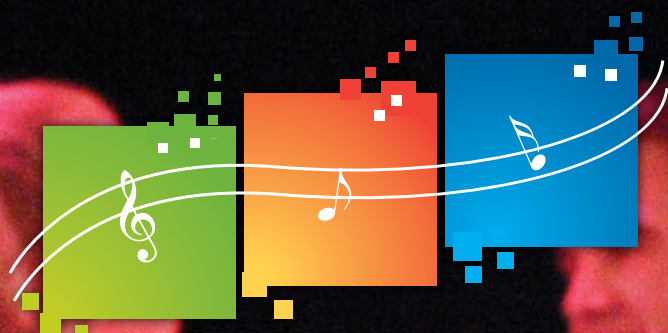


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Show Choir Products and News

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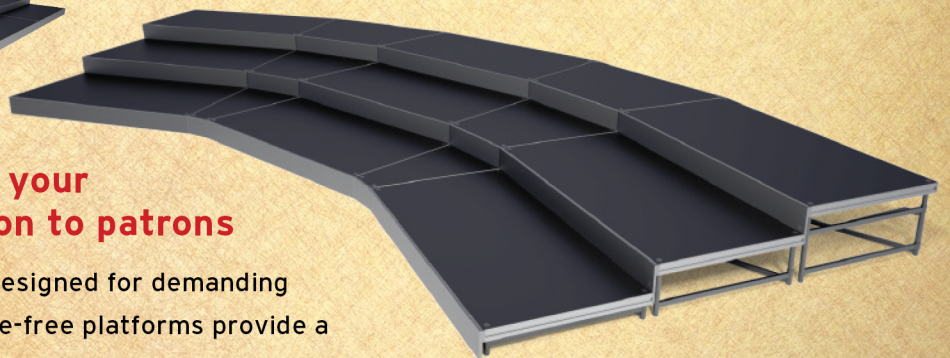
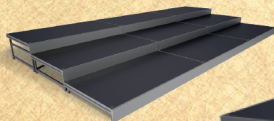
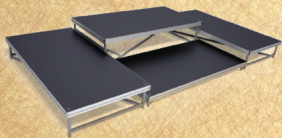
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EDITOR'S LETTER

When it comes to the vital importance of music education in any broad-spectrum educational plan for children and young adults, telling our readers of this would be, forgive the pun, "preaching to the choir." Sometimes, though, we might need more hard data to present to the skeptics-administrators or politicians who can't seem to recognize the value of, and even the necessity for, a musical arts program in our schools. Ensure that you are prepared to support your fights to keep a strong music program with more than just emotional and ethical appeals for the long-lasting and even life-changing impacts that music has on our children, though those might come most easily. There is enough hard data to support the academic development of children in music programs that the logical appeal is an easy and necessary complement to your proposals.

Luckily, that hard data is quite simple to find. Three often-cited pieces of evidence are on the NAMM "Why Music Matters" page: "(1) Music majors are the most likely group of college grads to be admitted to medical school; (2) Research shows that piano students are better equipped to comprehend mathematical and scientific concepts; (3) Students who were exposed to music-based lessons scored a full 100 percent higher on fractions tests than those who learned in the conventional manner."

They also supply wonderful and powerful data in the Advocacy Brochure for "Why Learn to Play Music?" They point out many scientific studies that support the cognitive benefits offered by musical experiences, including the improvement in the way brains process sound. They cover research that suggests musical experience strengthens brain function, including neural timing precision. Additionally, they cover a multitude of studies that provide evidence of regular music training strengthening students' non-musical brain functions. Scientists have also provided support that even basic rhythm abilities relate to reading skills.

There are also social and cultural benefits proven by the research. Listening skills, which are tied to our ability to pay attention and focus, are stronger in children who have been trained in music. In fact, a 2014 Harris Poll uncovered that music education was the foundation for individual excellence in creative problem solving and flexibility in working situations. Finally, teens who study music outside of their regular classrooms, such as they do in show choir, score notably higher in their cognitive skills and have consistently better grades. They are also determined to be more ambitious and conscientious when compared to their peers.

Recently, the National Association of Music Merchants (NAMM) Foundation recognized nearly 400 school districts, encompassing 46 states, as some of the "Best Communities for Music Education." The program highlights districts that have shown exceptional efforts made by students, parents, teachers, and administrators in making musical education a core part of our children's curriculum. 120 schools were awarded the Support Music Merit Award, in acknowledgment of the superior support they provide for school-based music programs.

As the executive director of NAMM recognizes, ensuring that children have access to music in their schools requires commitment by teachers and students as well as cooperation and support by school budget-makers. We should therefore be publicly grateful, and share the accolades, when schools and districts do everything in their power to make music education a vital part of the core curriculum. To join a national network of advocates for music education and for more information on the benefits of music education, please visit www.nammfoundation.org.

