

# PRODUCTIONS

Show Choir Products and News

**ANDY HAINES**  
THE LIFE OF A  
**FREELANCE**  
**CHOREOGRAPHER**  
PART 2

THE INS  
AND OUTS OF  
**CUSTOM**  
**ARRANGEMENTS**

KEEP THE FUN IN  
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# 16 TIPS

ON HOW TO PREPARE FOR

# VOCAL AUDITIONS



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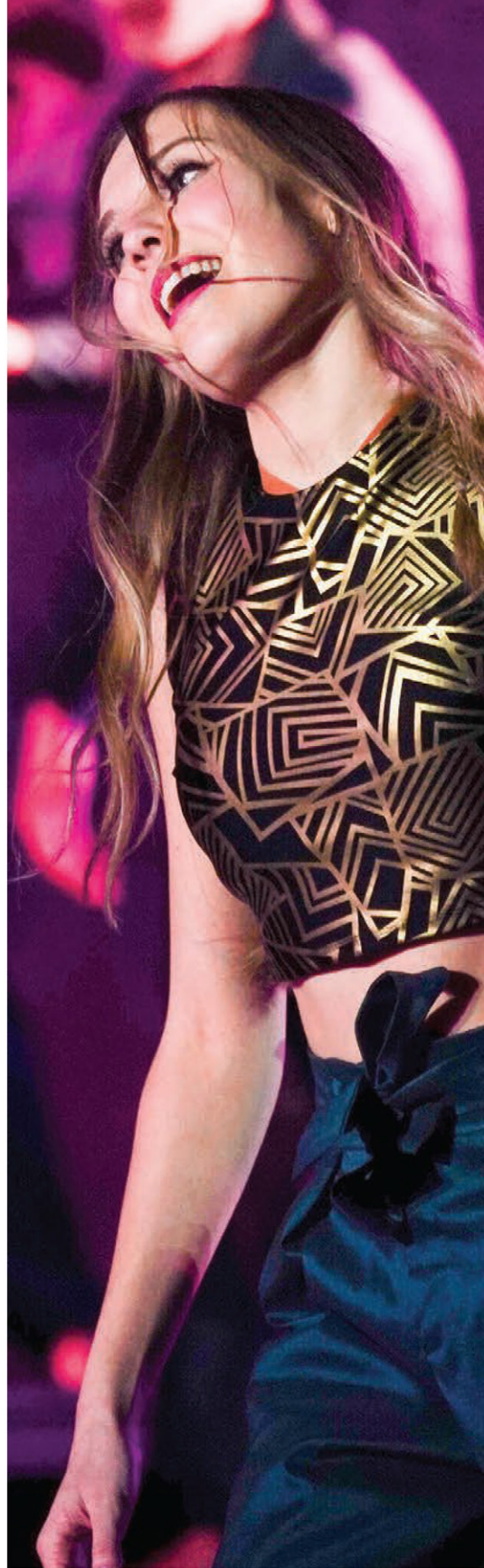
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# 8

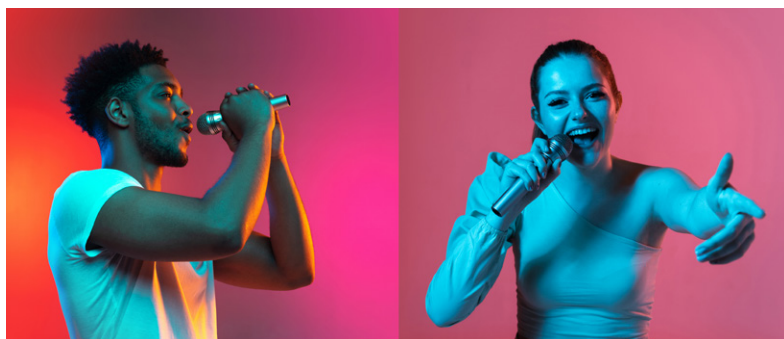
## ANDY HAINES: THE LIFE OF A FREELANCE CHOREOGRAPHER

In Part 1 of our interview, Andy Haines explained how he “was so lucky because this career found me backwards.” He was able to make a career of something that came naturally to him. In Part 2, Andy gives us a little more insight into his process and his plans after retiring from his forty-three-year career as a freelance choreographer.

# 16

## SIXTEEN TIPS ON HOW TO PREPARE FOR VOCAL AUDITIONS

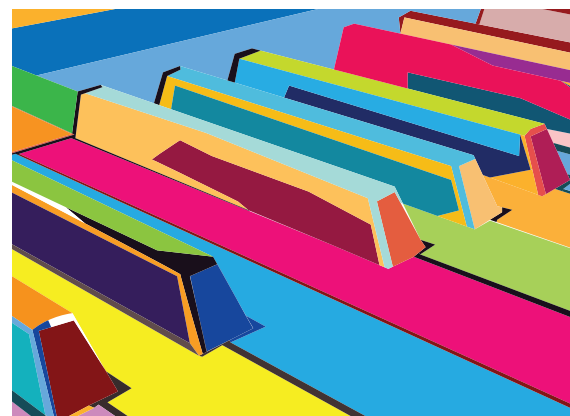
Got auditions coming up and don't know if you're ready enough? I've auditioned for dozens of choirs in my lifetime, including school choirs and church choirs, chamber choirs, and acapella groups. Although I was pretty giddy with nerves and excitement for all of them, I managed to get into every single one. Two big factors come into play here: talent and preparation. If you've got the voice, let's make sure you're prepared to impress the judges with everything else.



