

AUGUST 2025



# PRODUCTIONS

Show Choir Products and News

**FROM LIFE SUPPORT  
TO THIRD PLACE**  
HOW ONE TEACHER  
REVIVED SHOW CHOIR IN  
IDAHO

**DRESSED TO TELL  
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THE ART AND CHALLENGE  
OF SHOW CHOIR  
COSTUMING

**THE 2025  
BACK-TO-SCHOOL  
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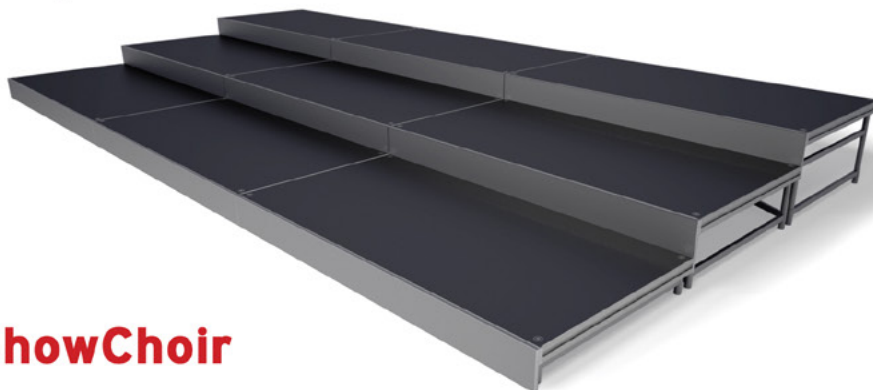


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Show choir costuming is more than sparkle—it's confidence, identity, and storytelling. Explore how costumes turn chaos into triumphs, transforming performances and helping every student shine.

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It's time to return to schools and stages everywhere. Our guide covers everything you need to create an award-winning show choir, from fundraising and costuming to staging, music, and technology.





# editor's letter

Dear Readers,

Well, here we go again—cue the jazz hands and caffeine-fueled rehearsal schedules. It's Back to School season, and if you're anything like me, you've already labeled three water bottles, misplaced two score sheets, and made a mental note to stock up on glitter...again. (Because clearly, last year's emergency glitter stash was not, in fact, a lifetime supply.)

There's something magical about this time of year. The hallways are buzzing, the choir room is alive with nervous energy, and somewhere, a freshman is discovering that yes, show choir does mean dancing and singing at the same time—and no, you don't get to pick just one.

I remember my first "back to school" as a show choir parent—wide-eyed, optimistic, armed with a binder full of color-coded rehearsal plans from the director. Within a week, the altos had declared mutiny over a key change, someone had hot glued a prop to the stage floor, and I learned that fog machines have a "set off the fire alarm" mode (pro tip: don't use that one). And yet—I couldn't wait to do it all over again.

This issue is all about the start of something new. We've packed these pages with inspiration: tips from seasoned directors, fresh choreography insights, costume trends (bedazzled is always in), and heartfelt stories from students just beginning their show choir journey. Whether you're a veteran or a newbie, we hope this issue reminds you why we love this wild, sparkly, soul-filling world.

Competition season is just around the corner. Soon, gymnasiums will transform into glittering battlefields. Ballads will soar, sequins will shimmer, and someone's mic will absolutely cut out during the final pose (because of course it will). But until then, we're building. Rehearsing. Hoping. Dreaming. Getting it almost right—and then doing it all again.

Here's to the first step, the missed cue, the inside joke, and the goosebumps when it finally clicks. We're so excited to share this year with you.

Now—go warm up those voices, stretch those hamstrings, and may your quick-changes be swift and your harmonies on point.

Let's make this season unforgettable.

With sparkle and slight exhaustion,

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A black metal ADA-compliant ramp with handrails is shown on a stage floor. The ramp is made of black metal frames and has black handrails. It is positioned on a dark, textured stage floor. In the background, there are some black plastic-covered objects and a window with a view of a body of water.

# CREATING INCLUSIVE STAGES

**ADA-Compliant Risers  
and Staging**





As music and theater educators, you know how powerful it is to see your students take the stage—whether it's a solo at a choir concert, a dramatic monologue, or a schoolwide celebration. But for some students, that moment can be out of reach—not for lack of talent, but because of accessibility barriers.

At Wenger Corporation, we believe the stage should be a space where every student belongs. Our performance staging and riser solutions are designed to go beyond compliance, helping you create environments that are safe, adaptable, and truly inclusive. Whether you're planning a small recital or a large-scale production, ADA-compliant equipment ensures that no student is left behind.

## Why ADA Compliance Matters in School Performance Spaces

Creating accessible performance spaces isn't just about meeting ADA or building code regulations. It's about sending a message to your students, your school, and your community that every voice matters and every performer has a rightful place on stage.

An ADA-compliant setup ensures:

- **Equal access** for students and staff with mobility challenges
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- **An inclusive message** that aligns with the values of your school and community

When your performance space is designed to accommodate everyone,



it becomes a stage for learning, belonging, and expression for all.