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A TRAVELING ENSEMBLE'S CHECKLIST

By R. Adam Clark

After selecting music, planning choreography, auditioning parts, fitting costumes, constructing a set, and rehearsing your ensemble, you have decided to take the show on the road. Have you prepared for this? Do you have everything? What needs to be done in order to move this musical juggernaut?



Let's all face it, we would travel a lot more with our ensembles if it were as easy as, "Okay, get on the bus and let's go!" But, it's not – not even close. There are two major logistical areas to consider when it comes to off-site performances: Administration and Travel. The first area is always your responsibility, but the latter is only yours if you are a glutton for punishment!

You will need to handle the administrative responsibilities associated with the trip, and while you are busy trying to ready your ensemble for the performances, you will need to be sure that you have covered your bases. The logistics for moving a group to a performance may be handled by a travel professional and will significantly lighten your workload.

The following checklist is designed to help guide you in preparation for travel.

ADMINISTRATIVE

Administrative Permission – These tasks are probably the most logical first steps in all travel. It's good to have your principal/headmaster on board with your travel plans, and also have them put it on the calendar. This helps build support for your efforts, and also credibility for student absences in other academic areas.

Forms & Paperwork – Some of the initial paperwork for your central office may include Travel Approval, field trip request forms, out of state travel forms, and means of transportation forms. You will also need the emergency contact forms, insurance forms, and indemnity forms from all travelers.

Financial Account – Depending on your system, it is generally a good idea to separate your travel funds from general operating funds. If you are not using a travel company, you will become an accountant. Using your school bookkeeper or booster club treasurer, I recommend setting up a separate account.

Fundraisers – If you are going to raise funds, you will likely need permission for that. Select a profitable fundraiser with a proven track record for success, then complete the necessary forms with your administration.

Chaperones - With any travel, wrangling students in foreign places is better not done alone. No general goes into battle without a few good commanding officers. A good ratio is one adult per six students, but check for school policy. Have student/chaperone groups assigned in advance.

Housing List – This list is often needed by hotels in advance. It is never a good idea to put adults in rooms with students who are not their own children. Never.

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Contest Registration – If your ensemble is preparing to compete, be sure and complete the application - which may include submitting your program, a picture of your ensemble, and possibly a recording.

Traveler list – One week prior to departure, a final list of all travelers should be provided to school administration, faculty, and staff. Also, it is a good idea to communicate with a school nurse to help make you aware of any medical concerns.

Meetings – While everyone is busy, sometimes meetings are necessary. An initial meeting should be held to present the trip to the families and students. A price and payment plan including specific deadlines for money collection and a cut-off date for sign-ups should be presented at this meeting.

Another meeting should be held about one week prior to departure in order to go over what to pack, chaperone identification, form collection, review of the itinerary, and a clear presentation of rules. If you are using a travel agency, they will most likely attend and present at both of these meetings.



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Traveling continued

TRAVEL

Transportation –If you are traveling by air, you will want to find a carrier with nonstop service if possible, or a large enough layover to reorganize your group between flights. Don't be surprised for larger groups if you travel on two separate flights. All groups will need bus service.

While some groups meet at the airport to cut out one element of cost, once you arrive at the destination you will want a reliable bus company ready to pick up your group and transport them to the hotel, or contest venue. You may also need their services as you sightsee, tour, shop, and eat. The complete itinerary will be due to the bus company prior to departure.

Performance – If you are competing or performing, you will want to know the logistics of where to meet any performance representative, the timeframe, the flow of the contest, and the departure procedures.

Entertainment & Dining- While on any trip you will want to experience all a great location has to offer. Tickets to sight-seeing attractions, exhibits, and amusement parks should be sorted out prior to arrival to maximize time at the venue. Finding a place large enough to accommodate your group can be a challenge when selecting dining options, and making sure they can meet the dietary needs of your group must also be considered.

Food courts, buffets, and continental breakfasts are always a great idea, otherwise you will need to evaluate their menu options. Make sure to budget adequate time between locations for traffic, and sufficient time at the various locations to experience the venue. A tour guide is always a good idea – they know the area and can make a trip into an experience.

Lodging – Quite possibly the most important decision when housing a group, lodging can make or break a trip. The location of the housing site is almost as important as the quality of the facility. Placing your group too far from the venue can cost you valuable time in the commute, but a hotel in the wrong part of town can be a constant security risk. Finding a place to stay that will be comfortable, accommodating, and clean yet affordable is the most important decision for the trip outside of your destination choice.