# 26

## KEEP THE FUN IN FUNDRAISING

I do not enjoy fundraising. I do not relish the idea of asking people for donations. However, I absolutely love our local high school show choir, which boasts amazingly talented students who manage to balance studying with after-school rehearsals and competitions across the state.



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## THE INS AND OUTS OF CUSTOM ARRANGEMENTS

Most show choir directors and choreographers know that designing their shows around their custom charts will give them an edge over other groups. For younger generations of new show choir directors, the idea of stepping into the whole custom arrangement aspect of their show can seem daunting.



## sound bites

### JASON CARTER: MANHASSET SPECIALTY COMPANY

# editor's letter

Hello—

Summer is finally here, and it's time to kick off our shoes, hit the beach, and soak up some well-deserved sunshine. Whether you're planning a trip to a tropical paradise or enjoying a staycation in your own backyard, I hope this season brings you joy, laughter, and plenty of memorable moments.

In this exciting issue of *Productions*, we have lined up some fantastic articles to keep you entertained and inspired throughout the summer. We understand that show choir is not just about the performances; it's a whole community coming together to create something magical. That's why we're diving into topics that make the show choir world go 'round.

First up, we'll be sharing some valuable insights on fundraising. We all know that show choir is a labor of love, but let's be honest, it can also be a financial feat. We'll explore creative ways to raise those much-needed funds while having a blast and engaging your community. Get ready to think outside the donation box!

Next, we'll be delving into the world of arranging and music licensing. Show choir wouldn't be the same without those heart-stirring melodies and harmonies. We'll uncover the secrets behind arranging the perfect show-stopping number, as well as demystify the sometimes-perplexing world of music licensing. So, get your conductor's baton ready, and let's create some musical magic together.

So, my dear show choir readers, grab your beach towels, find a cozy spot under the sun, and let this issue be your summer companion. We promise to bring you inspiration and knowledge to fuel your show choir journey. Remember, show choir is not just about the notes; it's about the people, the stories, and the passion that bring it all to life.

Wishing you a summer filled with sunshine, harmony, and endless moments of joy!

Yours in song and celebration,

Ed Bauer  
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*Productions Magazine*



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# ANDY HAINES

THE LIFE OF A

# FREELANCE **PART 2** CHOREOGRAPHER

by Lisa Gibbs, Ed.D.

**In Part 1 of our interview, Andy Haines explained how he “was so lucky because this career found me backwards.” He was able to make a career of something that came naturally to him. In Part 2, Andy gives us a little more insight into his process and his plans after retiring from his forty-three-year career as a freelance choreographer.**



**The Covid-19 pandemic caused major challenges for everyone. In what ways did you continue working with students during the pandemic?**

In person, I do a thirty- or forty-five-minute workout with my students that's pretty intense. First, I made video tapes of that and sold them to schools I was working with because they all wanted their kids to have something to do. They were kind enough to buy them. I went to different settings here on our property—the back porch, the solarium, the south lawn. I never had to do any choreography by Zoom. A group in Iowa got permission to be outside, so I drove there. I also drove to Virginia where we worked on a tennis court. Findlay High School was able to work outside at first, then inside, but had to stay within the six-foot squares on the floor. It was all very bizarre, but they all did it, and everyone kept going.

**That's great that you didn't have to teach on Zoom! At my dance studio we taught classes via Zoom to finish out the 2019-2020 school year. Some of the kids were dancing in their garage, or den, or in a tiny space in their bedroom.**

I did teach the Findlay High School spring 2020 auditions on Zoom. Then the director came down and we watched the video of each of them doing it in their homes. I didn't like that because I don't ever know the backstory of students, and I like that I don't. To me they are all on the same field and we are all playing the same game, on the same page. It was really rough to teach via Zoom and

felt a bit like an invasion of privacy. I did not like it either, but we did what we had to do at the time to finish the school year.

**As we learned in Part 1, your process involves showing up and creating in the moment. You arrive, get the music, and set the dance. Obviously, there are dance captains. What else happens to assist the students after you have set choreography?**

They always record what we've done. The dance captains will have it, take it, and clean it up. Some of the directors are very good at cleaning the dances as well.

**One of my questions was how you keep your work fresh, but it just comes naturally to you, and you read about dance, study other choreographers and watch musicals. Are there any Astaire-types now that inspire you?**



# SOMETHING ABOUT THIS NIGHT

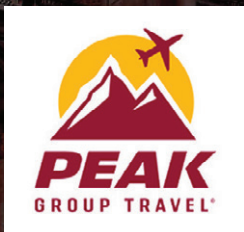
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Susan Stroman, as far as a New York choreographer, is definitely in that older style look. She's getting ready to do another show. Also, I'm very interested in seeing the revival of *Some Like it Hot* because I've heard they are doing it in old style musical theater, and that's what I live for. Some of these more recent shows are sad and depressing stories. We've had it rough enough; I don't need to go to the theater to get roughed up by a sad musical. I want to see big production numbers, song and dance.