## Smart Design for Real-World School Needs

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Key features of an accessible staging system include adjustable stage heights that can accommodate performers with disabilities while maintaining clear audience sightlines; modular risers that can be configured for band, choir, theatre, or multipurpose use; easy-to-use components that make installation and reconfiguration quick and intuitive; and seated risers that offer elevated sightlines while maintaining ADA compliance.

Whether you're creating tiered seating for a concert or building a flat stage for a play, StageTek gives you the versatility to adapt and the durability to last.

## Going Beyond the Basics: Truly ADA-Compliant Ramps

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**Whether you're creating tiered seating for a concert or building a flat stage for a play, StageTek gives you the versatility to adapt and the durability to last.**

Not only is this ramp safe and compliant, it's engineered for schools, with adjustable legs for uneven floors, and compact storage. So, whether your stage is portable or permanent, you can offer access without hassle.

## Guard Rails That Meet Code and Provide Peace of Mind

Safety is a key part of accessibility. Wenger's guard rail systems offer extra security for students, teachers, and stagehands, especially when movement and choreography are part of the performance.

Our **StageTek Guard Rails** feature:

- 42" height to meet IBC safety standards
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**No two stages are exactly alike. That's why Wenger provides modular access solutions designed to handle unique configurations and tight timelines.**

- Rigid construction for confidence and security

With guard rails in place, your students can focus on their performance.

### **Adaptable Access for Every Space**

No two stages are exactly alike. That's why Wenger provides modular access solutions designed to handle unique configurations and tight timelines.

Smart, school-friendly features include articulating stairways that adjust to various stage heights; box step and dual-height stairs to support multi-level designs; and portable components that move and reassemble with ease.



# NEWSLETTER

With over 220 members, the National Association for Show Choir (NASC) has set an audacious goal: to unite the show choir community in identifying common objectives, finding solutions to shared challenges, and championing the art of show choir. We recently celebrated our first anniversary on Facebook.

The NASC held its inaugural, virtual meeting last September with approximately 30 members in attendance. While the number of attendees has dropped at subsequent meetings, they are filled with intriguing conversations and connected members from coast to coast.

Why does it matter? Since 2015, show choir programs in the United States have significantly declined by over 800. Music educators are quick to blame the pandemic for the decline, but blaming ourselves for becoming insular would be more appropriate. In July, I had the opportunity to collaborate with some of the best directors, choreographers, arrangers, and costume designers in the show choir world at Showchoir Camps of America. The week's experiences were incredible, but everyone left camp and returned to their respective cubicles once it was over.

Show choir pockets have become more common throughout the U.S., which makes it difficult for show choir programs to attend and host competitions. Show choir will flourish when we start advocating, educating, and inspiring current and future music educators outside our program through consistent collaboration. In most cases, show choir directors are the only choral music educators at their school, limiting opportunities to collaborate with someone who understands what we do. NASC provides a safe platform for monthly collaboration among music educators throughout the United States.

The short-term goal for NASC is to identify a common meeting time for monthly meetings and bring in compelling guest speakers who will appeal to a large audience. A longer-term goal is to have NASC representatives from each state advocate for show choir at state and regional music educator conferences.

This is essential to reinvigorating the show choir community in schools. Too often, show choir is considered taboo. NASC wants to shatter the stigma surrounding show choirs by continuing to educate vocal associations, music educators, and administrations how these dynamic programs not only foster students' creativity, teamwork, and self-confidence but also ignite a sense of community spirit, drawing audiences together to celebrate the arts and support young talent.

*The National Association for Show Choirs' mission is to advocate, educate, and inspire current and future music educators to progress show choir throughout the United States.*



These solutions make it possible to accommodate changing needs without compromising safety or ADA compliance.

### Accessories That Complete the Setup

Details matter. From visual polish to backstage function, Wenger's staging accessories—such as drapery closures and side panels for clean sightlines and safety; chair stops to prevent shifting on risers; universal move-and-store carts to keep equipment organized; and anchor brackets and leg connectors for structural integrity—are designed to work seamlessly with StageTek, minimizing setup time and maximizing performance impact.

Wenger is proud to help schools create spaces where every student can shine. Our team can guide you through the process of building an ADA-compliant staging system that works for your

performances, your timeline, and your budget—because every student deserves a place on stage.

---

ABOUT THE AUTHOR: Bruce Rockwell is the choir director at College Park High School in Pleasant Hill, California. He has taught choir, piano and guitar at College Park for 15 years. Mr. Rockwell received his MM in Composition from the San Francisco Conservatory of Music, and his BA in Music from the University of California at Santa Cruz.



