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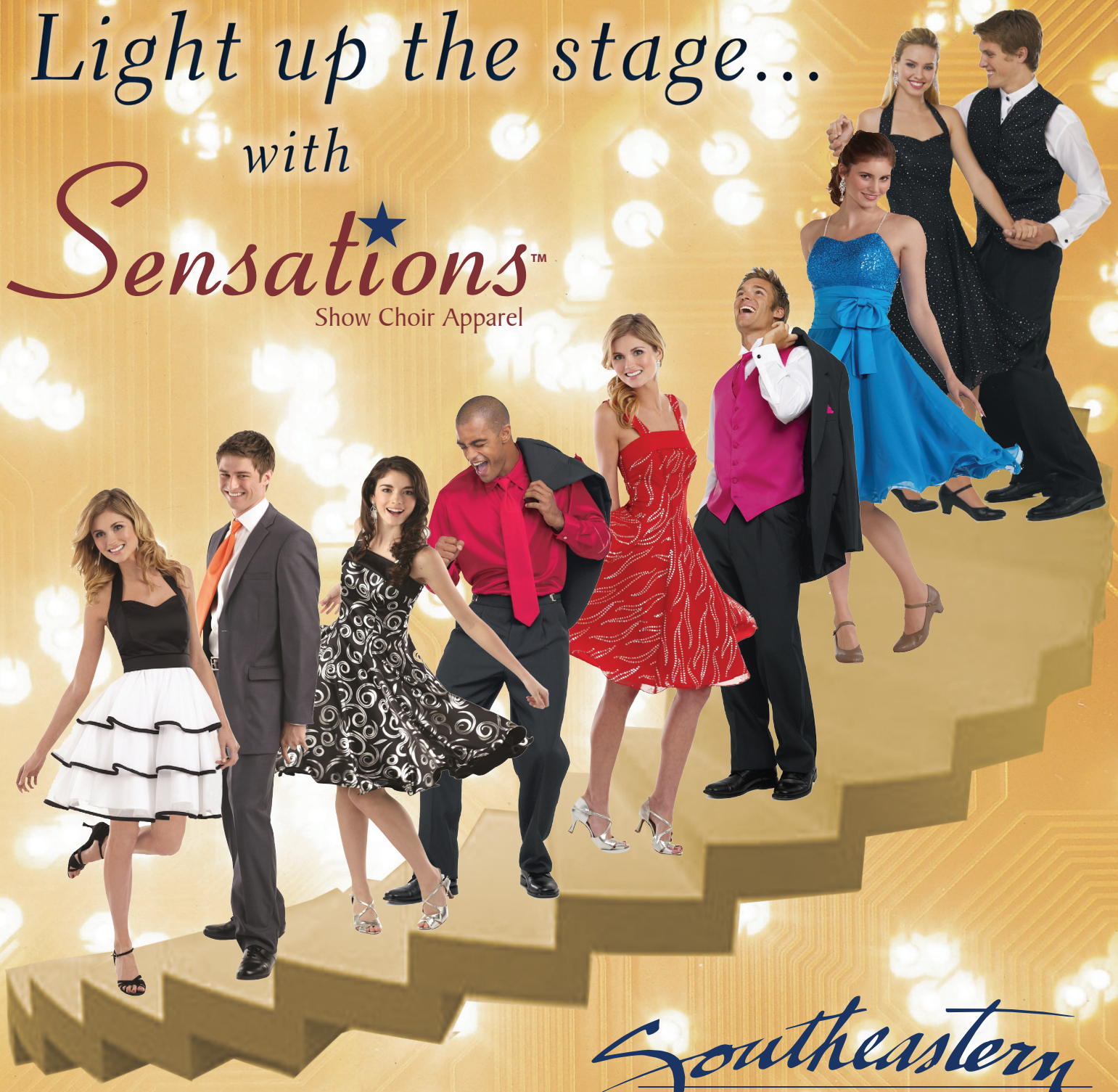

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CHOIR SPOTLIGHT

Madison Central's Reveille
by Rachel James Clevenger
Having trained under the legendary Dave Fehr, Reveille director Max Lyall had big shoes to fill. Lyall turned a new show choir into a group of fierce competitors who hosted their own competition in just a few short years.

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PRODUCT SHOWCASE

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Cover photo provided by Madison Central's Reveille

EDITOR'SLETTER

As anyone who loves show choir and musical theatre knows, there are moments that never leave you.

Talking to Max Lyall recently, I was reminded of one of the all-time favorite Attaché moments. Though I've seen numerous plays on Broadway and enjoyed live performances from some of the most talented artists in the world, I've enjoyed moments every bit as powerful in an auditorium at Clinton High School in Clinton, Mississippi. Though outsiders to show choir may call it heresy to compare Linda Eder and Robert Cuccioli to high school kids, insiders know that show choirs are creating moments every bit as magical for their audiences. Insiders know that the swell of emotion that accompanies a magical musical moment is impossible to describe, but we know precisely what it feels like—because it never leaves us.