**That's what makes it all unique—you like the classic Broadway style and others may resonate with the sad musical. It is interesting to consider how musicals have changed over time, especially starting when musicals were made into movies**

**until now. They don't really make big movie musicals anymore, do they?**

Maybe it's just too expensive now. I have a friend who was part of the revival of *42nd Street*, and he was concerned that it may be the end of that kind of show because it was so expensive. So many people in the cast, so many scene changes and sets, backstage people, technical crew, etc. for those humongous shows. I do love those kinds of shows, big and splashy, over the top.

**Is there anything else you would like to share with our readers? Perhaps some advice for aspiring show choir choreographers?**

I'd be happy if this interview inspired anybody. I told the director at Findlay I didn't know why anyone wanted to talk

to me. I'm minutes from retiring and I've done this since I was nineteen. He said, "That's a story."

**Your experience and your story I'm sure will resonate with somebody out there, an up-and-coming choreographer or someone for whom it just comes naturally but is being told to major in business rather than musical theater.**

How I've lived my career—it's like a library book. Once I've checked it back in and walked out the door, I leave it and say, "Good luck." I was working with a pop singer in New York a few years back, and she always referred to me as Mary Poppins. When it was time to go, I'd pop my umbrella and leave. That's who I am.

#### **What's next for Andy Haines?**

I do interior choreography on the side, where I tell people where their

stuff should go in their homes. I can just walk in and do it. Move a chair, angle that side table. Just give me ten minutes, and I'll have it fixed. That will be my retirement gig.

**Living your authentic self and doing work that fills your soul is so gratifying and such a gift to yourself and those with whom you work. Congratulations, Andy Haines, and good luck with your new career, interior choreography!**

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**ABOUT THE AUTHOR:** *Productions* staff writer Lisa Gibbs earned her Ed.D. in Higher Education Administration in 2018. She is an advocate for arts, particularly dance, in education and for increasing the financial well-being of artists through financial education.

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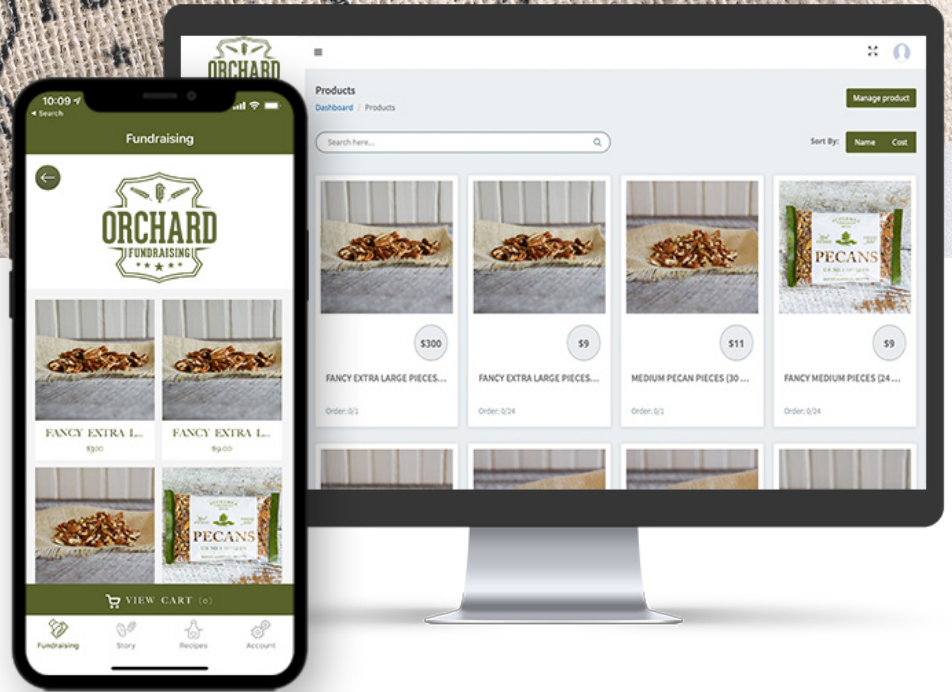
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Schermer Pecans shares some exciting news with the readers of *Productions Magazine* about how their app can help you and your team with show choir fundraising.

### Why Develop A New App?

Aron Wimberly from Schermer Pecans explains, "We wanted to develop an innovative platform for fundraisers. Orchard fundraising allows customers to sell Schermer Pecan products through this online platform. This platform creates a shareable link that makes sharing your fundraising information quick and easy. No need for brochures anymore, just share the link on your social media. Friends and family can use your link to purchase products and the funds go straight to the desired bank account."

Wimberly continues, "We've shared the idea with many different organizational groups who are looking for new ways to fundraise. Many organizational leaders are eager to learn about what is to come from this platform. We offer the ability to add their own products, which is even more exciting."

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### Wrapping Up the Sales

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Aron Wimberly can be reached at [aron@schmerpecans.com](mailto:aron@schmerpecans.com) or by calling 1.800.841.3403. Contact Orchard at [info@orchardfundraising.com](mailto:info@orchardfundraising.com), call 833.850.8324, or visit [www.orchardfundraising.com](http://www.orchardfundraising.com)



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# 16 TIPS

ON HOW TO PREPARE FOR

# VOCAL AUDITION

by Yona Marie





# NS



## **Got auditions coming up and don't know if you're ready enough?**

I've auditioned for dozens of choirs in my lifetime, including school choirs and church choirs, chamber choirs, and acapella groups. Although I was pretty giddy with nerves and excitement for all of them, I managed to get into every single one. Two big factors come into play here: talent and preparation. If you've got the voice, let's make sure you're prepared to impress the judges with everything else.