I hope that this checklist provides you with an easy overview and helpful guide to putting together your group travel. When it comes to travel, there is so much to consider before you even set foot on the bus! I always recommend the use of a travel professional to lighten the workload of the director. It is not impossible for a director to manage the travel logistics, but with the work of rehearsing the ensemble to make them performance-ready, and the administrative work to prepare for departure, it is often the best way to off-load labor to an experienced professional.

ABOUT THE AUTHOR: R. Adam Clark is both a band director and a travel specialist with Main Street Travel Co. Owner Jana Smith and R. Adam Clark have helped several groups travel, perform, and experience world-class performances since the company's founding. For more information on hiring a travel specialist visit www.mainstreettravelco.com or call 800-593-1262.

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The Legacy

OF THE TROJANAIRES

by Rachel Clevenger

Jenks High School, in a suburb of Tulsa, Oklahoma, has 2,800 students in grades 10-12 and 800 in the Freshman Academy. With over 450 students in the music program, there are three instructors who direct eight large choirs and two sections of AP Music Theory. The Trojanaires Show Choir, though primarily focused on performing for school, community, and civic events, has started competing over the last decade in show choir events.

Larry Downey just retired from Jenks after 33 years of teaching there and 36 years of public school teaching total. Downey was born and raised in Tulsa, where he met his wife Suzanne; they met playing in church orchestra and have two talented sons who, though non-music majors, participate in their college choirs and with musical shows through their Greek organizations, carrying on their parents' legacy of a love of music.

Downey says he has always loved music. Like many children of that era, he started piano lessons as a youngster; then he played trombone in high school and sang in church. It wasn't until late in his high school experience that he joined a school choir, but he was part of an outstanding choral program that was also highly competitive in their district. They would also end concerts with choreography to popular songs. He notes, "I remember singing and dancing to 'High – Hopes' and thinking it couldn't be better than this even if I make it in a Broadway show." He explains that his college choir, the University of Tulsa Modern Choir, "had its roots in a traditional Fred Waring Young Pennsylvanians-type entertainment format using popular songs performed in a choral format."

Later, as he began at Jenks, while team-teaching, he worked with the show choir established at the time. They were basically "fourteen singer/dancers wearing polyester jumpsuits with bellbottom pants." He recalls that the couples each shared a microphone on a stand, something straight out of the "Lawrence Welk Show." He jokes it was akin to, "When in doubt, sway to the right!"

Making Room for Show Choir

In the time he has spent developing the Jenks Trojanares, they have grown to fifty singer/dancers with a full combo; they use elaborate costume changes, props, and sets, and they have “extensive layered choreography.” Though he is having to relinquish the reins on this powerful troupe he has built, he anticipates that the new director will follow current trends in show choir while “using the tradition of excellence but embracing new vision for the future.”

Downey explains that Jenks has strong academic and athletic programs, and he realized Arts programs could not compete for those students without losing some in the struggle. Rather than compete for them, he embraced the multi-faceted nature of those talented students. They created show choir as a zero-hour credit class so students would not be forced to choose, and as a result, he explains, “Trojanaire members include academic scholars, class officers and athletes in every sport.” Though these students have regular choir as well, they meet outside of normal school hours for show choir, and thus they are able to keep all of their upper-level academic work and play their varsity sports, and even keep part-time jobs if they like.

Angela Turner is a show choir parent and Booster Club President of Jenks Vocal Music. She



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notes, "The Jenks Trojans put their all into it," and they work incredibly hard for no other reason than the pure joy of song and dance. She notes they wake up early every day of the week to practice and work on the competition program even while they are rehearsing for the spring musical. She explains they are always learning and working on two major programs at once. This year, while they were busy performing *Mary Poppins: The Musical*, they were also competing in the Heart of America Invitational. As they were breaking records with tickets sales for *Mary Poppins* later, they were placing in a national competition. She stresses, "To say these students are talented and dedicated is an understatement."

Downey also counts himself incredibly lucky to have many parents who are active in helping with the music program in a wide variety of capacities: clerical, financial, planning, costuming, set design, communicating, and publicity. He also praises them for help with the "never-ending chore of feeding teenagers!" Downey adds that he has always felt he could ask parents to help so he can focus on teaching their children to sing, and he's found that parents are happy and proud to share their talents because "they love to be around their children." As such, the "reward" for these parents is being part of their children's activities, parties, and trips.

