chance to share the stage in a non-competitive atmosphere during a time when

show choir competitions were growing around the nation by leaps and bounds.

Never losing sight of the importance of providing UW students the chance to work with guest artists, mentors, and professional choreographers, the production value of the Singers exploded with energy and expertise. Broadway, Universal Studios, and Radio City Music Hall dancers joined the creative team and to this day continue to create brilliant staging that marks the Singers as a "Broadway caliber" show. Professional arrangers, including most recently several who worked with Glee and The Sing Off! write the show. Singers provides those involved in the theater technology side of production work with mentors who help develop invaluable skills, as the sound, lighting and stage crew must adjust to a new venue with each show.

Then in 2008, the economy hit the skids, and the entertainment dollar was no longer a "given." Schools and service organizations were no longer willing to accept the risk of signing a show contract. Total bookings dropped by 25% and the Singers were faced with yet another challenge – how to maintain the excellence of the show AND continue to meet organizational budgets. Thus, the Wisconsin Singers business team was born and the concept of "Singers Partnered Shows" became a reality.

SPS shows offer schools reluctant to take financial risk the opportunity to have the Singers perform in their community with the Singers organization taking on the majority of the work and the bulk of the financial responsibility. Student interns are now designated as "project managers" who work closely with adult volunteers to organize show events, make media contacts, facilitate ticket sales, and fill the house. Performers still do the free workshop, and guest groups still take the stage to open the show but now, UW students learn how to take charge of coordinating and facilitating the success of SPS shows, gaining invaluable experience in management, budgeting, media relations and motivating volunteers. Internships provide real-world experience that extends learning beyond the classroom and provides leadership experience that sets them head and shoulders above many of their collegiate peers.

The Here and Now of Being a Top Collegiate Show Choir

As we enter the upcoming 49th season of Wisconsin Singers, the Singers continue to evolve. Interns, performers, and theater techs work to stay on the cutting edge of everything from marketing the shows via social media, to changing up dance and vocal stylizing according to the music in the show. Clinic

Over 100 shapes for all occasions!

★ **FREE Brochures**

★ **FREE Shipping**



FUN PASTA
FUNDRAISING

UP TO 50% PROFIT!

LEARN MORE OR SIGN UP NOW!
1-800-247-0188

WWW.FUNPASTAFUNDRAISING.COM



BREEZE TUNES PRODUCTIONS
SHOW CHOIR ARRANGEMENTS

NOW LOCATED IN NASHVILLE, TN

WE OFFER:

- New Arrangements
- Rehearsal Clinics
- Previously Used Arrangements
- Show Band Workshops
- Help with Show Design
- 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

WEBSITE: breezetunes.com

formats change from year to year to keep the offerings to music programs fresh and innovative, and the Singers find themselves working with younger students, some as little as 6-7 years old. Student staff has grown to 16, involving students in internships that focus on entertainment management, music, marketing and graphic arts. Audience numbers are rebounding as the economy takes an upturn and the Singers Partnered Shows continue to grow in financial success for both the partnering organizations and the Singers program itself.

And much remains the same. The voices are still magnificent, the instrumentalists still rock the house, and the theater techs continue to produce a professional music event that receives consistent standing ovations. Singers remains nationally renowned for its "family friendly" show that is written to engage audiences of all ages, from toddlers to senior citizens. And the students themselves still thrive on the busy schedule, maintain their academic standards and network throughout the year with tens of thousands of audiences, sponsors, and alumni.

As an "exemplary student organization" the students have recently developed a set of core values that speak directly to the priorities they have for the program, the students with whom they work in clinics, and the show itself

– Professionalism, Education, Service, Accountability, Family, and Enjoyment. They not only experience the excitement of working with Broadway choreographers and arrangers, but plan leadership training and community building for all participants. And, while the non-profit support group, Friends of Wisconsin Singers, would prefer not to have to ask them, the students work at every show to articulate the program's need to raise the \$200,000+ to keep the Singers program alive. Donations are a grass roots process with no corporate or university funding. There is a real pride in moving audiences to give to the program so that the Singers can return to communities time and again.