### **Warm up Your Voice**

Make sure you've warmed your voice up well with scales, lip trills, sirens, and breathing exercises before you go into your audition. Warming up will be especially critical if your audition is the first thing in the morning. You may also want to use steam from a shower or a vocal steamer to clear your vocal passages if you tend to have inflammation, as I do in the morning from allergies.

### **Showcase Your Strengths with Your Pieces**

Make sure that the song choices you've made really highlight the best parts of your voice. If you're great at holding long, beautiful notes, pick a slow and beautiful song. If you're good with fast rhythms and vocal acrobatics, pick a song that has runs, riffs, or melismas.

### **Really Know Your Audition Pieces**

Yes, you know your songs, but do you really know your songs? Did you just rush to memorize them within the last few days, or have you had time with them? Have you performed them before while you were nervous? Have you sung them around your house for months? If so, you won't be as nervous about performing them in the audition. It's hard to sing your best while you're scrambling in your brain to make sure you know your next line.

### **Dress to Impress**

Dress the way that the audition organizers requested. Don't go overboard, and don't go too casual. You likely don't need to be very strict with your choices, and you could add some of your personality to how you look. Dress to feel good about yourself and look good to others.

### **Don't Stop if You Mess up**

Chances are, even if your voice is amazing and you know your songs very well, you will mess up. Even though it feels like it, the world is not over when you mess up. I used to get really down on myself in my younger years about not being hitting all the notes right or missing a word, but perfection is really overrated when it comes to singing. Most of the best vocal performances have obvious mistakes in them. Keep going. Try not to make a face or make a gesture to acknowledge that you've messed up, either.

### **Get Emotionally Involved with the Music**

Nothing is better than seeing a singer perform with a great voice and emotional involvement. This ability is often hard to find with young singers who have not fully grown into their personalities and their voice types. You don't need to overdo it, but just take a moment to really feel the music and the lyrics in your song. Connect with the moment in your own way. Use hand movements and show emotion in your facial expressions.

### **Practice in Front of People Who Make You Nervous**

Practicing on your own is great, but take it a step further. Practicing in front of a close friend or family member is better, but take it further than that if you can. You want to mimic the feeling of the butterflies you will likely have when you actually do your choir audition. Preparing while you are in that state will help you to relax and be more of yourself when the time comes.

### **Show up Early**

Showing up on time is a must, but go beyond that and show up early. A lot of choir auditions I've been to were in unfamiliar places where the other applicants and sometimes even the

organizers from the choir were a bit lost on how things were supposed to flow and where to go. Traffic, parking, location changes, big crowds, forgotten music, and so many other little things can turn being on time into being five or ten minutes late.

### **Leave Excuses at Home**

I've heard from choir directors that they get annoyed with how many people will come into an audition and say something along the lines

**Make sure that the song choices you've made really highlight the best parts of your voice. If you're great at holding long, beautiful notes, pick a slow and beautiful song. If you're good with fast rhythms and vocal acrobatics, pick a song that has runs, riffs, or melismas.**

of "forgive my allergies" or "I'm just getting over a cold." Even though you think something like this will increase your chances of getting accepted into the choir, it really doesn't do anything. It's not like it will really hurt your chances either, but just skip the excuses to be safe.

### **Record Yourself Singing**

Recording your performance with a video in order to hear and see yourself while you perform is a great idea. It's one thing to get feedback from your family and friends that you perform in front of, but it's even better to get feedback from yourself. No one knows what they want out of your visual and vocal performance as much as you do. Give yourself a chance to be a judge.



**Nothing is better than seeing a singer perform with a great voice and emotional involvement. You don't need to overdo it, but just take a moment to really feel the music and the lyrics in your song. Connect with the moment in your own way. Use hand movements and show emotion in your facial expressions.**

### **Be Mindful of Your Diction**

Diction is becoming a lost art in the world of music. It's a super important thing to be mindful of, especially in the context of choir singing. Many consonants get lost when people sing in large groups and are not in front of a mic. Choir members really need to have a knack for pronouncing their words well when they sing.

### **Practice Sight-Reading Skills**

Your choir audition may involve some sight-reading, depending on the type of choir you are trying to get into. YouTube has a large number of practice videos that will help you with your sight-reading skills. This skill requires a good amount of time and consistency to train.

### **Practice Ear Training Skills**

You also may be required to show how well you are at hearing notes and intervals. Again, YouTube is a good place to find free practice videos to help. You can also use one of my favorite sites that I've used for over ten years, called MusicTheory.net, to find great ear training exercises.

### Mind Your Manners

Simple manners can go a long way. Don't forget little things like saying hello, introducing yourself, and thanking them for their consideration after your audition. Also, don't forget to smile. Many people can get so nervous in the audition process that they forget to smile and wind up looking like they had a stomachache the whole time.