Since my sister and brother, April James and David James, were both in Attaché, I have a million wonderful memories from watching them on stage. That's a given. I also have wonderful recollections of their close friends, my honorary little brothers and sisters who I still keep up with today. One of my most vivid Attaché memories, though, was of a performance of "One Day More" during my sister's sophomore year, which was also Winona Costello's last year directing Attaché. In particular, there was one moment with Max Lyall's gorgeous voice blending with Farrar Strum's powerful tenor, as that incredibly talented bunch of kids gave their hearts and souls to that performance. It was simply beautiful…ineffable, really.

I remember once on a trip to New York, my mother and I were watching a play with Dave and Mary Fehr, and I recall thinking how amazing it must feel to be them—knowing they were part of recreating that exact kind of stage magic for audiences in Clinton, Mississippi. Because of their artistry and dedication, even people who never left Mississippi would have a chance to experience something transcendental, moments that leave us breathless and inspired, moments that make us cry the happiest of tears. I was also so proud of my mother, who devoted hours every week to help in all the ways she could because she didn't just believe in her children; she believed in the program and the purpose.

Of course, those moments don't come easily. I've watched how hard my sister works as a choreographer, and I've seen more now of the struggles directors face to maintain superior levels year after year after year. Yet, they are still working that magic every year, as those creative taps never seem to run dry. These directors and choreographers find a way to produce lighting in a bottle—and not just once. They keep challenging themselves and one another, working as muses and mentors. They never give up, and they set examples for these students that they too should never give up on self-improvement, on defining these incredible moments, on sharing their gifts with others.

I'm in awe of people who find wellsprings of inspiration to draw on, people who grow tired but never relent. They push themselves, they push their students, and they push their parents and boosters to new heights every year. They are indefatigable in the name of art, and I can't imagine a more noble purpose.

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CHOIRSPOTLIGHT

By Rachel James Clevenger

Madison Central's Reveille: Launching a Competitive Show Choir and Facing Down a Mentor

Max Lyall was not a total stranger to the demands of building an award-winning show choir, having been a prominent member of the nationally lauded Mississippi show choir Attaché. However, while Lyall knew what it took to be successful from a student perspective, even he—after working under his mentor's tutelage—was shocked by the amount of time and energy that went into preparing a show choir for competition. "It's a monster," Lyall notes. "It's all consuming and takes all of your time."

Initially, when graduating from Clinton High School, Lyall had no intention of directing a show choir. In fact, he says, "The last thing in the world I thought I'd ever do was be a high school teacher." He planned to be a professional drummer and attended college on a percussion scholarship. However—as it has a tendency to do—life took Lyall some different directions, and he left school for a while to find his path. As his family grew, he decided to return to school to finish his degree in music and found himself smitten with *a cappella* choir music. Though he enjoyed church music and considered a career in that fashion, he also recognized that a high-quality choral program could not be guaranteed with volunteer singers. He needed to find that program, or build that program, within an institutional setting.

Ultimately determining that directing a college choir would be his eventual goal, he set his sights on a high school directorship as a stepping stone and was lucky enough to spend a year working under his former director, the legendary David Fehr. Soon after securing a job at Madison Central—just a few miles away from his hometown of Clinton—he fell in love with the job he never planned to have. Four years later, he has no intention of leaving.

Though he never would have envisioned this for himself, he believes he is in the "greatest high school in the state of Mississippi" and living out his "dream job." He is able to run the musical gamut from centuries-old madrigals to pop-music released this year, and he gets to "play with a bit of all music." Additionally, he's been able to work with outstanding raw talent to build a highly competitive and highly reputed show choir program in just a handful of years.

FIERCE COMPETITION SOFTENED BY APPRECIATION OF THE ART FORM

Having been trained by show choir legends—like the team of Dave and Mary Fehr—Lyall is quick to note the immeasurable benefits. He was able to come "straight out of the gate running," and he adds that he would "be a fool" not to have leaned on that training and experience. Lyall also shares that he's told Dave Fehr that he attributes the success

he's had with building Madison Central's choral program to what he learned from him. He notes, "I have the deepest, most profound respect for Dave and Mary and what they do."

He adds, however, that there are many areas where he takes his own path, particularly as he finds his own sound; he also knows his training methods and rehearsal schedules vary a great deal from Fehr's, though "the fundamentals are the fundamentals." Fehr and Lyall have also maintained that strong mentor-to-mentee relationship for the last few years, even when Lyall's group has faced Fehr's group in competition. Lyall adds that Fehr encourages him to call with questions, and he's "never been anything but gracious." Though Lyall recognizes the fierce competition in the show choir world—and understands the rather constant comparisons between show choir and team sports—he believes his relationship with Fehr may be easier to navigate because show choir is more than just a sport; show choir is also an art.

"It's music first," Lyall explains. "It's supposed to be an art form before it's something competitive." What that means, for Lyall, is that he and Fehr have far more to talk about at the end of the day than numbers on a board. They can discuss the arrangements, the costumes, the choreography, and any number of artistic elements that go well beyond competition results. He adds, "I can deeply enjoy the Attaché show from an artistic standpoint," and he knows Fehr can do the same when watching Reveille perform.

It helps perhaps that he and Fehr are "very in tune with each other musically." Either way, there are far more interesting things for these accomplished directors to discuss "besides rivalries." Despite the desire to win—which is incredibly powerful on both sides—Lyall believes the "art overshadows the competition."

