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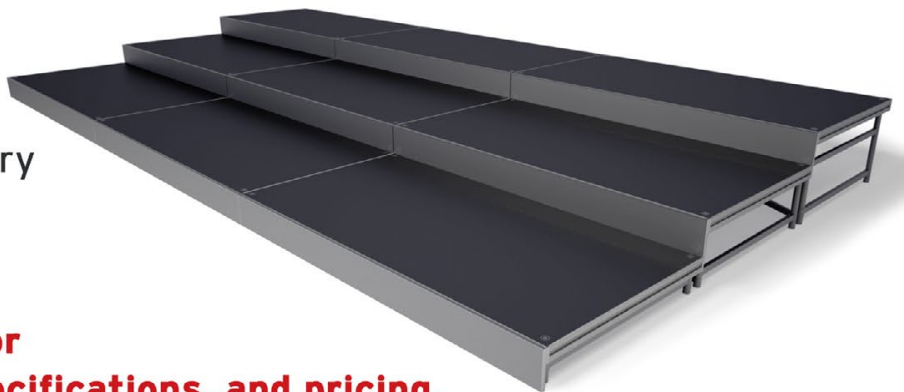
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THE INDIANA UNIVERSITY SINGING HOOSIERS: CONTINUING THE LEGACY

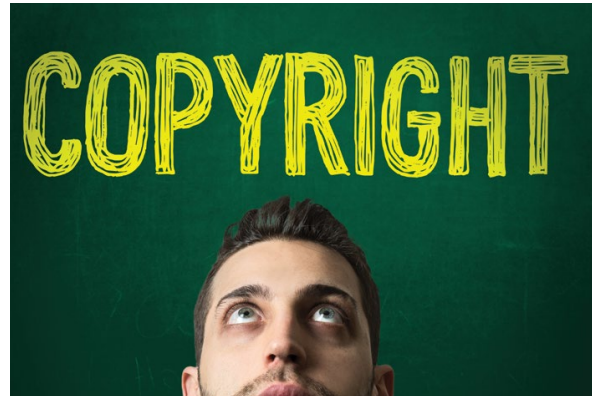
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EDITOR'S LETTER

Last month, as I was visiting with my parents and my two younger siblings and the families we have created beyond our family of origin, I was struck by how our visits—which occur just two or three times a year now—often center around reminiscing about favorite family stories, a recitation of the “greatest hits” that cover decades of family life. Around the dinner table were the next generation of family members, ranging in age from five to twenty-three. The oldest of the children/grandchildren, my daughter Cassidy, had heard these stories countless times and can recite them word for word, though they happened years before she became part of the story.

My nephew, Noah, at eight has started asking follow-up questions about our stories, conducting adorable interviews about everything important that happened before he arrived on the scene, as though he already recognizes that these family tales teach him something important about his father's history and his father's present and presence. In one recent gathering, if the table would get quiet for even a second, Noah would say, “Tell another story.” He didn't just want stories about his father either; he wanted stories about Cassidy as a baby, perhaps realizing there is value in learning more about his cousin and his aunt, which furthers his understanding of his place in the world and his own story. He's already beginning to sense the profound connections that are both indefinable and boundless.

Nostalgically, but a bit darkly perhaps, I realized these are the stories that would likely be carried on for the next generation even when these much-loved people around the table are no longer here to fully participate in the ritual. While no person can be summed up in a series of tales, tall or otherwise, it's even harder to describe in the limited words available to us all that person is or was. So, without other options, we rely on narrative shortcuts.

If my daughter chooses to have children, there will be favorite stories of me that she will share with them until they have a strong sense of me as an individual, sharpened through a handful of carefully chosen narratives that work to present a full picture. They won't be sugar-coated either, or at least I hope they won't; our stories shouldn't aim to erase our humanity and elevate us to some unreal and perfect stranger. Our best stories offer glimpses of what some of us call the soul and others call an “authentic self.” Then again, maybe it's nothing so flighty and ephemeral; maybe it's just the sum total of our actions, both good and bad, and the impact we make on those closest to us and those we encounter day-to-day in our professional lives.

Last month, I had an opportunity to interview a phenomenal music educator—Dr. Jim Griesheimer, a recently retired Music History professor from Luther College. I also had the chance to talk to many of his former students. I realized there's a similar impulse at play when we reminisce about our educators. Though as students in any classroom, we would have spent hours with that person—that educator's impact, assuming he or she had one at all, will be lasting only if the memories were exceptionally good ones or especially bad ones.