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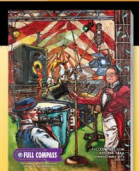


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Downey's Legacy

Downey notes, “I recently received a note from a student who thanked me for teaching them ‘to be successful in crescendos and in life (which sometimes seemed like they carried equal value)’. This probably sums up what any choir director wants—that a student will learn to develop their singing voice to fullest potential, exhibit musicality in a group setting, but also the by-product of satisfaction with the work ethic that comes from being part of an organization with common and specific goals.” Most importantly, he wants all of his show choir members to feel an obligation to be lifetime singers, whether they share their gifts with colleges, churches, or larger communities. He stresses that our society needs singers.

In planning each school year, Downey

looks to tackle a personal challenge—like directing a new musical or learning a major choral work—and to incorporate a theme that brings social awareness to his students. For instance, one year brought Trojans Travel t-shirts engraved with a road sign logo which reminded students to share their talents far and wide. One competition show celebrated world unity, so the Trojanaires helped with a state fundraiser that built water wells in Africa.

One of Downey's favorite memories was a day the group performed for a private social event at a local country club that was paired with students serving a meal at a homeless shelter. He recalls, “The vision of the dinner jackets, beaded dresses and sparking jewelry covered with aprons, hairnets and plastic gloves gives insight into the students sharing of themselves and their talent in many ways.”

Cody Davis, former Trojanair who is now on a world tour of *Cinderella*, recalls that Downey was always up for a challenge, consistently inspired by new ventures. He adds that Downey's passion for teaching encouraged all students to be their best rather than focusing on being “THE best.” Davis explains, “Downey sees more than just artistic potential in his students. It can be easy to get caught up in competition, but Mr. Downey taught me that it's far more than that.” Because Downey expected them to be well-rounded, active

citizens in their own communities, they learned far more in show choir than just dance moves. He notes, “We had confidence in who we were as people—and a show choir, too—because Mr. Downey led by example and believed in each of us.”

Brian Nhira, of Brian Nhira music, is currently in Zimbabwe on a musical mission. Nhira explains that show choir was the highlight of high school that offered him growth that was instrumental in the path he later charted for his future. Nhira adds that Downey was there to support him at a pivotal point in his life, when he needed someone to help him recognize the gifts he possessed. Nhira notes, “He taught us that in order to be the best, we have to practice like the best. I've carried that with me through college and as I travel across the world singing.” He says, though, the greatest thing about his mentor is his heart. “More than music,” Nhira shares, “he teaches us how to walk through life fearlessly chasing our dreams and God-given purpose.”

Show choir parent and fellow educator D'Ann Hargrove was a Trojanair before Downey's arrival, from what she jokingly calls a “bygone era”; he was her supervising teacher for part of her student teaching, and she has been a colleague of his at Jenks since 2000. Hargrove notes, “Larry Downey has long remained true to his mantra: Dream Big.”

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She adds that during his time at Jenks, the Trojans have accrued awards at state, regional, and national levels; she believes much of their success stems from “his musicianship, his creativity, and his work ethic.” She calls Downey a “musician’s musician,” a diverse and impressive educator who is adept at all levels of musical performance: singing, directing the students or the band, and playing in the band. Hargrove also praises Downey’s talent for unexpected and fresh theatrical elements and ideas. She quips, “A stage-sized hot air balloon that inflates during a musical number? Why not? Stairs that light up when the singers step on them? Absolutely!”

Hargrove adds that the last school year has been especially gratifying for her, as she watched her son Wyatt be part of the Trojans, an experience that has brought him a core of wonderful friends, vast travel experiences, and “some funky dance moves.” She is grateful that her son, along with hundreds of other students, have benefitted from Downey’s wisdom and enthusiasm. “He will be greatly missed,” she concludes, “but he has left his successors a remarkable legacy on which to Dream Big.”



ABOUT THE AUTHOR: Dr. Rachel James Clevenger, editor of *Productions Magazine*, 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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"The Counterpoints" from North Central High School in Indianapolis, IN. Photo by Snap Image / Ginger Smith.



WOWING

YOUR AUDIENCE WITH POP MUSIC

Popular music often gets a bad rap from trained musicians for being “boring” and “unmusical.” But with the right arrangement, almost any pop tune can transfer to the stage effectively.

By Garrett Breeze

Current pop hits have become an increasingly important part of the show choir repertoire. For many programs, singing songs that students recognize is an important recruiting tool. Still, some directors shy away from such tunes because they don't consider them to be as musically complex or challenging.

In many ways, they're right. Studies have shown that over the past 50 years pop music has become simpler, louder, and more homogenous—with the lyrics of hit songs averaging between a second and third grade reading level.

But including pop songs in your show doesn't mean you have to settle for sub-par music. It may take more work, but with the right arrangement popular music can be just as satisfying to perform as any other kind of music.

“It All Begins with a Song”

I live in Nashville—the songwriting capital of the world—and I've seen firsthand how many of these songs come to life. At its core a song is made up of lyrics, melody, and chords. The finished product you hear on the radio is the result of a producer and an arranger who took that song and designed it in such a way as to be commercially successful.