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# FROM LIFE SUPPORT TO THIRD PLACE

## HOW ONE TEACHER REVIVED SHOW CHOIR IN IDAHO

by Rosalind Fournier

Before Sadie Christiansen arrived as choir director for Shelley School District in Shelley, Idaho, the choir programs were on life support. She would be directing four choirs from 6th grade through high school—including the show choir at Shelley High School, which hadn't competed for longer than anyone could remember.







PHOTO BY JOHN BURROUGHS

“Choir had a reputation,” Christiansen says, “and it wasn’t a good one.”

Job one was to change that. “I put all of my efforts into shifting the culture of choir to being a group that looks out for others, works hard, and is a place that people genuinely want to be.”

Over that first year, she succeeded beyond her wildest dreams—especially in show choir, which required a full revival. Christiansen started the year with nine kids who quickly spread the word and recruited their friends; by the end of the year, the Sentinels Show Choir boasted 20 enthusiastic performers.

### Christiansen’s Journey

Christiansen grew up in Utah and spent four years performing with the show choir at American Leadership Academy, the only competitive high-school show choir in the state. It was led by the award-winning concert- and show-choir director Rick Lunt. “My experience in the group was so profound,” she says, “that I knew if I had a chance to change the lives of

kids the way mine was changed by show choir, I wanted to do it.”

Christiansen went on to earn her Bachelor of Music in Secondary Choral Education at Southern Utah University. She did her student teaching at Shelley School District and took a year off to care for her new baby before accepting the choir-director position there.

Her long-term goal was always to make the Sentinels a competitive show choir, but this wasn’t an easy sell at first in a state that didn’t have a single competitive show choir. She remembers bringing it up during her interview. “They asked me about the particulars of competitive show choir,” Christiansen says, “and I mentioned traveling, costumes, and choreography, and the administration was a little wide eyed. Their reaction was, ‘Yeah, we don’t have anything like that.’”

One way Christiansen overcame their skepticism was to “show up with financial solutions rather than asking them for money to make it happen.”

Getting parents on board was another challenge. “They were probably the hardest to convince, because there is no concept of competitive show choir here,” she says. “They have nothing to go off of, so for them it was almost a huge trust fall that the experience was going to be worthwhile for their children, and worth the money they would spend to be a part of it.”

Standing in front of those eager kids, looking at the massive task ahead, Christiansen admits she had a moment of panic. “I said, ‘I might be really in over my head on this one. Is this really going to work?’ But I jumped in with both feet, and promised my students that if they were willing to trust me, they would be part of an experience they would never have anywhere else. I let my passion for it show, I danced with them, sang with them, and when we did team building, I was in the middle of it with them. I fundraised alongside them, and before I knew it they were empowered to do more.”

Her first group of students was small

but enthusiastic. “They were begging for a challenge, and I was thrilled to give them one.”

It didn’t take long for the community to come around. The support she received from volunteers and the students themselves buoyed the program almost immediately. The first year, Christiansen had two volunteer choreographers—one from the local community and another, remarkably enough, who had been in show choir with Christiansen in high school. “I partnered with them to give my students a choreography experience they had never had before,” Christiansen says. “We had three songs with a simple theme, and I used that as the way to introduce them into the idea of how a show choir functions. I showed them videos of competitive groups and they were blown away. They decided that was what they wanted.”

Christiansen also found support from less expected sources: the athletic director and superintendent petitioned the school board for money to buy risers, and in the summer between year one and year two, Shelley High School held its first summer

**Her first group of students was small but enthusiastic. “They were begging for a challenge, and I was thrilled to give them one.”**

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**"Looking at your group  
and deciding what  
success will look like for  
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choreography camp. "I could not have done this so quickly without the students and administration willing to support us—support my vision—so wholeheartedly," she says.

### **The First Competition— Four Years Earlier than Anyone Expected**

With momentum building, Christiansen set her sights on having a choir that was competition-ready within five years. Instead, "the students worked hard to make it happen in one," she says.

To prepare, she says, "looking at your group and deciding what success will look like for them is important. I had a choir of 20 kids, and that included strong Tenor/Bass voices. I decided they could handle SATB voicing (an arrangement of

soprano, alto, tenor, and bass combined); they could handle some traditional show choir choreography; and therefore they could handle a competitive show. It was an expectation that would push them, but it was attainable."

Christiansen was savvy about finding show costumes that fit the show as well as the budget and recruited wood shop and welding teachers and students to help build the sets. Even the math department helped, providing measurements and blueprints. "Not only did it take things off my plate, but it got more of the school involved in what we were doing. This leans into the opportunities of starting from scratch—you have an awesome opportunity to change the culture of your school, your community, and your district just by asking for help that isn't solely based on money."

They did, however need money—lots of it—to offset the fees parents would be required to pay, and raising it required a variety of efforts. They used Snap! Raise, a company through which students set up profiles and request donations from family and friends (the company keeps a small percentage of the money in return for the service). Show choir members also worked shifts and at the scone booth at the state fair and did a fundraiser night at a local pizzeria. Christiansen applied for grants to the Kiwanis club and the school Booster Club, and finally they received sponsorships from a dance studio and doctor in the area.