From my own first year of undergraduate work, there are two teachers who have stuck with me. The first was my Algebra teacher. Because I was nervous about the subject matter, I can't imagine the burden I put on her each week. She never rushed me, she never talked down to me, and she warmly welcomed me no matter how many times I popped by her office. That same semester, I had a Creative Writing teacher who only lit up when given a chance to be snarky. His comments on student papers seemed designed for an imaginary audience who would appreciate just how delightfully witty and cutting he could be in critiquing his students' work, just so newcomers to the university had no doubt their efforts were derivative, juvenile, and hopelessly flawed. Some laughed it off; I was always devastated.

Every choice we make in the classroom won't count against us, just as many of good things we have done will be forgotten if they were ever noticed in the first place. However, if you imagine that the sum total of who we are as educators will be condensed into four or five tales that carry forth in images that last for years, just make sure you are proud of your role in that story.



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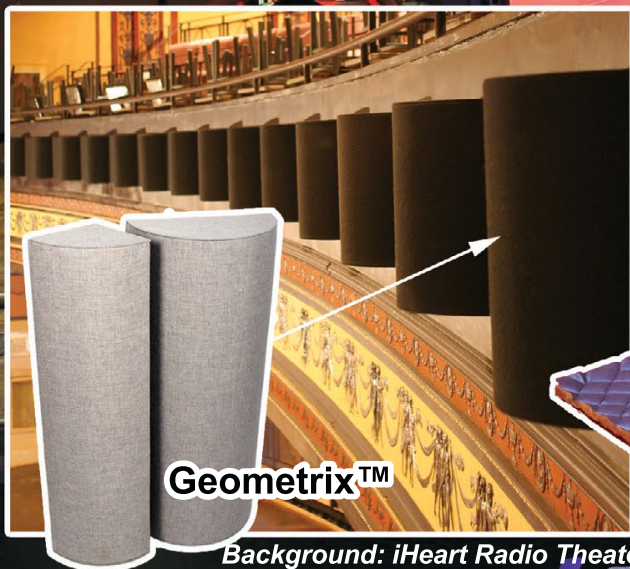
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THE INDIANA UNIVERSITY SINGING HOOSIERS: *Continuing the Legacy*

by Brandon Porter

The clock hits three thirty-five. Gossiping, catching up, and the sound of business being conducted fills the air. Eighty-five college students are making their way to their seats in MA 404. A sophomore psychology major sits in her seat quietly, trying to forget about the difficult day that she has had. A freshman political science major rejoices about having just made a date with his new crush.

The heavy metal door to the rehearsal room squeaks open and in walks the woman of the hour. "Happy Friday, Singing Hoosiers!" her singsong voice rings through the air. With just one glance at her beaming smile, all in the room cannot help but forget about the baggage of their days. In her second year as director of the Indiana University Singing Hoosiers, Ly Wilder carries on the ensemble's sixty-seven years of rich and storied tradition. The Singing Hoosiers will never forget where they have come from, but as they move into a new generation of song they look toward the future and the evolution of popular choral music and the art of show choir.

A Bit of History

The Singing Hoosiers was born in the mind and heart of an associate director of choral music named George Krueger. A giant of a man, Krueger had only been a faculty member at Indiana University for two years when he found himself at a football rally conducting the Men's Concert Choir—one of only three choral groups at what was then a fledgling School of Music. Here was a man whose choral methods had been

honored by some of the greatest musical minds of his day, committing the vibrant spirit of fifty young voices to the purpose at hand. After the cut-off, the announcer, obviously stirred by the rousing performance, shouted over the loud-speaker, "Hey, with a basketball team called the Hurrying Hoosiers, and a football team like the Fighting Hoosiers, we oughta call those guys the Singing Hoosiers!"

That was sixty-seven years ago. Today, the Singing Hoosiers has become one of the most highly respected choral ensembles in the world. The enriched educational experience of nearly four thousand Singing Hoosiers alumni has contributed leaders to every conceivable profession. Excellence, commitment, and the sheer joy of song are just a few of the gifts that have been bestowed upon each and every member that has passed through the doors of MA 404.

Only five men and women have had the pleasure of serving as director of Indiana University's Ambassadors of Song. George Krueger held the baton during the Singing Hoosiers' creation and foundation. In just a decade, he would lead the ensemble

to the forefront of the collegiate choral music stage. Performing America's Popular Music to audiences around the world, he led his students to the thrill of making music on a grander scale than most had ever imagined.