Also, he knows Fehr wants him to do well—though Lyall adds, with a chuckle, that Fehr wants to see him succeed "as long as I don't beat his group." Of course, that goes the other direction as well. Yet, somehow both men maintain a close bond and a deep respect that even head-to-head competition did not alter. Lyall concludes, "He and I were friends before, and we'll be friends after."

HIGH RISK AND HIGH REWARDS

Taking a show choir program to competition level is a daunting task. Lyall notes that many Madison Central parents and students were familiar with the idea of show choir, thanks to Attaché's name recognition and Clinton's close proximity to Madison, but they weren't at all familiar with the level of dedication and funding needed to build a group that could compete against long-running show choir programs. Tommy McMillin's daughter, Ruth Allison, was just starting her sophomore year at the high school during the first year of the choir's competition efforts—which was also Lyall's first year at the helm.

McMillin is still in awe of how dramatically the program advanced under Lyall's leadership. He recalls that the parents really had no way to wrap their minds around the type of program Lyall planned to build, and the only way they would fully appreciate the realities of show choir competition was for Lyall to throw all of them into this world. To let the students and parents see for themselves what was required, he brought his group to competitions early. He made sure parents knew they should accompany their kids to competitions whenever possible—not to fret about costumes and earrings, since those are responsibilities Lyall believes should rest on the performers, but to provide emotional support.

Lyall brought both students and their parents on this "educational experience" that showed them all "the moving pieces and parts that go into show choir," McMillin explains, which gave the group exposure while exposing the group to

this new world; that firsthand knowledge helped parents and students understand what was expected and what was at stake. Lyall also gradually increased their commitment to competitions. The first year, they did one competition—the second year, they did three; the next year, they did four. There were certainly times, McMillin recalls, when they felt "behind the eight ball" in those days. McMillin remembers an early competition, before their costume carts were part of their process, when kids were carrying costumes and make-up, hustling about, trying frantically to stay organized. Even though they were learning the hard way at times, McMillin is glad Lyall didn't wait. "He was willing to push the group," McMillin adds, "which was the only way to do it."

McMillin also notes that Lyall wasn't afraid of the growing pains that were an inevitable result of a rapidly expanding program. The year they jumped to over fifty students, McMillin knew there were certain to be some pitfalls, but Lyall did not want them losing momentum; Lyall wanted them to see that "they had to excel and do it pretty quickly." They also couldn't risk losing support from the parents or community when the program was growing so rapidly. Because of those risks, McMillin believes Lyall has brought Reveille "further down the road than they ever would have been."

Interestingly, though his daughter graduated two years ago, McMillin is still at the helm of many of Lyall's parent booster club efforts—thoroughly devoted to Lyall and Reveille. Though McMillin's youngest son is still deciding if he has enough interest to even audition for the group, McMillin is sticking with these "high-achieving kids" and their director. "You can't do something halfway," he muses, when recalling the gutsy moves Lyall made in the first few years as director, and McMillin seems to embrace that same philosophy. "His vision is to be the best show choir in America. As a parent, you want your child to be part of something successful, but also serve under someone who will push them to be their best."

These same sentiments are shared by another Reveille parent, Joyce Hall, who has worked with the program for three years, since her daughter Alyssa was a sophomore. Hall believes Alyssa's experiences with Reveille "provided her with musical, dance and theatre training and experience in one class that she could not have received in any other venue." Hall also sees Lyall as an exceptional mentor to Alyssa, as he skillfully provides guidance to Alyssa and other student captains, without dominating their roles. Hall also credits Lyall for a "keen eye for putting together a unique show in terms of music, dance, stage props, lighting and theme."

Hall, like McMillin, has been incredibly impressed with the quality of the performances Lyall has been able to pull from these students in such a short period of time. She believes his rapport with the students is part of his success, but she also notes that the students respect his artistic talent and authority. Hall believes Lyall is "uniquely gifted in this role as director" and applauds his insistence that all show choir members be part of the school's regular choir to "expose them to other types of genres and to expand their vocal performance." She believes that requirement has clearly paid off, as evidenced by the quality of the show choir's sound.

Hall also notes, "Max has not shied away from challenging the kids musically or theatrically. He has also not shied away from challenging the parents." In addition to launching a very successful show choir camp for several years, Madison Central also hosted their first competition just last year, which was—according to Hall—"a great success and all due to Max's leadership and belief that we were ready for this challenge."

Alyssa Hall echoes her mother's praises of Director Lyall. With her last months as a high school student fast approaching, Alyssa recalls the excitement and stress of those early competitions—as she jumped in with both feet even when having no idea of what might happen next. She remembers the extreme highs and lows—from earning a Grand Champion trophy to coming in dead last that same season. She recalls being terribly intimidated, along with her peers, as they faced down Attaché, a choir she had long admired. What she is focused on most, right now, though is how much she will miss Lyall, who has been "like a second dad" to her, and how she will keep song and dance in her life as she moves on to college and embraces new opportunities. Chances are, like Lyall, she will be fearless.