Singers alumni have gone on to perform on Broadway, starred on television series, won Tony awards, and entertained throughout the world. Mac Huff and John Jacobson, both alumni of the Singers, have taken the show choir world of arranging and choreography by storm. Additionally, due to the many Singers alumni who have majored in everything from pre-med to engineering, graduates have a world-wide network of connections whether they choose to go on into performing or pursue a career outside of the entertainment business.

Students come to the Singers for the performing experience and stay because of the people. A recent Singers alumna summed

it up like this: "It's so weird being involved in something where every person you interact with is passionate about what they're doing, and no matter how hard things get in college, troupe members always go the extra mile for each other. As an alumna, I definitely miss that feeling of unconditional support from everyone around me. In Singers, you just feel so IMPORTANT- important, because you ARE important...we love what we do, it's what gets us through the week of classes, and then we're together again in another community, teaching young kids the fun of performing and showing them that they can keep music in their lives in college too."

Wisconsin Singers remains a strong tradition, alive with energy, willing to meet the challenge of self-funding and committed to providing an outstanding experience in collegiate show choir...and so much more. Check us out at www.WisconsinSingers.com for more information.

Robin Whitty-Novotny was Director of the Wisconsin Singers for twenty-five years. She is now serving as a consultant to this nationally renowned University of Wisconsin entertainment company. Robin received her master's degree in Music Education with a concentration in voice from the UW.

50% PROFIT ON EVERY DOLLAR SOLD!

Fresh from the Farm Fund-raising

from

South Texas Milling Inc.

STONE
GROUND
PRODUCTS

The Way Nature Intended
Nothing Added



FREE
Shipping,
Brochures,
Order Forms
& Posters

No
refrigeration
required at
the time of
delivery!

freshfromthefarmfundraising.com • Toll Free 866-570-4005

FINDING THE RIGHT COMPETITION

FOR YOUR SHOW CHOIR

ADVICE FROM DIRECTORS
AND HOSTS





Eric Wyler, Underwood Ultimate

I have long had the conversation with other choir directors, administrators, parents, and students about the importance and purpose of show choir competitions. Some argue that it focuses too much on the trophy and not enough on the education. I disagree. As long as the director keeps the correct “eye on the prize,” show choir competitions can be an educational, meaningful, and memorable experience for all of the performers.

As a member of show choir in high school, I remember the nerves, butterflies, and thrills during the anticipation of walking on stage for the first competition of the season. Once we get on stage and hear the audience burst into applause and cheers, the fears of performing were gone. I was out there with my peers, my friends, my family. We performed as one and strived for greatness. It was not about the trophy; it was about the people, the experience. We enjoyed our time together and were bound to the show choir family that was and still is Papillion-La Vista South Titanium.

Now as a teacher, it is more important than ever to keep in mind what the drive and focus was for me as a student in show choir and to give my students that same perspective. The competition process is daunting but very rewarding. Together, the choir must learn how to deal with the stresses that come with memorizing an entire show of choreography and vocals. The bonding of students throughout the entire competition process is unmatched by any other school activity.

When looking for competitions for my show choir, I consider location, judges, and structure of the first round and finals. The competition must be close enough so that my administration will approve of the cost of transportation. I also must consider the travel time and how long I want my choir to be on the bus before we perform that day, especially if we have an early performance time. The judging panel is also very important as they determine the outcome of the awards and I appreciate the feedback given from written comments and critiques. Having an esteemed panel of judges will draw me to certain competitions because I know that I will learn just as much as my students about how to improve and work on the show. Lastly, the structure of the competition schedule and finals are things I look for when considering competitions.