### Try Positive Self-Talk

Affirm yourself with positive thoughts, chants, and feelings. Tell yourself that you are talented, you can do this, people like your singing, you have potential, and you will be fine even if you don't get the chance to be in the choir. Negative thoughts automatically flood our minds in moments like this and can cause us to be tense and distracted. Fight back with all the good things that are going on in your life. It's great that you're even taking the chance to audition. You're dope for even trying this out.

### Remember to Drink Water

Remember to hydrate with the best drink there is. Avoid drinks with caffeine in them that can dry out your voice. Also, avoid alcohol, which can dry your throat out as well. Why not drink the purest thing you can get? Be sure to drink water hours before your performance to make sure you are getting its hydrating effects. Drinking water right before your performance doesn't actually do much for you. Traditional Medicinals is also a popular drink among singers that can hydrate you and won't dry your voice out.

**ABOUT THE AUTHOR:** As a session singer, writer, and producer who has worked with over two hundred clients to provide high-quality jingles, singles, and features, Yona spends her time creating and marketing new music and helpful resources for creators. Her recent collaborations include working with PBS Sound Field, Tribe of Noise, and the National Black Chamber of Commerce. Check out Yona's latest releases on Spotify and YouTube.

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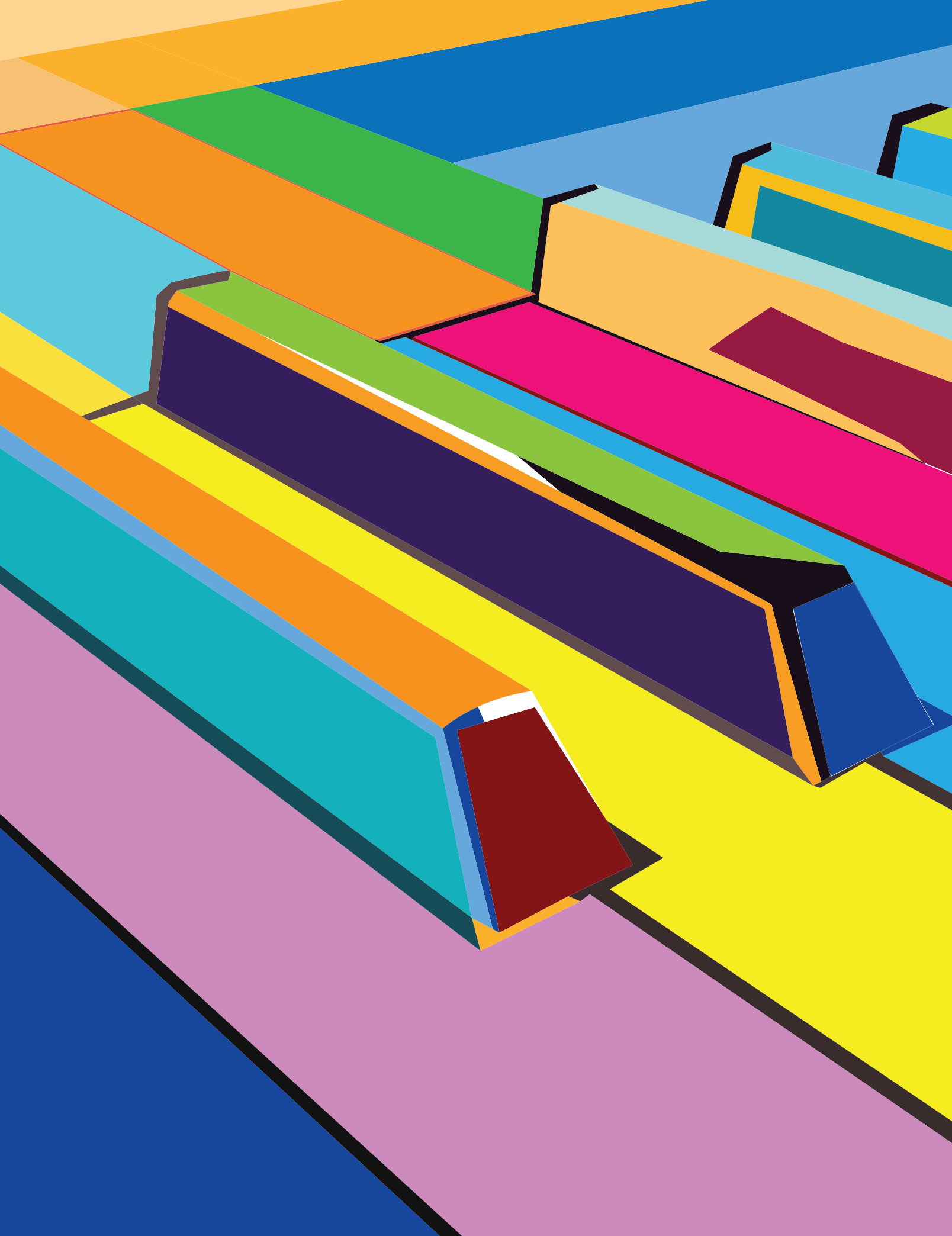
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# THE INS AND OUTS OF CUSTOM ARRANGEMENTS

by Jeffrey Bowen

**Custom arrangements have been a standard in many competition show choirs.**

Most show choir directors and choreographers know that designing their shows around their custom charts will give them an edge over other groups. For younger generations of new show choir directors, the idea of stepping into the whole custom arrangement aspect of their show can seem daunting.