Their first competition was the Hart Encore Competition in California, where they competed against four other groups of similar size. “We were ready to take last place, knowing that we were newbies to the scene and have a long way to go,” Christiansen remembers. “Yet they brought home a third-place trophy and a whole new understanding (of competition), and I couldn't be more proud of them. My students would probably say that after they went to competition for the first time, they finally understood the things I was trying to tell them about elements such as diction, expression, and having sharper movements to their dancing, among other things. But most importantly they would say that they poured their blood, sweat, and tears into a show and came off that stage proud of the performance they put on, and proud of what they've started here in our community.”

## Looking Ahead

With the start of Christiansen's third year, the Sentinels are getting ready to put on the biggest homecoming halftime show the school has ever had by using a show choir arrangement in combination with a performance with the marching band, drill team, cheer team, show choir, and drama classes. “It takes a little creativity, but I am always blown away by how excited people get to participate,” she says.

This year they're also preparing for their next competition show: “The Ballad of Petals and Ash.” Meanwhile, Christiansen says she's continuing to work on building the program. “I am lucky enough to be my own feeder teacher,” she says. “I hope that in a few years I can start a middle school show choir that feeds my high school program more reliably. The younger siblings of my current students are eager for their chance to do what they see their older siblings doing, which is one of the best compliments I could receive!”

She's still working on new funding sources, as well. “In a perfect world, we would get some year-to-year sponsors who could make it possible for us to compete two or three times in a season, but that might be a ways off. Currently, we do everything we can to perform for other schools around us to hopefully encourage other show choirs to start up in our own area. That might be a fever dream, but you never know! My top priority is that when I have students joining show choir they are proud of the shows they put on. Those trophies are awesome to bring home, but the experiences are what they take with them forever.”

---

ABOUT THE AUTHOR: Rosalind Fournier is a freelance writer/editor in Homewood, Alabama where she lives with her husband and kids. She loves to read and looks forward to March Madness every year, though her bracket is usually a disaster.



A large group of show choir members, both male and female, are performing on a stage. They are wearing elaborate costumes, including sequined dresses and tuxedos. Many of the performers have their arms raised in the air, and they appear to be singing or shouting with enthusiasm. The stage is lit with warm, golden light, and the background is dark. The overall atmosphere is one of high energy and excitement.

# DRESSED TO TELL THE STORY

## THE ART AND CHALLENGE OF SHOW CHOIR COSTUMING

by Ed Bauer

If you've ever zipped a ballgown while kneeling behind a velvet curtain, pinned a sequin jacket at intermission with a safety pin and a prayer, or watched a performer blossom because they finally felt like they belonged on stage — then you know that costuming in show choir isn't just about clothes. It's about identity, confidence, storytelling, and logistics — and it's a beast all its own.









PHOTO COURTESY MIKE RAUNICK

Costuming is one of the most powerful storytelling tools we have as show choir directors, yet it's often one of the most complex elements to execute well. From the challenges of fitting a group of 30 to 60 (or more!) diverse bodies to the lightning-fast quick changes that can make or break a set, the costume room is where creative vision meets practicality — sometimes with sequins flying.

Having directed and costumed show choirs for over a decade, I've come to deeply appreciate the careful planning and heart that go into this often-overlooked element. If you're new to the world of show choir or simply looking to refine your approach, here's a candid look into what makes great costuming — and how to avoid the pitfalls that can turn a stunning visual concept into a backstage nightmare.

### **Fit and Style: Dressing the Whole Ensemble, Not Just the Sample Size**

Let's start with the elephant in the fitting room: no two students are built the same, and costuming needs to work for every single performer. We preach inclusion in our music and our casting — our costume choices need to reflect that same ethos.

Most costume vendors provide standardized sizing charts, and many offer custom measurements. That's a good start, but the real work happens when the costumes arrive. Even the best-made pieces will need adjustments. Whether you're working with a parent volunteer who sews, a local tailor, or doing it yourself (bless you), plan for a solid week of fittings and tweaks.

A well-fitting costume can mean the difference between a student shrinking into themselves or standing with pride.

It's also important to offer flexible design elements from the start. For example, if your design includes a crop top or slim-fit dress, consider alternate versions or add-ons for students who may need or want more coverage. The goal is to make sure every student feels confident and dignified, not singled out. Gender expression and personal comfort should also be taken into account. A costume shouldn't be a barrier to participation — it should be a celebration of it.

The best directors I know prioritize style equity just as much as vocal blend. Every singer on stage should look like they are equally part of the story, even if they're not all in identical pieces. Matching color palettes, fabric textures, and overall



silhouettes can unify the group while allowing for necessary customization.

### The Quick Change Conundrum: Costumes vs. Time

A show choir set is essentially a theatrical performance on fast-forward. We don't have the luxury of long scene transitions or backstage costume crews with clipboards and coffee. We have 20 seconds, maybe 30, and often only a narrow wing and a few costume bags.