The group's popularity had grown to such an extent that it was time to welcome in Krueger's successor. Robert E. Stoll stepped up on the podium in 1963 and did not climb back down for over three decades. Under Stoll's tutelage, the ensemble grew in size and national respect and was regarded as America's Premiere Collegiate Show Choir. In the three decades under his baton, the group garnered two Grammy nominations alongside the Cincinnati Symphony Orchestra and Maestro Erich Kunzel. The Singing Hoosiers had entertained millions in over eighteen states and more than twenty-six countries, including Europe, Australia, the Far East, and the Caribbean. The admiration and gratitude for Stoll's leadership and vision of the ensemble is palpable. Over thirty years of Singing Hoosiers alumni are indebted to this man for his vigor and passion.

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For seventeen years, the ensemble's third director, Dr. Michael L. Schwarzkopf, carried on the Singing Hoosiers tradition. At the turn of the millennium, show choir was beginning to change. The choreography became harder and vocal arrangements more sophisticated, but one thing remained the same—the educational and musical enhancement of the Singing Hoosiers experience continued to equip members with life-long advantages. The ensemble continued to experience excellence as each member of the group strived to meet the standard set by hundreds of exemplary forbearers.

A New Generation of Song

In the fall of 2012, one of the most respected vocal jazz educators, pianists, and arrangers in the country took his place at the helm of the Singing Hoosiers. Dr. Steve Zegree was chosen to carry on the ensemble's sixty years of deep tradition. Zegree was a passionate enthusiast of his art and a supreme motivator of a countless number of students; he moved the ensemble into a new realm of possibility for the future.



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Under his direction, the Singing Hoosiers took on a new look, continued to honor America's Popular Song, and stayed true to the road that had been paved for them for over six decades.

In spring 2015, the unexpected death of Zegree shook the vocal jazz world and the Singing Hoosiers family. With deep sadness but incredible gratitude, the Singing Hoosiers raised their voices to their inspiration and visionary leader. His legacy will never be forgotten, and the Singing Hoosiers continues to carry on the vision that he foresaw for its future.

Continuing the Legacy

Dr. Zegree's successor, Ly Wilder, is a highly acclaimed educator, arranger, and contemporary vocal artist. Having been both a student and colleague of Zegree's, she was the perfect match for the Singing Hoosiers to steadfastly carry on her mentor's legacy. Wilder also brings a wealth of experience working in the show choir and vocal jazz worlds. For over fifteen years, she has served as a clinician at Showchoir Camps of America and co-founded Bloomington Expressive Arts Training, a community



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educational program that specializes in show choir training. Wilder's zest for life and love for those around her is unmatched.

As each year comes and goes, the Singing Hoosiers remains committed to its sixty-seven-year-old traditions. Hem lines may have changed and the vocal arrangements might be edgier, but the love of sharing music with people from all walks of life remains constant. Today, the Singing Hoosiers continues to perform popular contemporary vocal music ranging from The Great American Songbook, jazz, Broadway, to the popular hits of the day; cutting-edge choreography combined with fun, energetic, and entertaining programming continues to appeal to audiences around the world. The Singing Hoosiers legacy is alive and eager for the future, as the ensemble continues to share their inextinguishable light with the world.

Brandon Porter is a senior Music Direction for Musical Theatre major at Indiana University. He serves as the Student Manager and Musical Assistant for the Singing Hoosiers, as well as an assistant director with Bloomington Expressive Arts Training.



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A group of students, both male and female, are performing on a stage. They are wearing formal attire; the girls are in black sequined dresses and the boys are in dark suits. They are in various poses, some with arms raised, suggesting a choreographed routine. The background is dark, and there is a red 'EXIT' sign visible on the left. The overall atmosphere is that of a school event or competition.

The Role of Competition

WITHIN A MUSIC PROGRAM

by Rachel Clevenger

Music educators, particularly those who have programs that include a show choir, will have to determine the role of competition for their group at some point. Despite the long hours and hard work for all involved, many directors believe strongly in the value of competition, including the benefits of hosting their own competitions.



Connecticut-based choral director Ron Soja believes competition helps the students push themselves in ways they normally wouldn't. As Director of Choirs for Petal High School in Mississippi, Shanna Luckett agrees, noting that her students thrive off the competition. In fact, they are so motivated by competition that she hosts friendly rivalries during classtime, fundraising, and in rehearsals, which help the students perform with more focus and purpose—regardless of the task. In their own competition at Clover Hill High School, Carol Tuite of The Choral Boosters Board focuses on fostering sportsmanship and healthy competition, by encouraging a sense of belonging and a sense of community as well. For instance, at their competition this year, students will have a chance to join the THIRST project.