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ONE ARRANGER'S STORY:

CREATING AN ORIGINAL SHOW

by Jeff Bowen

After spending a couple of decades in this crazy industry known as show choir and judging numerous talented groups, I came to an early conclusion that in many respects, show choir is a form of theater.

The music is heightened and dramatic, there are sets and costumes, and each performer is in essence playing a character. For many years now, the thought kept crossing my mind—write not only show choir arrangements, but perhaps entire original short theatrical pieces that tell a story.

After I opened up to a few directors about this concept, the idea was met with the expected challenges. The judges and spectators would not know any of the material and thus some may tune it out quickly. My thought? Make the material well pronounced and very entertaining. During my years of adjudicating, there have been many songs I did not know, yet the show choir's performance was outstanding and kept me totally engaged. Then another challenge—what if two groups were attending the same competition with not only the same arrangement, but the same show? My thought? It's up to the group to perform their best.

So, after sketching several show ideas over the years, the decision to shelve this crazy concept was made, and I then planned someday offering individual original songs. Then one day, I received a call from Bob Mohr from Crete-Monee High School in Crete, IL. Their show choir "Cavaliers" had decided to have an original show written just for them based on their ideas of a show choir going to a competition. I was thrilled!!

"I really enjoyed the collaborative effort behind the process of creating an original show. It was an ambitious undertaking, and efforts from all of us—especially Mr. Bowen and Mr. Mohr—were specifically designed with the best interests of the kids in mind. In the end, I was really proud of the kids for embracing something that was not only unique but also very challenging to pull off."

– Michael Talamonti

First off, I love a challenge. To produce this project would require succinct wording, good vocal ranges and interesting melodies all on a deadline. After I spent time poring over the outline of the show, song ideas came quickly; soon several songs were completed and Bob and his choreographer, Michael Talamonti, seemed very pleased.

But then a few stumbling blocks came. Because I had misread a key part of the outline, some songs were scored that were taking the storyline in a slightly different direction. Progress began to slow down. Then a change in the last third of the show and my need to be working on other schools' projects meant the pressure was on—and scores were later than expected.

Once the group had gotten all of the music, it began to gel for them and they became very motivated; their opening performance was wonderful! It was a true honor to be there to see and hear it. Through the competition season, audiences took well to it and cheered the Cavaliers greatly; however, the

"We knew the process was going to be difficult. We needed to understand that it wouldn't score well right out of the box. It would be an organic process. From start to finish, we knew the show would change a little every night."

– Robert Mohr, Cavaliers Director

judges had mixed reviews. Some loved the idea and their hard work paid off. Others thought it was perhaps too ambitious and too "outside the show choir box."

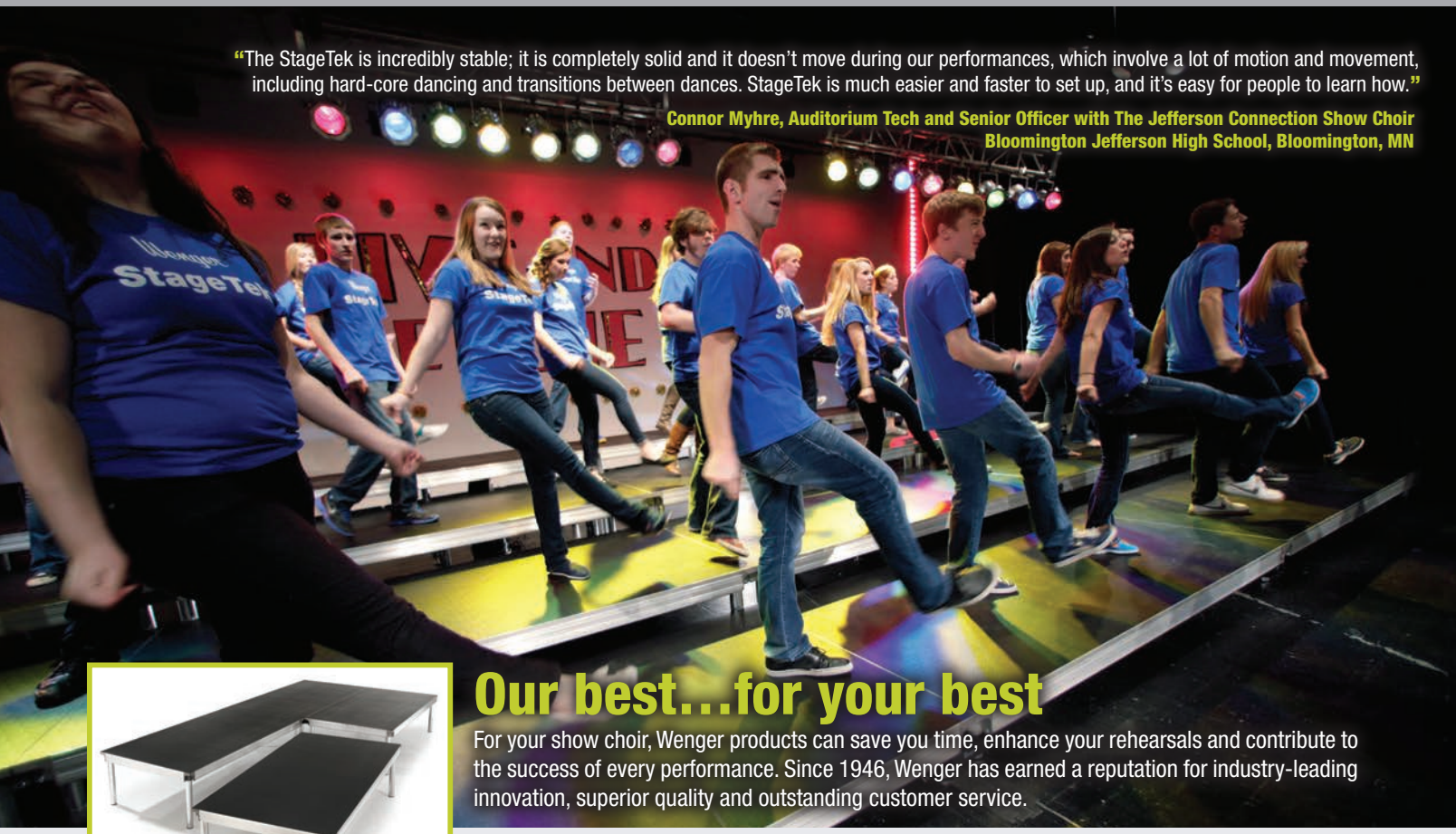
Nonetheless, this was a great learning experience for all. Everyone had their share of work and they were excellent, but perhaps the greatest challenge was for Michael Talamonti who was outstanding in taking music never heard and making it work on stage.