Many of the characteristics musicians consider to be important (dynamics, variety, complexity, etc.) aren't as crucial in songs written for radio play. On the other hand, musical theater transfers almost effortlessly to show choir, because it was first written with the stage in mind. Despite their differences, both musical theater and pop music began as simple songs which were then transformed by an arranger.



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Three Keys to Arranging Pop Music

Understand the Form of the Song

An arranger's most important tool is the ability to create a unique roadmap for each arrangement. To change the form of a song, one should be able to recognize the function of each of its parts. This is especially important in medleys and mash-ups when decisions must be made about which parts of a song to include.

Although the arranger is the one who will ultimately put everything to paper, these decisions are often made as a team, with directors and choreographers brainstorming together. In many programs the director or choreographer first decides which parts of the song to use and then leaves it to the arranger to decide the best way to link everything together musically.

Most pop songs are written in some variation of "verse-chorus" or "AABA" song forms, but there are many other elements that provide variety, such as a hook or pre-chorus. Analyzing and studying popular songs in the classroom can be an entertaining way to engage students in learning more about the music they are performing. Understanding why songs are written the way they are can translate to a more powerful performance on stage.

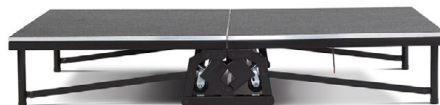


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Make the Lyric the Most Important Part of the Song

Sometimes it's easy to get so caught up in the music of a song that the words become more of an afterthought. But every decision in the arranging and show design process should be based on song lyrics. Obviously, there are many songs with lyrics that would be inappropriate for a high school choir to sing. But there are also many popular songs out there with positive and uplifting messages.

Mature performers, both student and professional, will study the lyrics of songs they are performing. They will think about what the key words are and be able to identify the underlying emotion of each section.

They will decide what the lyrics mean to them personally and channel that into their performance. All songs, even those that may appear at a surface level to have fairly shallow lyrics, will have some sort of emotion or message that can contribute to a show.

Another thing to look for is the style of the lyric. Some songs are narrative and tell a story while others are descriptive and focus on a specific moment or object. Others will be based on a metaphor or even a non-lyrical vocal hook. They often remain in first person for the entire song, but sometimes the perspective of the person singing changes. All of these different factors add variety to a show and help students understand the music at a deeper level.

Give the Arrangement a New Shape

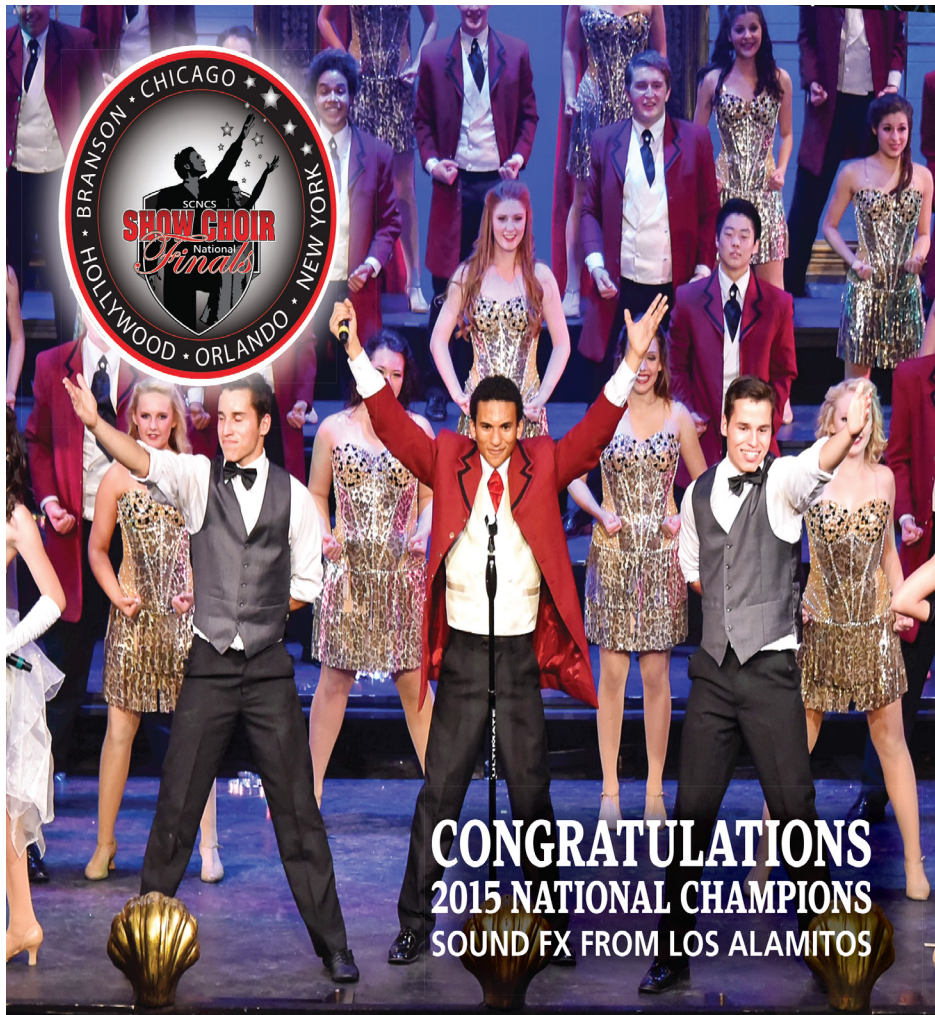
One of the byproducts of being designed for radio play is that pop music is often very "flat" and compressed. For this reason, pop tunes should rarely be performed "as is" in a show choir set. One solution is to make a fast-moving medley of multiple songs. These are especially common in story shows and in situations where one song's lyrics aren't strong enough to stand on their own compared to the rest of the show. These medleys are a lot of fun because they often catch the audience off-guard and because the play between two contrasting songs can be very exciting.