Storm Ziegler, Director of Choral Activities at John F. Kennedy High School in Cedar Rapids, believes competition plays a vital role within his music program, in helping students prepare for the realities of life, inside or outside of the field of music. For those who will focus on a career in fine arts, auditioning and vying for parts will be

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a constant process; even for those with other ambitions, they will gain valuable life experience via competition to prepare them for any academic or professional challenges in their futures. Ziegler shares, "Students need to learn at a young age that they are going to have to go up against others in some form of competition in order to advance in life. Learning how to handle that in a professional manner, how to learn from competitive setbacks or losses, and how to plan for success long before competition day are skills that music educators have a unique opportunity to pass on to their students."

As Director of Choirs for Franklin Community High School, Michael Hummel has seen these same benefits for students, noting that competition is prevalent in our society, whether in sports, band, dance teams, or academic programming. Though he understands students love the music, he believes that the competition angle—when handled with balance, perspective, and guidance—can push students to strive for excellence and constant improvement. Hummel notes, "It is by going to competitions that students can compare themselves to their peers,




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they can see what others do better, they get a more real world idea of what their director is talking about and can be inspired to reach to new heights and try new things as a result."

Nikki Goulet Jordan, Director of Music at Kennedy High School, notes that the competitive angle has been a "big draw for guys" to help them "get hooked and not just on show choir." She has seen competition open doors for her students to all kinds of experience and all types of music; in that way, the competitive angle has actually assisted in building their program and helped students stay motivated in their personal lives as well. She shares, "The act of competing and preparing to compete also serves as a huge motivation for our students to make good decisions regarding their choice not to use chemicals and partake in other activities which may jeopardize their participation in show choir. They definitely don't want to let the rest of their 'team' down."

Jonathan Dyrland, Director of Choral Activities at Marion High School, views competition as something that drives students to work at every rehearsal, constantly pushing themselves. He adds, "Many students say

that the thrill of competing and performing during competition season cannot be matched in any other activity." Though he recognizes some music educators might balk at the role of competition, he knows teachers are best preparing students when they prepare them for everything, which includes a world beyond the four walls of a choir room.

Benefits of Hosting Your Own Event

Michael Hummel explains that going to contests and hosting their own contest offers his students exposure to high-achieving programs at community, regional, and national levels. "Exposing our students to some of the best ensembles serves as a tool to inspire them to strive to do their best," he explains, and collaborating helps build friendships among students but also enriches the educational experience.

"Each year," Hummel continues, "directors and students are pushing the envelope to be even more creative and to reach a new level. Students appreciate the good things that other schools are doing, and they want

to add those things to our program. I feel that a quality competition experience makes growing to excellence fun and rewarding."

Soja adds that when they hosted their festival for the first time last year, they immediately realized just how much time, effort, and work go into a successful event. Luckett adds that hosting a competition teaches students responsibility and how to respect and support other schools' music programs. Dryland agrees, explaining that hosting their own competition offers students "a glimpse at the other side of the show choir fence," which is a refreshing change to go from competitor to fan; instead of focusing on themselves, they are intent on helping other choirs succeed—including decorating their rooms, escorting them to warm-ups and performances, and offering encouragement for their hard work and talent. He notes, "We have students work on stage crew which allows them to see how other schools handle stage set-up, props, transitions, as well as audio/visual aspects of their show. Other students serve food during the day or help keep the school clean. These students



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come away with such an appreciation of our school custodial staff and cafeteria staff. I often see these students build lasting friendships with these adults that transcend their high school experience."

In describing his experiences hosting his own competition, Ziegler notes that while a show choir invitational has an obvious competitive nature, there's even a competitive angle to hosting events. In effect, he explains, they are basically opening up a one-day business, and their job is to compete with other events across the region or throughout the country. Since there's even another event in their town on the same day, their job is to attract groups by offering something better than their rival offers. He concludes, "Our entire event is built around the continuous improvement model."

Dr. Rachel James Clevenger 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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NEW TO COPYRIGHT? NO PROBLEM!

by Nick Brockamp

Picture this: You are preparing for your new competition show. You've found all the right pieces—great song selections, fantastic arranger, amazing choreographer, the whole nine yards. Suddenly, you receive an email. As you read the email, you slowly begin to realize that your show is now in hot water.