When choosing costumes, ease of change must be part of your criteria. Can it come off and on quickly? Are the closures functional under pressure? Are accessories intuitive? I once learned the hard way that a costume with multiple hooks and a side zipper was a no-go — we lost precious seconds and two solos that night. Since then, I have tested every

costume idea by timing a quick change. Velcro, magnets, and stretch fabrics have become my best friends.

Layering is also a powerful trick. Think of base costumes that transition with the addition or removal of a jacket, skirt, or sash. You can tell an entirely new story without fully changing outfits, which saves time and keeps the flow uninterrupted. Tearaway pants, convertible dresses, and snap-on accessories are game changers.

The quick-change moment is also a mental reset for students — and a potential stress point. I've found that rehearsing quick changes as intentionally as any dance number helps eliminate panic. Use your band room, your hallway, your gym storage closet — rehearse anywhere you can mimic the actual constraints of show day. The smoother the change, the more

confident your students feel stepping into the next number.

### Costumes as Storytellers: Visual Harmony and Emotional Impact

Every costume tells a story — or at least, it should.

Costumes are not an afterthought; they are a critical part of the narrative arc of your set. Whether you're telling a cohesive story with a beginning, middle, and end, or presenting a thematic journey through styles and emotions, your costumes should reinforce and elevate the experience.

For example, I once built a set around the idea of transformation. We started in muted, grayscale costumes that slowly evolved into bright, metallic ensembles by the final number. The audience could see the “emotional” journey of our characters through color alone — and the judges



PHOTO COURTESY LOS ALAMITOS HIGH SCHOOL





PHOTO COURTESY CARMEL HIGH SCHOOL



PHOTO COURTESY HOMEWOOD HIGH SCHOOL

noticed too.

Think about your color palette as a tone-setter. Reds and oranges can evoke energy and passion; blues can offer a sense of longing or reflection. Black and white can signify conflict, division, or elegance. Metallics bring drama and pop, but can also feel cold if not balanced with warmth.

Fabric also speaks. Sequins sparkle, but can cheapen a serious ballad. Velvet feels regal but can look heavy under lights. Tulle brings whimsy; leather, edge. The textures you choose carry as much weight as the notes your students sing.

It's also worth noting how costumes interact with choreography. If your dancers are doing lifts, flowy skirts might get in the way — or they might create a beautiful visual. If your choreography is sharp and percussive, your costumes should echo that with structure and contrast. There is magic when movement and costume work hand-in-hand.

### Competition Realities: How Costumes Are Judged

Judges may not score “costume” as its own category, but don't be fooled — it's



being judged all the same. Costuming plays heavily into overall visual impression, show design, and professionalism.

A polished look communicates preparedness. It says you've thought through your show from every angle. Mismatched hems, visible undergarments, malfunctioning accessories — all of these distract from the performance and pull the audience (and judges) out of the moment. On the flip side, a cohesive, thoughtful costume package draws the viewer in and reinforces your artistic vision.

Some competitions do offer a specific costume award, often judged by an artistic or industry professional. These judges look for originality, execution, and how well the costume choices support the storytelling of the set. They are less concerned with high-end materials and more interested in smart design and function.

Here's a pro tip: Include a one-page "costume overview" in your judges' packets (if allowed). Briefly explain how the costumes support your set, especially



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if there's a theme or narrative. This helps judges appreciate your design intention, even if it's subtle.

### **Costumes on a Budget: Getting Creative When Money's Tight**

Of course, all this vision and artistry has to be paid for — and costuming can be a major line item. But a limited budget doesn't mean you have to sacrifice quality or impact.

Start by assessing what you already have. Many schools build a costume closet over time, and a little creativity can breathe new life into older pieces. Dyeing, altering, or accessorizing can turn last year's look into this year's showstopper.

Don't be afraid to shop outside traditional costume companies. Dancewear outlets, prom sales, clearance racks, even thrift stores can yield amazing finds. A

\$10 black dress with a custom sash and rhinestones can look like a \$200 stage piece under the lights.

If your program has supportive parents or alumni, tap into that talent. Sewing circles, crafting nights, even local college costume departments might be willing to help. And always, always document your process — both to celebrate your team and to make the case for future funding.

### **Final Stitch: Costumes Are More Than Sparkle**

At the end of the day, costumes are about more than just sparkle and style. They help our students step into a role, into confidence, into themselves. They tell a story without saying a word. And they are a crucial part of what makes show choir the unique, joyful, all-in art form that it is.

Yes, they're time-consuming. Yes, they're expensive. Yes, they sometimes tear at the worst possible moment. But when a student beams because they feel beautiful, powerful, or finally seen — that's when you know it's worth it.

So the next time you're buried in order forms, drowning in swatches, or panicking over a missing button five minutes before curtain, take a deep breath. You're not just costuming a show. You're costuming a story. And it's one your students will remember for the rest of their lives.