Would I do a project like this again? Absolutely! Having done this only means the next one's reference points of production are established.

Onward and upward!

ABOUT THE AUTHOR:

Jeff Bowen is an accomplished arranger of show choir music through his company Music Arrangement Services, Inc. A graduate of Indiana State University, he has performed from the Ryman Auditorium in Nashville to New York City. He and comedian Craig Tornquist were an opening act for Jay Leno at Purdue. He also enjoys entertaining and acting.



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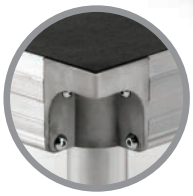

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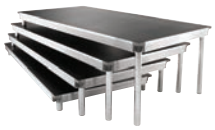

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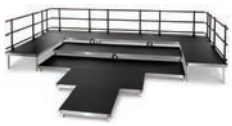

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DEKALB CLASSIC CONNECTION'S "SKINNY BOIS":

A FRESH APPROACH TO MALE BONDING IN SHOW CHOIR

by Rachel James Clevenger

Classic Connection is an outstanding show choir from DeKalb High School in Waterloo, Indiana, that has been competing for over 26 years under Director Shelley Johnson and can boast choreographers such as Dwight Jordan and Eric Hall.

As their twitter page will tell you, The Skinny Bois group consists of every male member currently in DeKalb's Classic Connection Show Choir. Formed in2013, The Skinny Bois group is based on "equality, friendship, dedication, and respect."

Though they are quick to tell you there's no hierarchy in a traditional sense, so that their leadership is shared among group members, senior Bruce Bell is one of the unofficial spokespersons for promoting their agenda. Bell notes that the idea for this group originated from some observations he made at competitions, when he noticed that many males in the group weren't "as focused and dedicated" as he knew they could be; he also believed that the young men from the choir were fracturing into sometimes contentious cliques at the competitions.

Kahler Goldsmith, a junior who has been with Classic Connection for three years, shares some upsetting memories from his freshman year, when he felt that—even outside of competitions—some people were being "terrible to each other." He and some other men from the group decided something had to be done, and he credits Bruce with first acknowledging their group effort and labeling them "Skinny Bois."

Basically, Bell wanted to find a way for the young men in the group "to connect to each other." He also wanted a way to encourage males who wouldn't ordinarily spend time with one another outside of their practices to start socializing outside of that one shared interest. Now, he says, it's "amazing how much love comes from the group." He dubbed the group Skinny

Bois, though group members come in all shapes and sizes, and they developed a clear group objective: focus on brotherhood and unity, rather than dominance and competition. Even more importantly, perhaps, they wanted to set a good example for underclassman, to ensure the future of the group was on solid emotional ground.

Chris Smock, now a senior, has been a Classic Connection member for four years. Smock had no prior music or dance classes before joining Classic Connection, so everything was new to him. Though he always felt close to everyone in his show choir family, he notes that they have faced “rocky times like any group of friends does.” Smock says the 2013-14 year exceeded even his greatest expectations for the show choir and the Skinny Bois group. Smock shares, “Bruce creating the ‘Skinny Bois’ has brought us to great lengths as a family as well as a show choir.”

Smock also cites the Skinny Bois "constitution," which outlines the expectations for each group member. Those qualities include giving their best in every rehearsal, demonstrating respect for their director, showing respect for all of their competitors at every competition throughout the season, and “accepting and loving every member of our show choir family.”

They are also focused on performing at their best level for “ourselves, our audience, for Shelley, and for Tabby Meade.” A

member of Classic Connection and Sound Sensation for three years, Tabby Meade passed away of a sudden illness last year. Smock shares, "Losing a member of a family as close as Classic Connection was unbearably hard. But we knew what we had to do and it brought us even closer."