Coming from a small school, I appreciate competitions that allow small schools to be on the same competition level as big schools but also give a fair chance to compete for finals. Some competitions allow the highest scoring small school to compete in finals regardless of their score compared to large schools. Some competitions only allow for small schools to register. It is important for me to have my students feel successful before, during, and after a competition; considering location, judges, and structure are all factored into my decision to commit to a competition.

The most effective competitions run smoothly and efficiently throughout the entire day. Volunteers are easy to find and students are helpful with hosting your room and assisting in any way possible. A fun emcee and a quality concession stand are also very much appreciated as the day can get long for the director, students, and parents. Also, although it is not possible for all venues, performing in an auditorium is most ideal for my show choir. We love to perform on an actual stage with acoustics and a sound system rather than a gym. Gym stages are not the worst thing in the performance world, but a nice auditorium will win every time.

Mark Mercer, Andover, New England Show Choir Showdown

When I look at competitions for my students, I look for two things mainly: I try to find competitions that cycle their judging panel with both new and veteran judges from time to time to keep the panel and the adjudication process fair and fresh. I also look for competitions that invest in their event to make it a positive and electrifying experience. I feel like competitions are meant to challenge us and be a means of striving to be better than who we were at our last competition. Every choir has put in a lot of work to perform in a competition. Although they may not all be on the same skill level, they all deserve the same amount of care, attention to detail, and fairness throughout the day. As a festival coordinator myself, I make it my goal to make every show shine that takes our stage and for every student that attends to have the best experience possible.

Dianne Holbert, Jackson Prep, Showchoir Masters

The benefits of competition include camaraderie with other groups, fun of competitiveness, feedback from professional judges, confidence

builder for students, and preparation for students for the real world because they have to learn to take constructive criticism to improve. When selecting competition venues for my Showchoirs, I like to alternate years and venues close to home first of all. I try to support colleagues and their competitions. I also like to make sure that competitions are run with integrity, and that competitions do not use the same judges in our local area. That has been a problem in the south. I try to ensure that we have judges from across the country and not just from our area. I also like to expose my Showchoirs to competitions where my students can see other Showchoirs from around the country and not just our area so that they can see the Showchoir "culture" that exists everywhere.

The qualities or characteristics of a well-run competition are those that show organization from the registration process through the end of their competition. We have a steering committee who organizes our volunteers in every category needed: for example: internal operations, external operations, hospitality (which is imperative), adjudication, finance, etc. A well run competition covers every area and the director feels very secure with the entire process.



Quality performance costumes for all your quality performances!



CUSTOMERSERVICE@SATINSTITCHES.COM
WWW.SATINSTITCHES.COM
763-323-9507

I do need to say that I have experienced a competition that made me (and the parents working with me) uncomfortable and unwelcome. That is unfortunate because from a personal standpoint, I chose not to go back and expose my students or parents to that. At our competition, we want all to feel our true southern hospitality and have an excellent experience.

Consistent adjudication seems to be a problem in the Showchoir world. I believe that hosts of competitions should all confer and try to be uniform with adjudication. I believe that it might not be a bad idea to have enough judges that dropping the highest and lowest scores would help keep the process fair. I also believe that judges should be able to substantiate their scores so that as directors read them they can also understand why they were given the scores they were. This process should be constructive for directors and students and not a platform for personal opinions.

**Bob Mohr, Crete-Monee,
SPECTACULAR!**

Consider the following as a prioritized flow chart on how to pick a competition. First, look at the judging style of the competition and check for reputable judges with experience. The judges



Crete-Monee SPECTACULAR!

The
UPLIFT
Stage

STAGING
CONCEPTS

A modern solution that allows two operators to quickly and easily raise and lower platforms in place, Uplift™ is the next generation of staging solutions from Staging Concepts.



EXPERIENCE IT FOR YOURSELF
www.stagingconcepts.com
763-533-2094

Take your students to a fairly tough competition at the start of the season, and to watch all of the groups.

should have real life experience within the show choir world.