## For those who have less experience with custom show arrangements,

this article covers three topics: arrangement details and the need for licensing; costs of licensing and other ways to license music; and a more affordable option for obtaining show choir arrangements.

### Details Are Important

Every arranger has different needs, so the more details you can provide, the better. Let your arranger know what you want in the outcome of the chart and ask them what they need as far as directions. I have seen clients include so much detail that notes for each song took a full page!

For me, I am good with an mp3 recording with rough cuts and notes. The mp3 does not have to be seamless; in fact, many directors have blank spaces in the recording and notes that tell what they want in the blank spaces. The other immensely helpful direction is a copy of the lyrics with some lyrics marked out and handwritten notes giving directions of how much material to include. Clients may also draw arrows with directions like, "This is where the dance break is, but please use the material from bridge and chorus." This sort of note is called "road mapping" and conveys precisely what is wanted.

Then there is the whole licensing aspect. The simple fact is that all music, no matter what portion is used, must be licensed to ensure that the songwriters and publishers are fairly paid for both their intellectual property and the administration of those creations. While most, if not all, directors want the songwriters to be paid, many show choir programs, particularly smaller ones, often struggle to afford licensing fees.

### Licensing Costs and Alternatives

This year, the licensing fees that Tresona charges increased from \$270-290 to \$330-340. This increase means that if your show has four single-titled arrangements and one medley, you could be paying up to \$250 more for licensing.

And we all know how medleys are a key aspect of a show choir set. If you are considering a couple of medleys, you will definitely see the difference on the bottom line.

Since licensing cannot be avoided, you have a couple of options to consider in getting the permission you need. First, always research the song title on the Performance Rights Organization sites (or "PRO" sites). These include ASCAP, BMI, SESAC and SOCAN to name a few. There are others as well, but the ones listed here are the larger ones. Once you find your title, check who the publisher is. If it is a mix of publishers, you will probably have to get your licensing through Tresona.

Second, go to Alfred.com and scroll down to the bottom of the page. Click on "Licensing Requests." Once on the Licensing page, click on "Catalog Imprints." Here you will find over one hundred publishing companies for which Alfred controls the print rights. I highly recommend you print the page(s) or copy and paste the list onto a document and save it. Cross reference the publisher(s) from the PRO sites and see if you may be able to obtain your licensing directly from Alfred. They have an online portal for making licensing requests. Please note that their wait time may be a bit long due to many requests coming in through the summer and fall. However, the wait may save you several hundreds of dollars if you can find the licensing through them.

If the title you find has a publisher that is not one of the nationally recognized publishers, you may be able to reach out to them directly to obtain permission. Such direct contact requires some footwork. Usually you can find a representative (like a manager, agency, or the songwriter themselves) on their website; oftentimes their contact information is available. Write to the representative and explain exactly what you want to do with the song. Include details like your school level, the song's



arranger, your plans to perform the song in competition, your plans not to record the song, etc. Be specific here—again, all the details count. You may even mention that you will be using the material for educational purposes. And keep in mind that it is best that you, the director, write the request message. And very importantly, tell them you need their permission in writing so that you can show the competition organizers that you did your due diligence.

### **The Least Expensive (and Legal) Way to Get Show Choir Music**

A couple of years ago, I discovered a wonderful website called ArrangeMe.com. This website is owned and operated by Hal Leonard and offers arrangers the opportunity to post their arrangements online. Once posted, those arrangements appear on Sheet Music Plus and Sheet Music Direct, which are also owned and operated by Hal Leonard. There, they may be purchased like stock charts, like buying arrangements from JW Pepper, Alfred, Hal Leonard, etc.

Obtaining your show choir music from a stock website has several appealing aspects. You can save a lot of money on the cost of these charts. The vocal scores and band scores are sold separately; however, the total cost of thirty-five vocal scores and one band score is less than \$200! You can save a lot of time because the music is available immediately upon purchase. You do not have to wait for approval or worse, find out your request has been denied. And the best part of all is that all licensing is included in your purchase; these arrangements are completely legal.

Another aspect that is guaranteed is that these arrangements have been performed by a competition show choir. They contain the elements that directors desire. For instance, they include dance breaks, shorter arrangements (usually under three minutes), vocal

splashes, key changes, and much more. Simply search for “Music Arrangement Services, Inc.” on either site to find these arrangements. Much more music will be uploaded throughout the year.

**Every arranger has different needs, so the more details you can provide, the better. Let your arranger know what you want in the outcome of the chart and ask them what they need as far as directions. I have seen clients include so much detail that notes for each song took a full page!**

This option for purchasing show choir music is especially helpful for smaller programs with much smaller budgets. And if a director finds a title in the list of titles on the Music Arrangement Services website, it is more than likely that the arrangement can be updated and posted for online purchase.

Show choir is a marvelous and exhausting experience. Hopefully, the information in this article will help to make the arrangement process a little easier for you. All the best!

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**ABOUT THE AUTHOR:** Jeffrey Bowen has been creating show choir arrangements for over 30 years and has serviced schools from coast to coast as well as Europe and Australia. With nearly 2,000 show choir arrangements to its credit and over 200 Grand Champion and 1st Runner Up winners since 2016, Music Arrangement Services continues to offer high quality music arrangements for competition show choirs.