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**ABOUT THE AUTHOR:** Ed Bauer has been in publishing for over twenty years. He was introduced to Show Choir by his daughter and he is forever grateful to her for this wonderful gift.









No more waiting—it's SHOWTIME! Our powerhouse guide packs everything you need: fundraising hacks, costume magic, killer staging, music mastery, and cutting-edge tech. Rise above, wow your crowd, and make your choir unforgettable.

## **COSTUME PROVIDERS**

### **CREATIVE COSTUMING & DESIGN**

[www.creative-costuming.com](http://www.creative-costuming.com)

Creative Costuming & Design was founded in 1992 as a true passion project for husband and wife team Kevin and Noreen Roberts, who once performed in drum corps, band and color guard themselves. What began in the living room of their Huntington Beach, California home has grown into one of the design industry's leading distributors of custom costumes. Our company's passion to deliver the best design and costumes to every customer remains the same as it was that summer of 1992. It's that dedication to design and function that has seen the company expand to serve a diverse clientele, including color guards, drum and wind ensembles, marching bands, choruses, equestrian, ice skaters, actors, dance teams, and, of course, show choirs. Our vast design collection ranges from Dramatic or Soft & Pretty to Futuristic and everything in between. Customers can choose designs directly from the site, designs with custom changes, or fully custom designs. Creative Costuming & Designs is dedicated to all groups and levels of competition. Our goal is to make each performer look and feel like a champion. Thank you for allowing us the privilege of helping your performance shine.

### **DORNINK**

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

Dornink, a custom design fashion house in Des Moines, Iowa, can create your show choir costumes to perfectly complement your set. Choose from our many styles or design your own and let us make your vision a reality. Dornink styles can be customized to fit your set and your budget. Dornink has over twenty-three years of experience creating show choir costumes for schools through the Des Moines and surrounding areas. Founder Faythe Dornink began custom sewing costumes for her daughters in show choir in 1992 when she realized their need for a unique look. Since then, designer and daughter Sarah Dornink, educated and trained in New York, has joined the business. Sarah and Faythe will personally work with you to custom design your costumes and create the perfect set. Work with our design team to custom design the perfect look. Whether you're looking for show choir or theatrical costumes, we can design and create just about any style. Be inspired by the many fabric selections on our fabric page. And if you don't see what you're looking for, just ask! Let Dornink set your group apart from the rest. Dornink can design and create the look you need. Our design team is always sourcing new fabrics, styles, and the latest trends to keep your group looking amazing on stage.





## HAUS OF LANOUE AND GAIL MCGINNIS PRODUCTIONS

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

Haus of Lanoue and Gail McGinnis Productions provides premier costume designs tailor fit for show choirs and performing groups. With an understanding that no two clients—and no two shows—are alike, we specialize in creating costume needs to meet any budget, any theme, and the unique vision of any director. Always abreast of the latest trends in show-choir styles, we offer a wide variety of unique fabrics, custom-made beaded and sequined dresses, and creative costumes to fit the ever-changing show choir world. We have an extensive line of men's suits and creative custom jackets. The design process is different for each client. Some directors choose designs exactly as presented on our website, while some like what they see but want to customize the color or fabric. Still others come in with little more than an idea, and it's our job to bring it to fruition—from classic show-choir styles to highly detailed theatrical costumes, period costumes, and cutting-edge, fashion-forward looks. Having been music educators ourselves, we're always thinking beyond a great look to consider functionality and practicality, all the unseen factors that go into producing a show. We're proud to have earned the trust of directors who come back to us year after year for costumes that always hit the right note.

## MUSIC ARRANGEMENT

### MUSIC ARRANGEMENT SERVICES

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

In the late 1980's, Jeffrey Bowen began arranging for competition show choirs as extra work. During the 1990's, the arranging grew into full-time work and was established as Music Arrangement Services. In 2012, the company became incorporated as Music Arrangement Services, Inc. with the same concept of providing high-quality competition arrangements as well as ensuring the legal licensing of each and every title. Arrangements have been purchased by schools in over thirty-five states, several European countries, and Australia. Music Arrangement Services, Inc. provides quality Show Choir arrangements to competition Show Choirs all over the country. With hundreds of titles to its credit, directors will be able to see the wide variety of styles created to make your show choir sound the best! Music Arrangement Services, Inc. can assist in all licensing and arrangement permissions to ensure the legality of making copies for your rehearsals! Currently, there are hundreds of titles on file that have been created over the decades, including original pieces by Jeffrey Bowen that have been purchased by show choirs around the country.



CONTINUED...