Secondly, you will want to find out if there is a finals competition. There are pluses and minuses to both, but essentially if your group can place in the top five or six groups you will have a late night, but you will also have a chance to perform again.

Next, make sure the categories fit your show choir. For instance, if your group is a unisex group, but the competition does not have that division, your unisex group will likely have to compete in the open division or preparatory division. Typical divisions are championship, preparatory (groups that are small or do not have a lot of experience), unisex, or middle school.

Finally, the venue that you perform in is a key factor in making a decision on choosing competitions. You will want to find

out if the competition is in an auditorium or on a stage and what type of sound, lighting and staging is being provided. The sound equipment provided is especially important on how well your group hears and produces sound. Bigger competitions typically pay to have excellent sound companies. Make sure the staging will accommodate your setup and find out if there are changing areas provided if you have costume changes.

Many of the larger competitions will provide side competitions for you to choose from. These may include solo competitions, dance competitions, concert choir and jazz band. These extra competitions will offer another chance for students to shine, and they will sometimes offer scholarships to show choir camps.

Determine the length of season and

when you wish to travel. Keep the locations close if you wish to keep the costs of traveling down. Assess your group and what you wish to accomplish for your season.

Take your students to a fairly tough competition at the start of the season, and require your group to watch all of the groups—especially premier groups—so younger members can get a vision of what show choir excellence looks like live. Use this to have your students develop a set of goals to shoot for. For your second competition, hit an easier competition that you feel your group can be successful in some way. After that, pick competitions that gradually grow in difficulty and challenge your students to get better and better. Pick a fun trip to go to at the end of the season that will bring your competition season to a close to keep them coming back for more.

Tyler Skidmore, Medina, Medina Showcase

Competing with a show choir is a risk, but in my experience it is an important risk to take. Traveling to a competition with Encore involves a large investment of money and time, but my approach as a director can make

READY TO WEAR & CUSTOM DESIGN

dornink

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

The advertisement features a central image of two young women in purple ruffled dresses performing with their arms raised. Surrounding this central image are four smaller images of different styles of show choir dresses: a pink dress with a sequined waistband, a black dress with a sequined bodice, a teal dress with a sequined bodice, and a blue dress with a sequined bodice. The text 'READY TO WEAR & CUSTOM DESIGN' is overlaid on the top of the central image, and the 'dornink' logo and contact information are at the bottom.

or break the experience for the students. While I want to avoid overemphasizing the act of competing, it makes a great motivator. When approached correctly, show choir competitions serve to keep directors and students sharp, provide new opportunities for students and audiences to have moving musical experiences, and offer students unforgettable team-building opportunities.

When selecting competitions, of course driving distance and schedule matter; I look for events that put the student experience first. Is the performance space well managed and safe? Are the adjudicators able to give educational, constructive feedback to our show, regardless of style? Do we get feedback from adjudicators we don't typically see? Does the competition respect our time by sticking with the schedule as much as possible? Will the students have the opportunity to watch other show choirs? Are the non-performance elements handled well – friendly/accommodating volunteers, adequate food and host room space? All of this said, I find that even if the competition goes awry on the day of the event, friendly hosts and the right perspective for my students and me can help to make the weekend a positive memory.



We Speak Lighting.

Lighting solutions for next level performance.