Sometimes, however, it can be more rewarding to take a single song and really transform it, giving it time to develop into something that is both memorable and original. This could include changing the feel of a song completely, adding unexpected dynamics, or composing exciting new vocal harmonies over the existing chords. In this case, the simplicity of pop music is often a blessing, because it gives the arranger the freedom to put their own mark on a song. We can all think of a particular version of a song—show choir or otherwise—that stood out to us because of what an arranger chose to do.

Creating "WOW" Moments

When I design shows, I think about what I want the audience to be talking about after a performance. I like to plan them around "wow" moments: high points in an arrangement that are designed to bring an audience to their feet. Moments like these give new life to a show. And they can take what many expect to be a "boring pop song" and turn it into a memorable musical experience.

Of course not all songs are created equal. Half the battle of arranging is in choosing good songs. But by understanding the form of a song, making the lyrics the most important part of a song, and giving the arrangement a new shape you can make a "wow" moment out of any song in your show, regardless of the genre.



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ABOUT THE AUTHOR: Garrett Breeze is a show choir arranger and media composer living in Nashville, Tennessee. He is in demand as an arranger and clinician for schools all over the country. His website is <http://breezetunes.com>.

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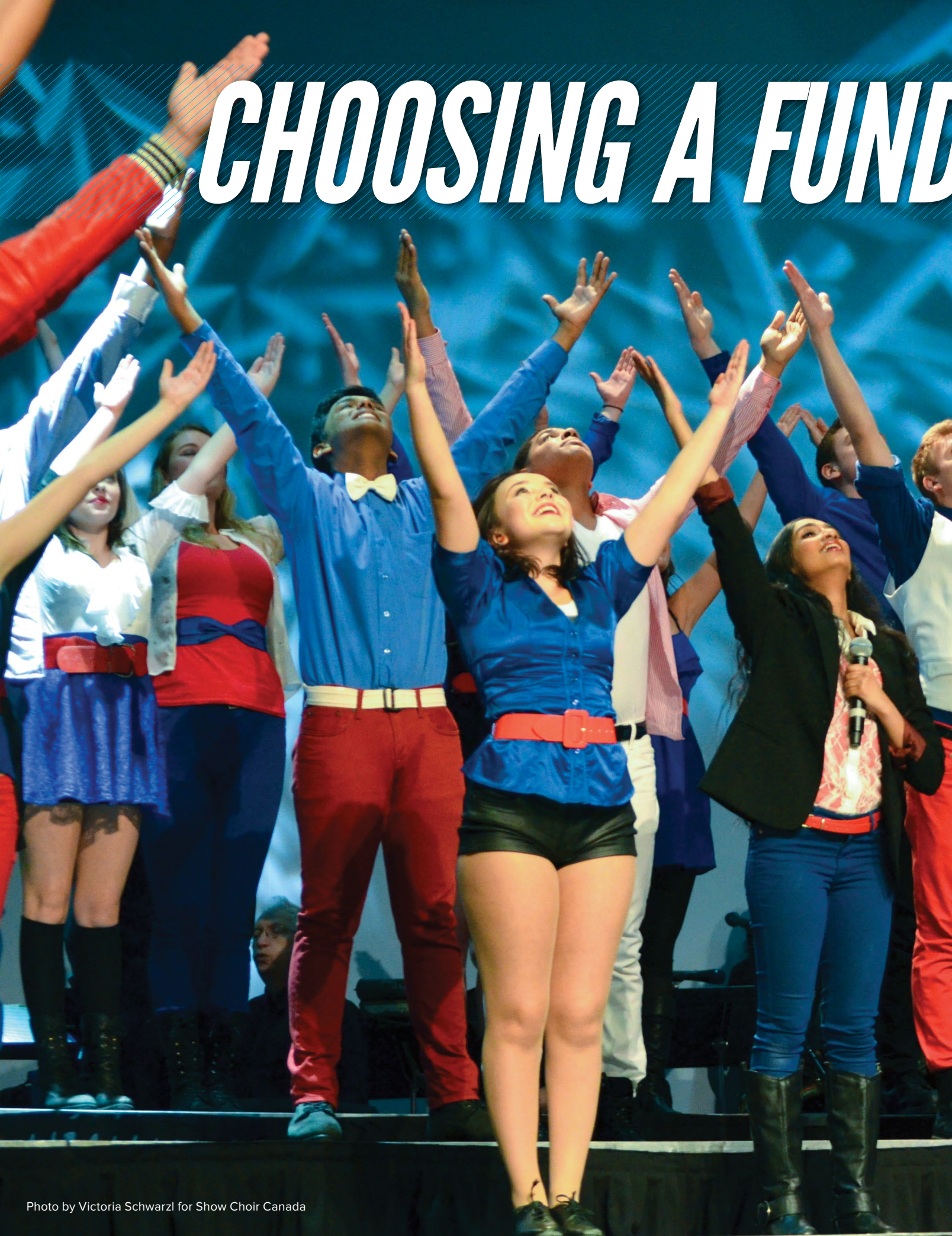
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CHOOSING A FUND