# KEEP THE FUN IN FUNDRAISING

by Hilary Harkness

## I do not enjoy fundraising.

I do not relish the idea of asking people for donations. However, I absolutely love our local high school show choir, which boasts amazingly talented students who manage to balance studying with after-school rehearsals and competitions across the state. For that reason—for those kids—I am willing to step out of my comfort zone to do whatever I can to help make their show choir dreams a reality. Other parents and the surrounding community feel the same way; they also want to help create and support opportunities to financially support the show choir. With that in mind—and after a few years of parenting a show choir kid, volunteering as a chaperone during competitions, and helping behind the scenes—this is what I have learned about successful fundraising.

### Brainstorm Event Ideas

Donors are more likely to come forward when the event is engaging and fun. Keep ticket sales affordable so the whole community can participate—more ticket sales equate to more money raised beyond donations. Consider your audience. If the event focuses on student donations and ticket sales, make sure the fundraising activity is something students will be drawn to and excited about. If you are targeting businesses for larger donations, share with them how their support benefits the students and the show choir program. Make sure your fundraiser appeals to and is accessible to your target audience.

Here is a wide range of event suggestions for your consideration:

**Donation jar at the reception desk**—make sure it stands out visually.

**Spaghetti or pancake dinner**—cooked and served by the show choir.

**Quick pick-up dinners** for families on a weeknight.

Holiday or themed **school dance**.

**Direct sales**—socks, popcorn, coffee, or cookie dough. Online offerings allow for out-of-state sales to family and friends.

**Bake sale**—good, old-fashioned cookies, cakes, loaves of bread, and brownies baked by show choir kids and their families.

**Online or in-person auctions**—ask for auction items from the community.

**Pie or water balloon throwing contest**—design different targets to aim for.



**Dunking booth**—definitely get teachers and administrators to participate!

**Raffle** off a prime parking space for a week or semester.

**School spirit sale**—set up a sales table before and after school for a week or one day a week for a month. Ask for parent volunteers to help run the table.

**Movie night**—consider a character costume contest tied into the movie theme.

**Barbecue sale** for spring or **smoked turkey** for Thanksgiving.

After-school **tutoring services** for students.

**Car or dog washes** along with a **lemonade stand**.

**Silly sports competition**—egg on spoon race, water balloon toss, burlap sack race, tug of war.

**Fun run**—invite everyone to participate, including students, their families, and even community members. Create a space for all abilities. Set up fun events at the finish line and don't forget to crank up the music.

**Photo contest**—decide on a theme and showcase the winners.

**Scavenger hunt in the school**—consider setting a specific number of participants, selling tickets, and handing out awards.

**Obstacle course event**—could be in the gym or on a sports field.

**Tie-Dye event**—sell shirts or white bandanas to tie-dye. Set up multiple dying stations.

**In-school singing telegrams for Valentine's Day**—let students express their love to someone or send an anonymous telegram to a love interest.

**Family Recipe Cook-Off**—sell tickets and allow students and the community to vote for their favorites.

**School-wide talent show**—wonderful talent exists beyond the show choir family; encourage other students to step up and share their gifts as well.

**Video game marathon**—several companies offer online gaming events.

**Board game tournament**—Monopoly, chess, bingo, or include multiple games to draw in all ages of participants.

**Battle of the bands**—ask student-created bands to participate. Set up in the parking lot, the school gym, or the theater. Offering a space to dance is always a good idea.

## Let Everyone Know

Find avenues within your school and community to let everyone know about your upcoming event. Create excitement by ramping up publicity in the weeks leading up to your fundraiser—keep your event information fresh and out there. Make sure to include the date, time, location, and what the event is raising money for. Early on, send and post eye-catching Save-the-Date invitations.

Look at creating different levels of donation amounts for donors who contribute before the event, then list their names in the program or in event promotions. Offer multiple ad sizes in a performance program to either promote a business or lift up a child in the show choir for specific amounts of donations.

Consider listing possible contribution amounts alongside what that amount would help to cover. For instance, \$100 covers the cost of a badly needed new microphone; \$500 covers the cost of bus rental to a competition in a different city; \$1,000 goes towards new costumes and props for the upcoming show choir season. Be clear about what your show choir needs and what contributors' donations will help support.

## Plan, Plan, Plan

Establish a group of show choir students and parents alongside a faculty representative to outline the fundraiser from

start to finish. What is the fundraising amount you are hoping to reach? When is the auditorium available? Reach out to volunteers to help with ticket sales, handing out programs, and helping out backstage.

Create a timeline for promotional pieces to go out—is there someone who could help with creating social media posts? If needed, decide on an MC to keep the event engaging and moving along while also highlighting past successes or funny stories about the show choir.

Do you need to request permission from the school or event location? When do those requests need to be completed? If you are bringing in local vendors, make sure to complete paperwork and cover any initial deposits on rental items. Consider backup options if plans fall through due to weather or unforeseen events.

Hit the ground running and put plans in order so that when last-minute issues pop up, which they will, you have the time and space to figure out workarounds.