800-356-5844
fullcompass.com

Pro Audio • Video • Lighting • Musical Instruments

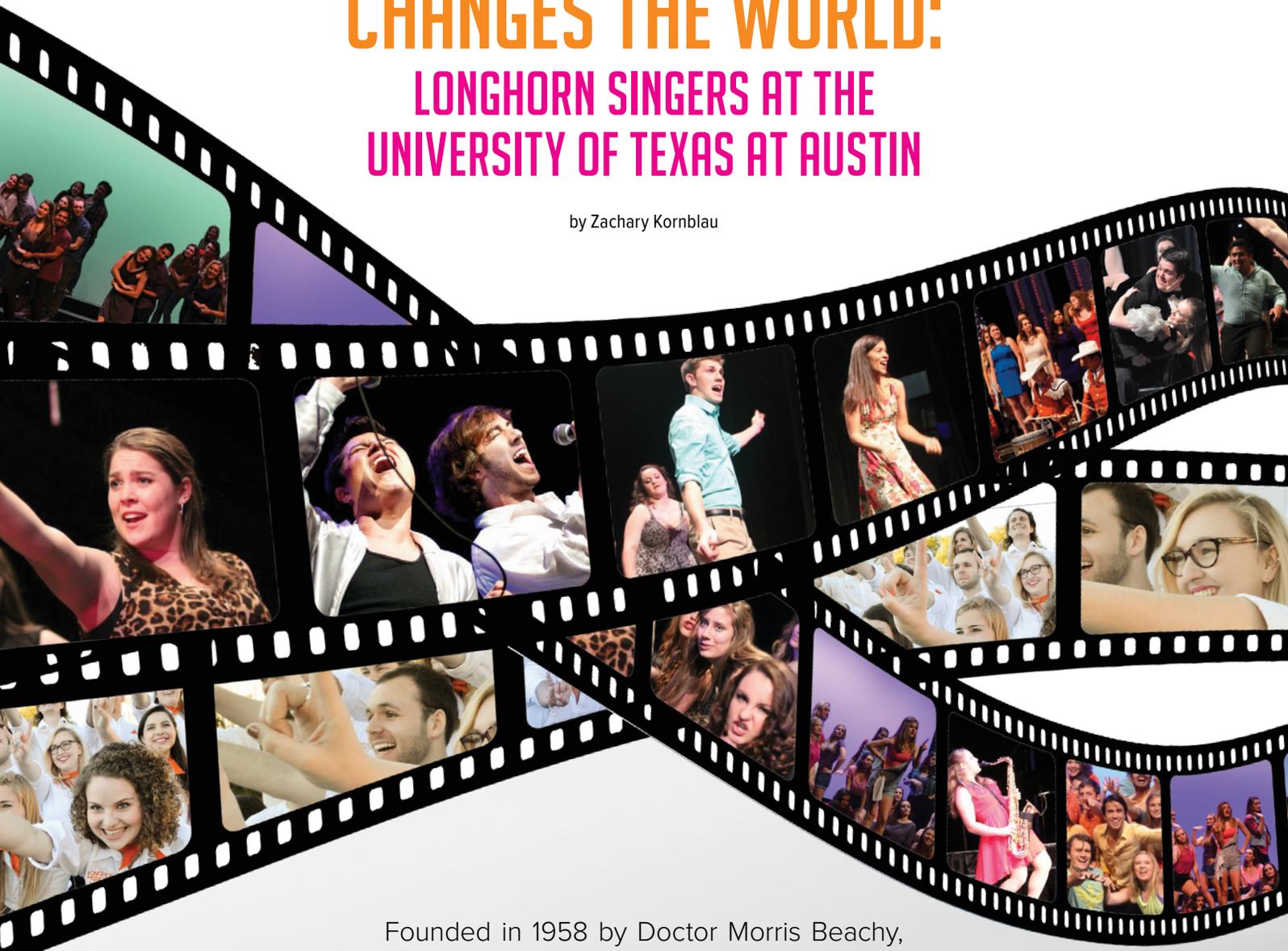
MOVING LIGHTS • LED SPOT AND WASH FIXTURES • ATMOSPHERIC EFFECTS • CONSOLES • FOLLOW SPOTS



WHAT STARTS HERE CHANGES THE WORLD:

LONGHORN SINGERS AT THE UNIVERSITY OF TEXAS AT AUSTIN

by Zachary Kornblau



Founded in 1958 by Doctor Morris Beachy, Longhorn Singers is the official show choir of The University of Texas at Austin. As one of the oldest performing organizations at the university, Longhorn Singers has seen much change and growth in its 58 years of existence. Originally, the organization was split into two glee clubs: men's and women's. Eventually, Dr. Beachy combined the two ensembles, making one group resembling what Longhorn Singers is today.