FUNDRAISER

IN PERFECT HARMONY WITH YOUR CHORAL GROUP

By Stephanie Kinturi



Have your fundraisers struck
a sour note with your choral group?

Most choirs rely on outside funding and fundraisers as a means to cover costs for new music, activities and materials that often are in excess of their budgets. Given this reality, the importance of choosing the RIGHT fundraiser is paramount. But where does one start? A quick google search under “product fundraisers” will serve up over 49,700,000 results. With so many choices, how can you be sure to find a fundraiser that will help you reach your goals?

INTRODUCTION - First steps in choosing a Fundraiser

First and foremost, it is important that you choose a fundraising company whose reputation and values are closely in alignment with those of your group. You will want to ask the fundraising company’s representative

the following questions, and record those answers either for yourself—so you can compare companies later—or for your other booster officers. That way you can gather all of the facts to make an informative decision.

First, ask the company representative if references can be provided. Some companies already publish reviews of their company online, but you can also search other sites looking for reviews or reports. If at all possible, read reviews and testimonials from groups who have used this company before.

Find out exactly how long has the fundraising company been in business. Obviously, you will want to choose a company that is financially stable and has been in business for a number of years.

You will want to attempt to determine if the fundraising company cares about your goals and if they will partner with you in the fundraising process. Sometimes, this is about making sure fundraising objectives and company ideals are in alignment with those of your music program.

Next, you will determine if the sales representatives are knowledgeable, passionate and dedicated to helping your group achieve their funding goals. You will want to know if the company can provide historical data for the average sales and profits for other choral groups like yours who have used

this fundraiser previously. Most companies with solid track records have easy access to these types of examples.

EXPOSITION - Gathering the FACTS

Next, you will want to ensure that you have all the facts and relevant details that will help you decide which fundraising company to partner with that will deliver the best result.

In terms of gathering numerical data, first determine the profit margins/ratios for any fundraising products. You will want to outline precisely how the fundraising product will be sold—including determining if online sales are an option. To motivate your students, you will find out if the company offers any incentives or prize programs or if that is something you would need to attend to on your own. You will also learn if there is a minimum sales requirement.

As with any big decisions, there are caveats. You want to know, beyond a shadow of a doubt, if there are any hidden costs in the program and if an up-front deposit is required. You need to learn if you will be responsible for collecting sales tax on orders. If so, you need to ensure that you can put a process in place to track this carefully. You also need to know if there are multiple payment options available and determine

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how easily those payment options are implemented.

Along these same lines, you can find out the ways the fundraising company plans to support you in the fundraising process. You should ask if customer service is available by phone and email. You should also find out if the fundraising program can be tailored to fit your group. Be sure to learn if product samples could be provided for your kick-off event.

DEVELOPMENT - Evaluate the fundraising product

Choosing a desirable and high quality product that will sell is equally as important as partnering with the right fundraising company.