Solving the Copyright Conundrum details the entire process for licensing an arrangement from start to finish, whether you choose to use a service to obtain permission or plan to contact a music publisher for permission on your own. That way, you have no worries about your upcoming season and get back to business as usual.

Here is how to find out how to receive the correct rights in order to perform your show and properly credit the original songwriters. Now you have to stop and think: how in the world do I do that? With that question, you have just taken your first step into the world of the United States Copyright Law.

Some of you reading this article may be pros at licensing your show and understanding Copyright Law, but there are those of you who may not be as fluent. I'm here to tell you that you have no reason to fret—the perfect solution for any music educator is right at your fingertips.

The Solution: "Solving the Copyright Conundrum"

When I began arranging a couple of years ago, I set out to create great products for my clients to perform on stage. But, I was clueless about proper licensing. Thankfully, I had an amazing opportunity through which I was able to learn how the Copyright Law works and in turn share that knowledge with fellow educators to assist them in their copyright endeavors.

I recently graduated with my Music Education degree from Millikin University in Decatur, Illinois. While at Millikin, I was a part of their amazing Honors Program and was

fortunate enough to be named a James Millikin Scholar. Through this program, selected Millikin students are given the opportunity to complete a two-year research project of their own creation. As a JMS scholar, I wanted to research and develop a new product that could greatly assist others in my field.

My work as a show choir arranger eventually led me to research Copyright Law and create a simplified handbook that could cater to all of the needs of the typical music educator. I recently completed this project and have digitally published it for free under the title of *Solving the Copyright Conundrum: A Music Educator's Guide to the Copyright Law*.

This handbook is a very light read, but it covers how to handle almost any usage of copyrighted music. It also details the history of copyright and some specifics about how music is copyrighted to help readers understand why this law exists in our society. Most importantly, it provides readers with a walkthrough to several possible licensing opportunities. Through the use of *Solving the Copyright Conundrum*, you can easily license your music and understand how proper licensure supports the continued production of new musical material for your classroom.



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How to Apply the Material to Your Show Choir

Although this handbook is designed with all educators in mind, it can help you get your competitive show licensed and ready to go in no time. Let's take a look at how *Solving the Copyright Conundrum* can help you with your Copyright needs.

Let's say that we are looking to license a copyrighted song for an arrangement. Before we find the correct license, we need to decide what our exact use is with the song. We can make this decision by choosing which exclusive rights we intend to use. These rights are:

- 1) make copies
- 2) distribute copies
- 3) prepare derivative works (create an arrangement of the work)
- 4) perform publicly
- 5) display publicly
- 6) in the case of sound recordings, the right to perform publicly via digital transmission

Since we are making an arrangement, we are preparing a derivative work of the



Mark Mercer, Andover

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original copyrighted material. Therefore, we would need to obtain a license that grants permission to that exclusive right.

Now that we have chosen the correct license, we would need to find the correct publisher or publishers to contact for permission. We will need to search a performing rights organization's repertory (such as ASCAP, BMI, or SESAC) in order to find the correct publisher. After locating the song and its publisher, we can move forward with contacting the publisher for permission.

As you continue in the handbook, you will read about the procedures for obtaining several different types of licenses. *Solving the Copyright Conundrum* details the entire process for licensing an arrangement from start to finish, whether you choose to use a service to obtain permission or plan to contact a music publisher for permission on your own. That way, you have no worries about your upcoming season and get back to business as usual.

Remember - It's All About the Students

Although the Copyright Law can be a lot to handle at first, it will come to you easier as you continue to interact with it more. The goal of "Solving the Copyright Conundrum" is to simplify this process so that you can get back to doing what you were meant to be doing - filling your students with all the joys and wonders of music. Once you get the hang of it, it will be business as usual in your music programs.

Nick Brockamp owns Musicality Arrangements. You can learn more about the United States Copyright Law today by downloading your free copy of "Solving the Copyright Conundrum" at his site: musicalityarr.weebly.com/licensing.html.