Audition Process

In more recent years, Longhorn Singers has transformed from a large, 100-person group with no previous experience required to a small, selective ensemble of around 32 performers. The five Executive Officers and the Music Direction Board hold auditions at the beginning of every semester. The auditions require students to sing a prepared Broadway or jazz-standard piece. The singers do vocalization to test range and vocal tone, sight-read a short selection, and are tested on pitch memory and accuracy.

Callbacks are then extended to qualified vocalists where they are tested on their dancing abilities and vocal blending. Although previous musical experience is a requirement, majoring in music is not. In fact, a majority of our members are not music majors, but rather come from colleges across the university such as engineering, nursing, liberal arts, business, and communications.

Structure

Although Longhorn Singers has outside directors lead vocal rehearsals, the group is mostly student-run. As mentioned before,

there are five executive officers responsible for planning each semester, facilitating community in the group, and coordinating events and performances. These positions are elected by majority vote of active members at the end of the school year and begin their term the following semester. The executive officer positions are president, vice president, treasurer, publicity director, and social & traditions officer.

Longhorn Singers also has elected and appointed officer positions which include costumes head, historian, booster club representative, logistics head, and choreographers. Through the years of LHS, the balance of student leadership to director leadership has varied, but the group has a new director every 1-3 years, ensuring creative growth.

What We Do

Longhorn Singers is a non-competitive organization, but has no trouble staying busy during the school year. The Longhorn Singers perform every year at The Red River Rivalry in Dallas, the annual football game between The University of Texas Longhorns and The University of Oklahoma Sooners—one of the major and most highly anticipated college football games in the country.

Armed with classic Texas anthems and Sooner-mocking parodies, the Longhorn Singers travel around the Dallas area in the days leading up to the game singing on local news stations, in hospitals, nursing homes, malls, and at the Texas State Fair. While the Red River Rivalry is the only football game the group travels to, they also perform before all home football games at tailgates around the stadium. Once football season is over, the Longhorn Singers focus their attention into learning the music and dances for their fall show. Every semester, the group puts on a full, choreographed show complete with numerous full group and small group numbers.

Exploring ideas such as freedom, home, moments, and feelings, the performances always have an overarching theme that ties the pieces together. In addition to working towards their semester show 6 hours a week in rehearsals, the Longhorn Singers also perform around the University of Texas and the greater Austin community. In recent years, the group has been honored to sing for various deans and presidents of the university, CNN's Headline News, Grammy nominated singer Flo Rida, and Oscar winning actor Matthew McConaughey.

CALL US ON YOUR NEXT
FUNDRAISING
EVENT

TheCustomFlipFlopCompany.net
760.721.1045

play more music

the custom flip flop company

facebook.com/TheCustomFlipFlopCompany

Embracing Change

For years, Longhorn Singers has been a registered class through The University of Texas' College of Fine Arts. This not only separated the ensemble from other singing groups on campus as an official affiliate of the music school, but also provided them with a graduate student or doctoral candidate director. At the end of the 2014-2015 school year, the new Executive Board was faced with some tough news.

Due to teaching assistant budget cuts, the music school could no longer provide a director and therefore was forced to cut the class entirely. Luckily, the group had a list of accomplished and qualified alumni to lean on for support and offer their assistance. Trevor Heim, graduate student in vocal performance, and Celeste Castillo, local middle school choir director, volunteered to step up to the plate and offer their musical direction to the group. Through their immense help, the diligence of the Executive Board, and the support from the music school's facilities and financial staff, this transition year has been a complete success and the organization has proven to be stronger than ever.

The group is proud to provide entertainment in the finest college tradition for a university known by the slogan that "what starts here changes the world."