Smock notes, "I believe this year is truly a legendary year for Classic Connection and the Skinny Bois. There is just something there inside all of us—almost like a fire that keeps growing, fueling our ambition to get better and better every day turning into something great."

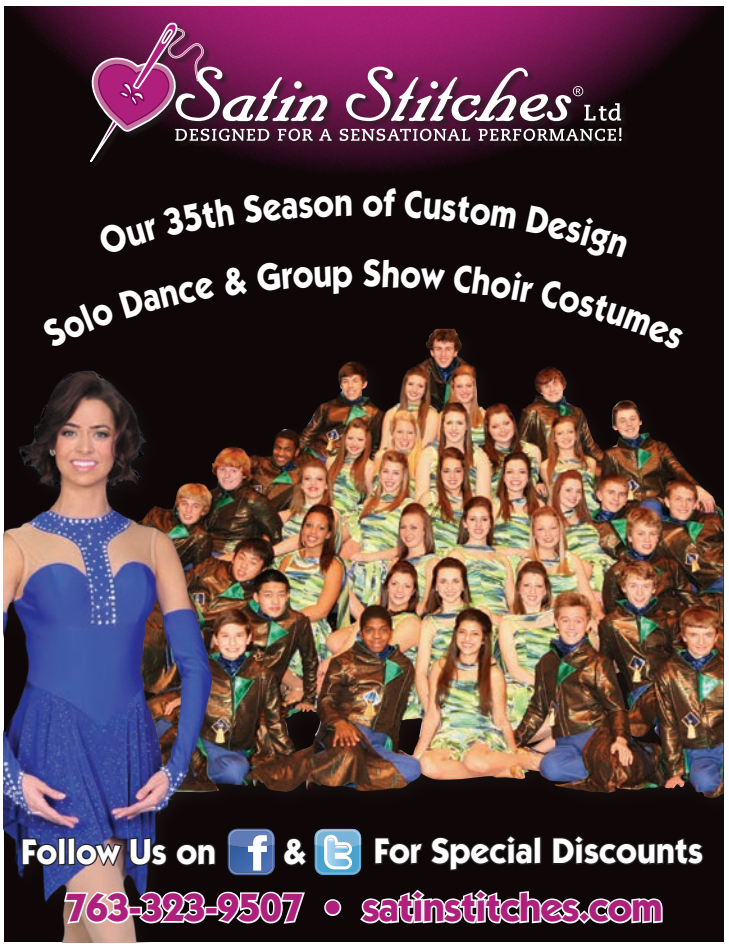
Brandon Park adds that The Skinny Bois stand for togetherness. Though he acknowledges that the desire to win is certainly there for all of them, he says they focus on fun; he also believes the efforts of the Skinny Bois group have helped them find a way to "incorporate fun and a winning season." In fact, he thinks the group works because "every single man in this group gives 100% all the time."

Noting that some choirs at competitions are either too focused on the fierceness of the competitions or, conversely, only "mess around," Park suggests the Skinny Bois help the show choir members incorporate competition and companionship by "sharing the emotional sensation that comes from winning competitions." He concludes, "For most people, it takes years to understand the importance of accepting everyone. All of us have been able to [realize the importance of acceptance], while only in high school, through the Skinny Bois."

Kahler Goldsmith shares, "To me the Skinny Bois is very important, not only for myself but for the newer guys. I was always a choir guy, but I had always leaned more towards the sports side instead, so coming into the group was scary and different for me. And I remember what it felt like, feeling out of place almost as if I didn't belong." Goldsmith credits the Skinny Bois for helping new male members, or even established members, feel fully connected to the group.

Though he echoes Park that remembering to have fun with the shows is their primary focus, Goldsmith adds, "Of course with fun, there is also respect and dedication that goes along with it." He shares that respecting their director and staying completely focused in rehearsals are their two major rules. He also knows they have to "live up to this reputation we're building ourselves." Because the group keeps a list of goals, instead of just listing obvious objectives related to competition season, they also let that list reflect their humor by adding lines such as, "Survive the Christmas show."

As President of DeKalb Classic Connection, Grant Lockwood shares that The Skinny Bois is "a way for the male members of



DeKalb Classic Connection to become a closer group of friends and to make sure everyone feels welcome." Noting how these intense friendships and sense of community help them when their practices go long and their bodies grow tired, Lockwood adds, "Other choirs should take notice of the equality and mutual respect we have for each other, which is something that I believe many other show choirs lack because of a lack of togetherness and community."

Finally, sophomore Jack Bassett shares how the Skinny Bois group has helped shape him as an individual. He recalls the year before he joined Classic Connection, when he "witnessed the drama that destroyed an amazingly talented group." He adds that there was a genuine fear about that environment being recreated, even while there was a desire from all choir members to become a close group. He looked to Bruce Bell as a role model, as the young man he believes "paved the way of creating an idea of closeness with The Skinny Bois."

Bassett adds, "The Skinny Bois aren't just some quirky, goofy, fun show choir boys. We're a group that betters everyone. Friendships are mended or mending as we speak as a result.