# BACK-TO-SCHOOL GUIDE



## FUNDRAISING PARTNER BUSINESSES

### CHESTNUT HILL CANDLE COMPANY

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

What started as a hobby for Dave and Missy Severs in 2001 blossomed into a passion-fueled business after countless trials and triumphs. Our candles quickly gained popularity, propelling us to launch our website in 2002 and open a retail store a year later. In 2020, we proudly opened our flagship location in Chester. We've become experts in fundraising for schools and organizations, distributing our candles across the globe, from the United States to our distributors in Italy, the Czech Republic, Poland, and Germany. With 18 seasonal fragrances to choose from, up to \$5 profit per candle sold, online and catalog sales available, individually packed orders, and free delivery, we're proud to offer a fundraising program that's quick, easy, and profitable for your organization. You'll also have the confidence of selling a premium name brand product known for quality. As a family-owned and operated venture, we're honored to work alongside our two daughters, infusing every candle—each one made with natural soy wax and pure cotton wicks—with love and dedication. Whether you've been a part of our story from the beginning or just stumbled upon us today, we're immensely grateful for your support and for joining us on this adventure.

### DUTCH MILL BULBS

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

For over half a century, Dutch Mill Bulbs has been committed to providing our customers with the best available bulbs and rooted perennials. We work only with reputable growers who share our dedication to quality and service. We look forward to an opportunity to earn your business. Dutch Mill Bulbs was established in 1960 with a company vision based on several criteria. First, we were committed to a unique fundraising idea that was environmentally responsible and available year-round, offering spring and fall flower bulb fundraising programs. Secondly, we would provide no-risk spring and fall

flower bulb fundraising programs. Next, we would provide low cost, easy-to-sell, guaranteed to grow and bloom pre-packaged flower bulbs and bare root perennials. Finally, we have committed ourselves to superior responsiveness to customer needs as well as continuous improvement. We've been so successful for so long because we not only stand behind our products with a no-nonsense guarantee, but we also stand behind our customers, offering unmatched service and support. Contact us toll free at 800-533-8824 or visit our site to get started on your next fundraiser!

### FUN PASTA

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

Need a great show choir fundraising idea? Earning up to 50% profit, you can sell from our brochure and also online with your webpage link with free shipping! Prizes include iTunes or Wal-Mart gift cards. Some of the benefits of our program include the following: One-of-a-kind products, made in the USA, affordable price points, healthy and fun, long shelf life, easy distribution—no melting or refrigeration—Online Leader Dashboard, and Auto Alert Marketing Tool for sellers. Fun Pasta Fundraising is both new and unique—a chance to sell Pasta in “fun shapes” like musical notes, sports, holidays, and more. Our fundraising program is simple and effective—the #1 Brochure Sales + Online Sales. Your participants will sell from a colorful brochure and also share an online web page link with out-of-town friends and families. You can earn 50% profit with your





total brochure sales over \$4,000, earn 40% profit with your total brochure sales less than \$4,000. All online sales earn 40% profit, and you can earn Bonus Cash Prizes based on total gross sales!

### **JOSE MADRID SALSA**

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

Jose Madrid Salsa has made its name from the meticulous crafting of gourmet salsa, rooted in our original family recipes. We prioritize high-quality ingredients, resulting in a superior product that sets us apart from the rest and lives up to the standards of our namesake, family patriarch Jose Madrid. Jose Madrid Salsa has worked with groups as a fundraising company for more than 18 years. It's a fulfilling journey where our growth aligns with the accomplishment of shared goals. We make fundraising easy, fun, fast, and profitable, offering 50% profit to your group! You can choose from online sales, community fundraising, or both! We provide ordering instructions you can send to friends, family, co-workers and put on your social media. They will be able to choose from all 28 of our flavors—from Original Mild to Black Bean and Corn Pablano, Mango Habanero, and Spanish Verde XX Hot. There's truly something for everyone. Customers can pick as many jars as they like, and we will ship them directly to their home or office. Upon the completion of your fundraiser, we will send you a check for \$4.00 per jar ordered. We look forward to partnering with you!

### **SCHERMER'S PECANS**

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

Harvested from Georgia orchards that have been in our family for over seventy years, our pecans are always hand selected and fresh shelled. We take pride in our pecans from start to finish; we plant and care for the trees, shell the pecans, and candy the delicious varieties. Schermer's Pecans offers a healthy and delicious option, a fundraiser you can feel good about! In a nutshell, here's how it works: First, call, email, or download our easy app to sign up. We offer free shipping in the continental USA, no money up front with approved credit, and 30 days to pay. We will mail you printed order forms to use for selling, or—to make it even easier—you



can use our new app to set up your sellers with a link they can share with friends and family on social media or for door-to-door selling. Our app, "Orchard," is an innovative fundraising platform that is changing the way your organization can raise money. With its mobile platform, Orchard allows fundraising organizations to present, order, and track their fundraising sales and shipments in real-time online. Orchard is built to elevate fundraising activity and results in an easier and engaging experience.