Show Choir in College

One of the great things about Longhorn Singers' position as a non-major music ensemble is that people who are passionate about performing and whose high school choir(s) were extremely meaningful to them are able to continue singing and dancing even if they haven't chosen to pursue a degree in the fine arts. The many stressors of college can take their toll on students, and engaging in meaningful activities with a supportive community of people combats and relieves this stress, enhancing academic performance as well. Because of the social closeness of the group, members are exposed to the wide variety of incredible programs that the University of Texas has to offer through their friendships with people in other majors.

In a large institution where students can sometimes struggle to feel significant among 50,000 other students, Longhorn Singers gives members a sense of ownership in the school's culture. When members use their musical talents to promote school spirit, commemorate leaders among faculty, and honor alumni at class reunions, the University of Texas' histories and traditions become tangibly and personally relevant to each member. The group is proud to provide entertainment in the finest college tradition for a university known by the slogan that "what starts here changes the world."

Zachary Kornblau is the Publicity Director for Longhorn Singers, The University of Texas at Austin. He can be reached at zachary.kornblau@gmail.com.

*It all begins with a song...
...and a Winning Arrangement!*

HUNDREDS OF EXISTING TITLES

**Complete Scores • Always Licensed • Original Arrangements
Workshops • Adjudication**



Music Arrangement Services, Inc.

Jeffrey Bowen has 28 years of arranging and writing experience.

Check out Music Arrangement Services, Inc. on Facebook

www.showchoirmusic.com • 615-491-2187 • songsrus@showchoirmusic.com

Fund Raising

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



Groups of All Sizes, Ages and Types:

- Churches, Clubs, Auxiliaries, and Teams
- Schools, Youth Groups, and Boosters
- Any group raising money for their cause!



Sell Popular & Affordable Kitchen Products:

- Kitchen Knives, Cooking Utensils, and Gift Sets
- Quick Mixes, Cookbooks, and Stoneware
- 100% Made in the USA

lifetime **GUARANTEE**



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

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

1-800-311-9691

or **www.RadaCutlery.com**

NOTE: Dept **A16PRM**

EASY Fundraising System:

- Catalog Sales, Event Sales or Internet Fundraising
- Free sorted order packaging for \$1,000 orders
- \$20 minimum order and orders ship in 2 days

Amazing Value for Your Supporters:

- Earn a 40% Fundraising Profit!
- Work directly with the manufacturer
- Helping fundraising groups since 1948



- Useful Products
- Tremendous Value
- Amazing Prices

FUND RAISE with the BEST!

**40%
AVERAGE
PROFIT!**



KITCHEN KNIVES
(26 SELECTIONS)



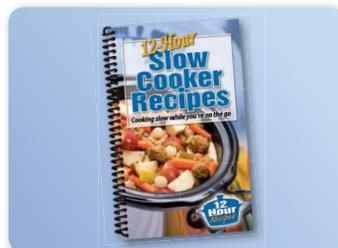
KITCHEN UTENSILS
(21 SELECTIONS)



GIFT SETS
(28 SELECTIONS)



STONEWARE
(6 SELECTIONS)



RECIPE BOOKS
(41 SELECTIONS)



QUICK MIXES
(38 SELECTIONS)



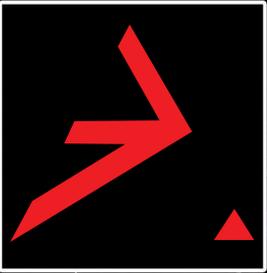
Proudly manufactured in the USA since 1948.