Bonds are building between each other. A family is formed. It's nice to know that for once in my life I have someone to turn to always."

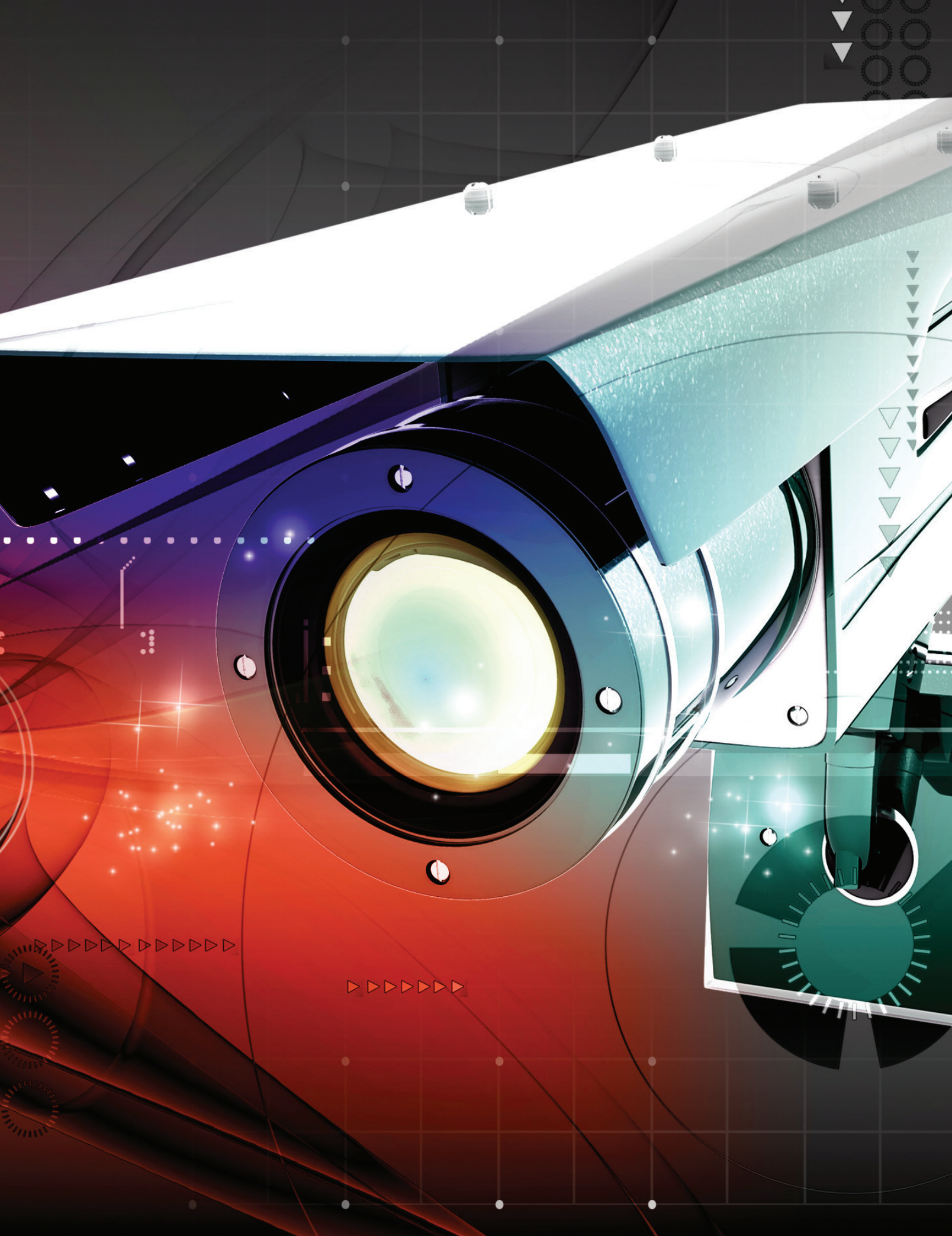
MORE INFORMATION:

To learn more about the award-winning show choir DeKalb Classic Connection, you can visit http://dekalbchoirs.com/show-choir/classic-connection. To keep up with The Skinny Bois group, follow them on twitter at SkinnyBoisCC.

A Sentimental Business:

THE ETHICS OF SHOW CHOIR STREAMING VIDEO

by Rachel James Clevenger



Anyone who has searched for show choir videos on Youtube knows that you will likely spend a while finding a "good" video of any performance—i.e., not the shaky, nausea-inducing "Blair Witch Project" versions of a show or (even worse) the ones where the person recording screams "woooooo" into the microphone every few seconds.

It's not always easy—or even possible—to find a quality video of even the best show choir performances. Then, after reviewing five or six versions of the same performance, you finally happen upon an excellent video—crisp, clean, steady, and well lit. There's a fair chance that video was shot by a professional, and there's an equally good chance that the pro doesn't get the credit or any compensation for that shared work.

Now, here's where things can get incredibly complicated. There are a slew of copyright laws that crop up with any exploration of public performance video and ownership. In the last few months, there are hints at some movement within the show choir world to have corporations or other businesses—or partnerships between businesses—to regulate YouTube videos and then work with schools to own all video rights of a performance.