## Spread the Love

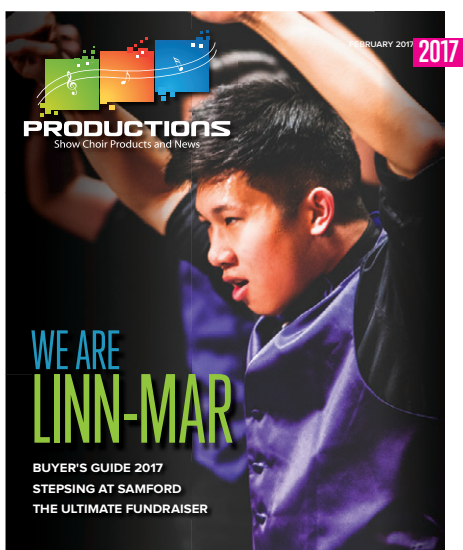
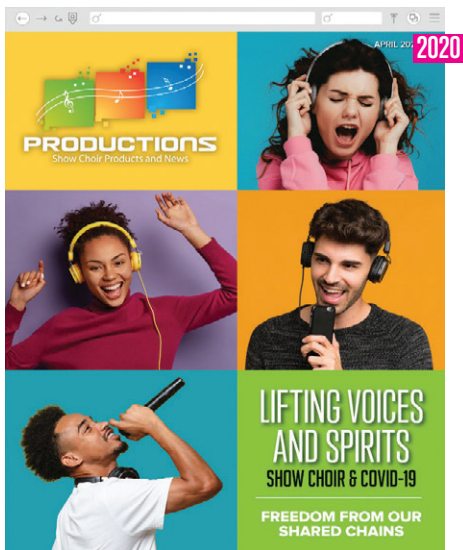
Most show choirs need to participate in multiple fundraisers to meet their monetary goals. Offering varied types of events and sales will make it easier for large donors to consider giving more than once. When fundraisers are financially available and creatively entertaining to everyone, your fundraising goals can be met. Figure out which fundraisers are a success for your show choir, which ones need revamping, and which ones need to be replaced by fresh new ideas next year. Include the larger school community and foster a sense of connection and support to help these talented rising graduates move on to the next phase of their young lives with confidence and joy.

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**ABOUT THE AUTHOR:** Hilary Harkness is an alum of Birmingham-Southern College with a degree in Art History and Painting. Currently, she is the Creative Director for Flaherty Media.

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## Q&A with

**JASON CARTER** GENERAL MANAGER, MANHASSET SPECIALTY COMPANY

### **What got you into designing and building music stands?**

When I started at Manhasset twenty-nine years ago, it was just a job. However, I soon realized that we were providing essential tools to help musicians create art. This ignited a passion within me to make a difference in the lives of artists by enhancing the quality and functionality of our music stands. This commitment has driven me to work my way up within the company, striving to make a positive impact on artists' lives.

### **What sets your services and company apart from others?**

Manhasset is an employee-owned company, fostering pride, responsibility, and accountability in each team member. As a result, we maintain the highest standards of quality and craftsmanship in our music stands. Our collaborative environment allows us to continuously improve and innovate, ensuring we provide the best possible tools to support musicians' artistic pursuits.

### **When a group chooses you, what can they expect from Manhasset?**

Groups can expect top-quality music stands backed by a lifetime warranty against manufacturer defects. Our excellent customer service ensures that musicians receive prompt support and assistance, allowing them to focus on their art, knowing they have the best tools at their disposal.

### **If our reader was sitting in front of you, what question should they ask when purchasing a stand?**

A reader might ask, "Where and by whom is the stand made, and should I consider this a lifetime purchase or a disposable product?"



**Groups can expect top-quality music stands backed by a lifetime warranty against manufacturer defects.**

**Our excellent customer service ensures that musicians receive prompt support and assistance, allowing them to focus on their art, knowing they have the best tools at their disposal.**

Manhasset stands are made in the United States by dedicated employee owners and are designed to last a lifetime, making them a reliable and high-quality investment.

### **What other products do you carry that our readers would benefit from using?**

In addition to music stands, Manhasset offers choral folders, stand lights, stand carts, customizable stand options, and more. These products and accessories cater to a variety of musicians' needs, enhancing their performance experience and helping them focus on their craft.



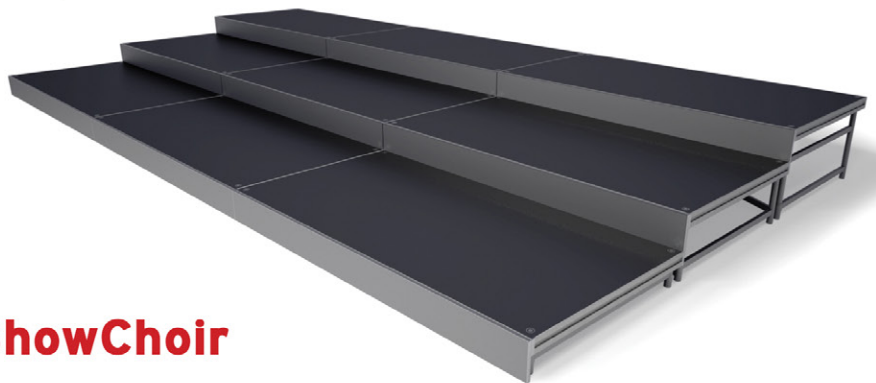


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