First, ask yourself if the fundraising product is of high quality and in demand. You may want to also ask yourself if the product is made in the USA, as that is becoming more important to many consumers. You want to ask about the shelf life of the product as well.

For logistics, you want to determine if the fundraising product is easy to distribute and deliver. Learn if there are any special handling requirements (refrigeration). Also, you will need to take careful note of variations in fundraising programs.



Photo by Victoria Schwarzl for Show Choir Canada



← 1986 Kirk shows off a handmade wreath *Call us today! 888-934-5999*

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Avoid being off key by choosing a high quality fundraising product backed by a fundraising company who will support you in reaching your funding goals.

For instance, you need to determine if the fundraising product is offered year round or is it seasonal like flowers and citrus.

You want to learn the specifics of how orders will be fulfilled and what the process will be if items are back-ordered or out of stock. You'll also want to know the policy on damaged or missing product and be certain you can share that information clearly.

FINALE - Set goals and manage expectations

Proper goal setting is the final step that will insure the success of your fundraiser and this begins with knowledge of your abilities and expectations.

Though it may seem an obvious question, always begin by asking yourself why you are fundraising. You'll want to outline specifically how the money will be spent. You should also determine at this point if any profits can be divided by individual sellers.

You need to set your specific fundraising goal for both total sales and profits. As part of this managing and planning, you'll need to consider the number of sellers in your group. You'll also determine how many items each participant will need to sell in order to reach your goal.

In terms of speed, you need to decide how quickly does your group need to raise money, and you should also make sure everyone involved is aware of the timetable you are functioning under. Are there any time limitations that would impact the fundraising campaign? If so, make sure to delineate those carefully with your other booster members and even with your students.

Next, consider what other resources could be required for you and your group to reach your goals. If you need help with marketing, decide who would be most useful in providing assistance. Do you need help with social

media? Perhaps you need assistance with preparing take-home letters or even sending emails. These skill sets are common among your volunteers; they just need to know the part they should play and your guidelines for how best to do it.

Finally, ask yourself if you have enough committed volunteer support to help you distribute the product when it arrives. Once you have determined how long it takes for product orders to be fulfilled, taking into account any quick ship options, have a system in place that will immediately be able to handle those incoming orders.

PERFECT HARMONY - Strike up the chorus

Avoid being off key by choosing a high quality fundraising product backed by a fundraising company who will support you in reaching your funding goals. Sign up to fundraise with the confident knowledge that you have chosen a fundraiser that is in perfect harmony with your group. And don't forget to have fun during this process. Your hard work and attitude will lead your group to a successful fundraising event! Celebrate your success!

ABOUT THE AUTHOR: Stephanie Kinturi is the Marketing and Social Media Manager at Fun Pasta Fundraising. She focuses on educating fundraising leaders and helping them reach their goals! Learn more by visiting www.funpastafundraising.com

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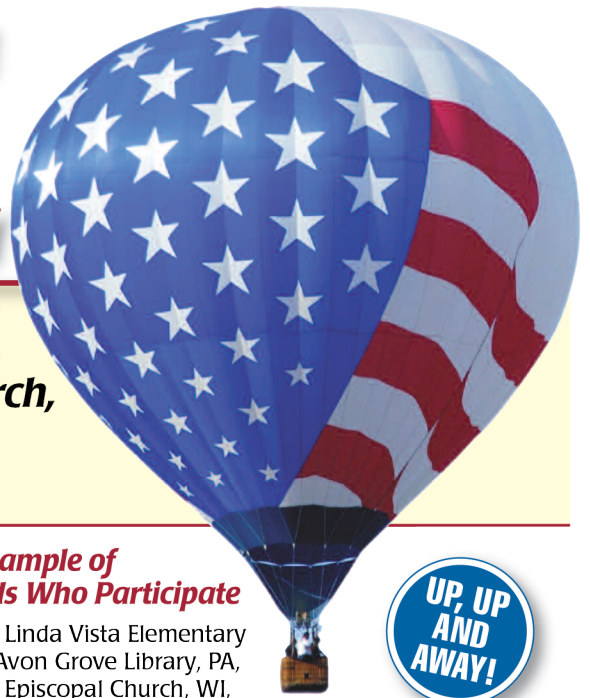
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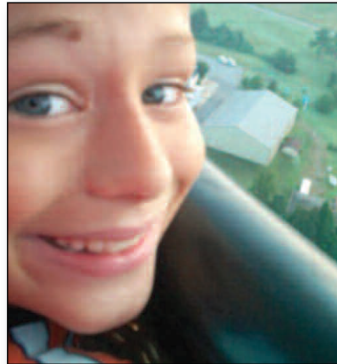
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