The upside to these arrangements is presumably the promise of monetizing their choir's performances, with a school district perhaps pulling in a percentage of that cash. I haven't seen any evidence to suggest the potential financial upside to that arrangement, for the individual choirs, would even begin to address the inevitable fallout.

The first downside is that ownership of show choir shows (including musical rights and specific arrangements) is an incredibly complex issue. I can't imagine we want a proud grandmother who posts a video on her facebook page of her grandchild's wonderful show choir performance to end up threatened with a lawsuit on behalf of her grandchild's show choir and school district.

I also can't fathom that our school districts want their boosters and families—the people most likely to be sharing these performances—to be told they can't share videos of their children's shows for fear of litigation. How would that even look? *"Sorry, Aunt Mary, we'd love to show you Annie's solo, but we can't afford the lawsuit."*

As individuals and as groups, we will have to determine how best to legalize and standardize our practices within this community—as we wait for the next phase to unfold.

PROFESSIONALS ON THE CIRCUIT

In addition to the amateur videos that crop up on Youtube and other video-sharing sites, there are several professional videographers who regularly make the show choir circuit. Mark Dyer, of ProCAT, explains that many people assume a professional videographer is paid just to be present at an event, when that is rarely the case. Typically, the videographer is only paid when a DVD is purchased. Generally, Dyer notes that only 7-11% of the attendees will actually purchase a DVD. He also knows that many parents are trying their own hands at videotaping every performance, and "it's hard to beat free."

What happens more and more, Dyer explains, is that someone will upload one of his videos of a performance to Youtube; then, his work is shared with no compensation or attribution, which can be frustrating. Because he has been working with show choirs for years, he is friends with many directors, and he adores the community. He knows the sharing of his videos is "not malicious" in any way, but it's still upsetting to be "out of the loop." He notes that an ideal situation for him would probably be for someone to share a part of the video (as opposed to sharing the video in its entirety) and then refer the viewer to his company to obtain a full copy.

Now, with streaming video at the forefront of AV services, Dyer is working to stay "ahead of the curve, technologically speaking," as he branches out into a subscription-based service for high-definition streaming video. The concept is simple: Families may lose a precious year from a show choir performance or band performance—and those memories can be instantly replaced.

He also notes that sometimes current students don't "understand the value of the memory" at this point in their lives; they may not think they need (or want) "an actual recording of an accomplishment" since those moments are all so clear in their minds. A few years down the road, though, and those memories might be fuzzier than they expected; they may be nostalgic and wishing they had that memory preserved. Luckily, they would still have that opportunity, and they could still add that performance to their video collection.

These archives are also invaluable in building a library, particularly in the typical high-functioning families of today—with children involved in multiple activities and pursuing several extra-curricular activities. Many parents are forced to split the duties, finding it impossible to attend every child's events in real time. Streaming video is the next best thing.

Additionally, for the parent that is there in the audience—in the moment, and in real time—watching it all through a camera lens is not the ideal way to soak up that experience as it happens. If you let the professional do the work, you can enjoy the moment as it happens, without worries about the quality of the video you are capturing. Just like the performers, you deserve to step fully into those moments, instead of worrying about logistics of camerawork.

As he builds his database for monthly subscribers, Dyer is focused on getting performances from 2003 to 2013 on the site archives. He wants parents, boosters, and directors to view the subscription as a flexible option as well. The monthly subscription can be for two or three months—perhaps a parent who only wants access to videos during camp season—or for the year, so directors and coaches can use the videos as a year-round teaching tool. Dyer suggests these tools could be incredibly helpful in both "educational and motivational" terms for their students.

In the end, it's all about weighing out what works best for our families and doing what is fair in our communities. We don't want to share someone's work without attribution and permission. We don't want to interfere with someone's livelihood. We do want to preserve these precious memories because we know those are priceless and irreplaceable.

ABOUT THE AUTHOR:

Rachel James Clevenger, editor of *Productions*, earned her B.A. and M.Ed. degrees from Mississippi College. After finishing her PhD in Composition and Rhetoric, she taught and served as the University Writing Center director, for Birmingham Southern College and University of Alabama at Birmingham.

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– WHEN I GROW UP, the Pussycat Dolls (also mashup with I Want it All)
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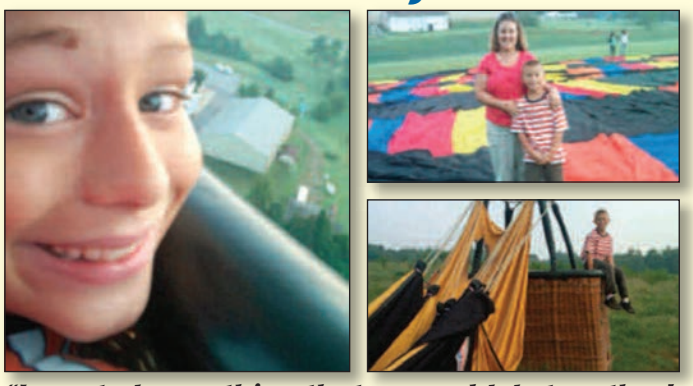

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