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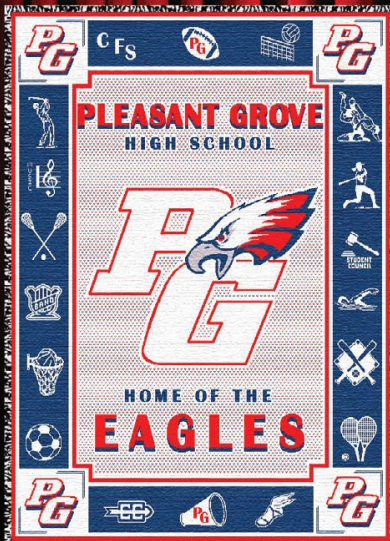
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PHOTO BY VICTORIA SCHWARZL

A woman with long blonde hair, wearing a red lace top and a blue skirt with a silver belt, is singing passionately into a microphone. Her mouth is wide open, and her eyes are closed. In the background, several other people are visible, some with their arms raised in the air, suggesting a large crowd or a concert setting. The background is a solid blue color.

JOINING FORCES FOR GOOD

THIRST PROJECT
AND HEART OF AMERICA

by Damon Brown

Sequins and devastating drought. Beautiful solos and contaminated water. Powerful dancing and heart-breaking illness. Joyous celebrations of music and desperate prayers for relief. Is there anything in the world these things could possibly have in common?

Until 2007, perhaps not. But thanks to the world-changing work of former show-choir student, turned Thirst Project founder, Seth Maxwell they do now. And with the generous help of the Heart Of America National Show Choir Competition Series, the two have become brothers in the battle.

In the Heart of America

In 2017, all five HOA competitions (Atlanta, Chicago, Nashville, Cincinnati and Kansas City) will be hosting "awareness exhibits" sponsored by Thirst Project, the world's leading youth water activism organization.

The booths will feature virtual reality headsets that will place people right in the

middle of the horrific global water crisis (which effects 663 million people), allowing people to see the life-saving work done by the organization in countries including Swaziland, Ethiopia, Uganda and El Salvador.

Additionally, donation competitions, testimonial videos, Thirst Project "swag" and high school clubs organizing details will be available to thousands of performers, parents, alums, judges and directors.

The Inception of Thirst

Since its inception in 2007, Thirst has raised over 8 million dollars through high school and college club fund-raisers. They've drilled

fresh water wells in 13 countries, and given over 300,000 people safe, clean water, instead of the water they've been forced to drink.

Their only water comes from unprotected sources that usually contains animal feces, urine, insects, bird droppings and parasites that make people sick, and eventually kills them.

According to Seth Maxwell, "No matter what you care about...hunger, education... you cannot address any cause without first providing fresh, clean drinking water to communities! Young people are the most powerful agents for change in the world.... together, we WILL end this!"

Celebrities Lend Their Support

In addition to support from students across the USA, Thirst is also advocated for by many in the celebrity community. Among the numerous public figures that support Thirst are Jennifer Garner, Kristen Stewart, Lance Bass, Pauley Perrette, Dove Cameron, Terrell Owens, Bella Thorne, Connor Franta, the All-American Rejects and Ansel Elgort.

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Chad Alexander, one of HOA's founders (along with Kevin Breazeale), told us they are delighted and thrilled to partner with the Thirst Project.

Alexander states, "It is precisely these types of organizations that we as a company believe make better students and better people. Providing a platform and opportunity for the human spirit to grow and touch others' lives is at the very heart of our company's values."

Bringing Awareness

Thirst is setting out to reach into new areas, bringing increasing awareness and healing to the needs of so many. Striking partnerships with show choir competitions in Benton, Iowa, and Clover Hill, Virginia, and working with Appling County High School in Georgia on major fund-raisers is a good start.

Additionally, we hired long-time Thirst advocate and show choir choreographer Damon Brown to spearhead efforts in the church and faith-based community nationwide, as well as raise awareness and advocacy with show choir students coast-to-coast.



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An Outpouring of Generosity

Hopefully, the match between HOA and Thirst is the beginning of a wonderful outpouring of generosity and activism in the show choir community. When students are given the permission to unleash the potential of good they can do to make the world better, everybody wins. Wells are drilled, disease rates drop, children can go to school, mothers can get jobs. In short, hope comes alive.

If you would like to support Thirst Project at your school concerts, competitions, church or by starting a club or youth group project, please contact us at thirstproject.org, or through contacting Damon directly through email.

Joining Hands in 2017

Heart Of America and Thirst Project will join hands in 2017 to bring awareness to many, so that thousands in need can have clean water for the very first time in their lives. The show choir community is helping to bring the global water crisis to its knees!

Damon Brown is the Faith-Based Coordinator of Thirst Project. He can be reached at damonb@thirstproject.org.



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2016 DATES & LOCATIONS

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

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

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

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