AD INDEX

COMPANY NAME	PAGE NO.
Acoustics First	26
Audix	28
Ball State University Singers	11
Breeze Tunes	12
Charms	10
Custom Flip Flop Company	22
Dornink	18
Dutch Mill Bulbs	4
FAME	7
Full Compass Systems, LTD.....	19

COMPANY NAME	PAGE NO.
FunPasta Fundraising	12
Music Arrangement Services, Inc	23
RADA	24
Satin Stitches	16
Show Choir Camps of America	2
Shure.....	27
South Texas Milling.....	13
Stage Right.....	3
Staging Concepts.....	17

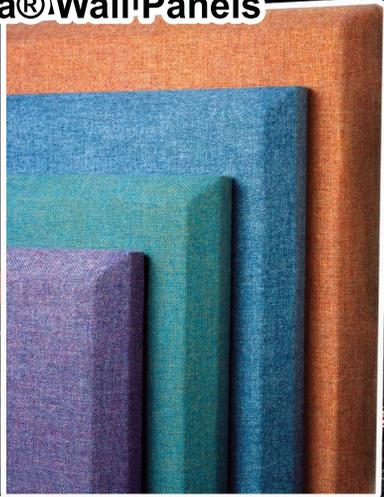


AcousticsFirst[®].com



Materials to Control Sound & Eliminate Noise.™

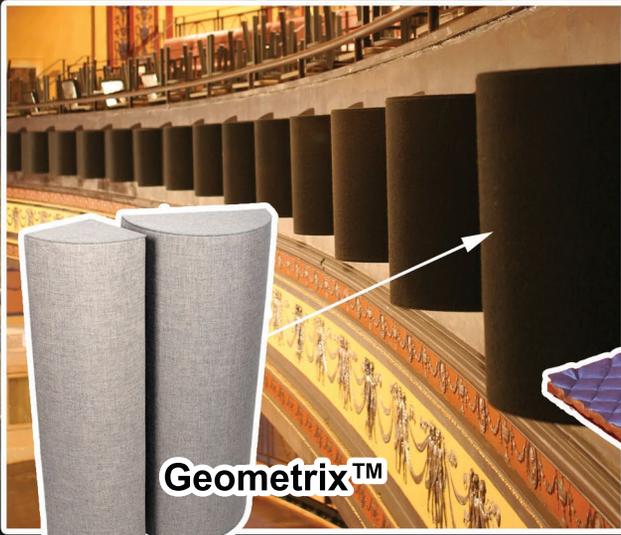
Sonora[®] Wall Panels



Sonora[®] Ceiling Baffles



**Sound your best...
From LA to VA.**



Geometrix™



StratiQuilt™ Acoustic Blankets

Toll-Free Number:

888-765-2900

Background: iHeart Radio Theater LA
Inset: The National Theater VA



ABSOLUTELY IN STOCK

EXPERT ADVICE. WORLD-CLASS SERVICE.

Shop Full Compass for the widest selection of Shure product,
delivered quickly with world-class service and support.

From legendary wired microphones and innovative wireless systems,
to headphones, earphones, and the largest selection of accessories and parts,
Full Compass has it guaranteed in stock.

Learn more at fullcompass.com/shurepromo.



800-356-5844
fullcompass.com

PRO AUDIO VIDEO LIGHTING
MUSICAL INSTRUMENTS



©2016 Shure Incorporated

Be Heard

THE MOST INNOVATIVE
CHOIR MIKING SOLUTION
AVAILABLE

The MicroBoom™ Series from Audix combines exceptional sound quality with a low profile design that allows the congregation to see the choir, not the mics. Our scalable system features a selection of pick-up patterns and output levels. The MicroBoom captures the unique sound of your choir and elevates it above the music. With boom arms made of carbon fiber, the MicroBoom is lightweight, thin and strong. Three models of differing lengths, 24, 50 and 84 inches, adjust to the angle and position best suited for your choir. The MicroBoom from Audix—sound your best with the mic that makes it happen.

MicroBoom™

AUDIX®

www.audixusa.com
503.682.6933

©2015 Audix Corporation All Rights Reserved.
Audix and the Audix Logo are trademarks of
Audix Corporation.



MicroBoom stand
(STANDB) sold
separately.