### **ESSENTIAL EQUIPMENT**

#### **MANHASSET SPECIALTY STANDS**

[www.manhasset-specialty.com](http://www.manhasset-specialty.com)

The Manhasset Specialty Company began in 1935, when inventor and musician Otto Lagervall, dissatisfied with the quality of the existing music stands and their inherent problems and shortcomings, set out to develop a better music stand. He succeeded in developing the initial Manhasset® music stands. Over the years, new stands and various accessory products have been added to the Manhasset® line, and countless improvements have been made to the manufacturing processes. Today at Manhasset, we continue working to research and develop new and unique products to fit the needs of musicians of all ages, as well as to improve upon what has always been the finest quality line of music stands available. The Manhasset Specialty Company is an "Employee Owned" business—all of us care

CONTINUED...



# BACK-TO-SCHOOL GUIDE



about the company and our products and take great pride in what we produce. We value very highly our company's reputation and are strongly committed to continuing our "Tradition of Exceptional Quality." From our full line of music stands to our innovative accessories that answer our customers' needs, at Manhasset we are continuing in our efforts to bring you the very best.

## STAGERIGHT

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

Bringing over twenty-five years of innovative solutions and products, StageRight stands at the forefront in platform design and application. We have products and services that can be applied to meet the design intent of any space. We welcome the input of the designer and end user, so that the end result exceeds expectations in both aesthetics and functionality. Our sturdy and durable materials offer you a solid investment that will continue to exceed your needs for years to come. Let us know how we can help you solve the challenges of the ever changing environment. Please contact us for design consultation, budgeting and specifications. A solution is only a phone call or click away. StageRight can offer unlimited choir riser configurations and can arrange different layouts—show-choir, jazz platform, seated choral, or band risers—which can all use the same components. With an endless array of products, StageRight can help

you convert any classroom, hall, theater, auditorium or gymnasium—for a performance to remember.

## WENGER

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

Wenger Corporation provides innovative, high-quality products and solutions for music and theatre education, performing arts, and athletic equipment storage and transport. For more than sixty years, Wenger has been listening to what our customers need and then designing and manufacturing innovative, durable, and functional products to meet those needs. Wenger pioneered sound isolation in practice rooms and now offers modular rooms with virtual acoustic technology (VAE) and built-in digital recording/playback. Products include pre-engineered acoustical doors, sound-isolating music practice rooms, acoustical shells, instrument and equipment storage cabinets, audience seating, portable stage platforms and staging systems, tiered risers, music furniture, and more. No other company meets and exceeds the product needs of the music education, performing arts, and athletic markets like Wenger. Our expertise, design capability, and level of service are unmatched in the industry.

## FAME/SHOW CHOIR NATIONAL CHAMPIONSHIPS

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

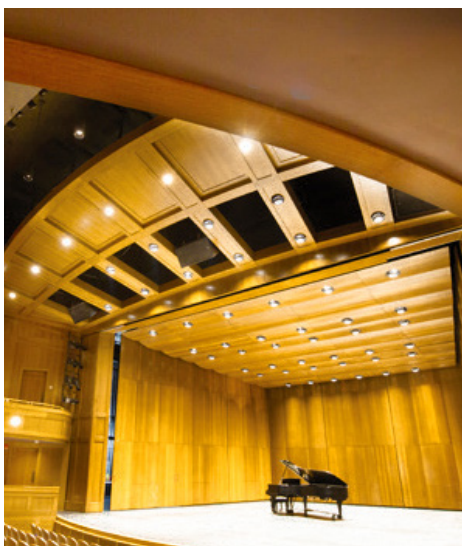
For over twenty years, FAME has produced national show choir competitions and

today is the clear leader in producing professional level events for the nation's best show choirs. Three essential philosophies are woven into the foundation of each of our events: encourage innovation, inspire creativity, and reward excellence. The Show Choir National Championship Series was developed to provide a "true" national champion! Six qualifying events take place in Hollywood, Orlando (two weekends), New York, Chicago, and Branson. The top three mixed and top two single-gender show choirs from each world class division at each event will be invited to participate in the National Show Choir Finals the last weekend in April. In addition, qualified groups that have not competed at one of the qualifying events may apply to compete at the Show Choir National Finals. Learn more about the upcoming events by visiting [www.showchoirs.org](http://www.showchoirs.org).

## PEAK PERFORMANCE TOURS

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

Performance tours can be really stressful if not properly planned. Your group deserves an inspiring, performance-filled adventure with comfortable and dynamic performance spaces we have pre-screened. PPT has been helping schools plan comprehensive performance tours by reducing the stress and amping up the FUN for over twenty years. Planning a group tour can be overwhelming, but Peak Performance Tours will guide you every step of the way, from concept to completion, in co-designing the right program based on your performance and entertainment goals. Whether you want to participate in a music festival, perform publicly, or participate in a workshop, Peak can provide you with a proposal for destinations in the USA and beyond. We have experience planning trips for clients with groups of all styles and size. From a live street performance to a Broadway workshop, these tours are designed to give you and your group a broad range of personal and local performance opportunities. Contact us today for your customized performance tour by calling 215-598-8690 or 800-220-0165.





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