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EDITOR'S LETTER

Even among the people who didn't watch the Superbowl, many watched Lady Gaga's halftime show—if not in real time, in online videos the next day. The social media reactions were nearly immediate, and her performance was described in glowing terms: awesome, mind-blowing, fabulous. Though I'm not normally a huge Gaga fan, I had to be impressed. The pyrotechnics and staging, while outstanding, were the least of the spectacle. This performer was not only singing live during the entire show, unlike many of her contemporaries, but she was also belting it out while doing elaborate group choreography, playing two instruments, being carried around the stage at multiple points, and doing aerial acrobatics. Let's take a second to appreciate that again: she was singing in a harness while flipping upside down.

Not everyone on social media had positive things to say, which—in this day and age, especially—is no surprise; there's so much general negativity that it's impossible to escape unless you unplug every electronic device. What did shock me, though, was the nature of the criticism. Many men and women had taken to their social media platforms to talk about Gaga's "flab" or "roll"—in other words, they just couldn't enjoy the last part of her show because of the distracting nature of the inch of skin visible above her second costume. She was also called "fat" by quite a few. Fat. This svelte, athletic woman who had just been swinging down in a harness to do thirteen straight minutes of intense cardio while singing her heart out: fat? Now my mind was being blown for a totally different reason.

Even as I read headline after headline about the body-shaming of Lady Gaga, I was thinking that surely this was just a couple of random trolls with nothing better to do; I imagined the media was creating a story from a handful of tweets. But, no, a shocking number of people went out of their way to post their thoughts and feelings about an inch of skin.

Considering how open Lady Gaga has been about struggling with a severe eating disorder as an adolescent and young adult, the criticism seemed even more spiteful. The problem was significant enough that Gaga was pressured to post a body-affirming response on her Instagram account: "I heard my body is a topic of conversation so I wanted to say, I'm proud of my body and you should be proud of yours too. No matter who you are or what you do. I could give you a million reasons why you don't need to cater to anyone or anything to succeed. Be you, and be relentlessly you. That's the stuff of champions."

I doubt many of the kids or young adults that you teach would be surprised by the criticism the singer drew for being anything less than perfect or that the commentary would be accepted as anything other than the norm. It's just one of those things that kids learn early. As we all know, the messages they get about their bodies have staying power. The National Eating Disorder Association notes that in the United States ten million men and twenty million women suffer from a significant eating disorder at some point in their lives. NEDA also points out the difference between dieting and disorders, saying, "Eating disorders are real, complex, and devastating conditions that can have serious consequences for health, productivity, and relationships. They are not a fad, phase or lifestyle choice. Eating disorders are serious, potentially life-threatening conditions that affect a person's emotional and physical health.

Even though it can be awkward to discuss bodies and body politics with our students, it's impossible to avoid in the show choir world. We need to be able to dissect messages being communicated to our students about their physical bodies and the connections of those embodied realities to their identities. We have to talk about the value messages we send our students about reaching physical "perfection." Most importantly, we need to make those conversations open and co-educational because that is how people connect, understand, and eventually empathize. That is how to train a generation to get it right, so they can work even harder on the generation of kids that they will raise; the ones among them who are called to teach will guide and mentor, impacting hundreds if not thousands of lives. They will be part of the culture that will shape gender identity and relationship dynamics among young men and women.

There are many schools who make conversations like these part of their curriculum. They know that you can't enrich students academically if they aren't healthy physically and psychologically. Right now, aside from a few leaps of progress in a relatively brief span of time, and despite some outstanding projects happening across multiple campuses, we are not where we need to be. Frankly, we are not even close to where we need to be. Luckily, all of you are in positions to be part of the solution.



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WE ARE LINN-MAR

by Katie Andreasen, Claire Murrell, and Lexi Robson

The Linn-Mar Show choir program is comprised of three different show choirs: our women's prep group, Hi-Style, the mixed prep group, In Step, and our mixed varsity group, 10th Street Edition. In all three groups, there are over 150 singers, approximately 50 band members, and about 35 crew-members. In total, nearly 10 percent of Linn-Mar High School students are involved in the show choir program. The love, support, and dedication that all the students show has fostered a sense of community which has been passed down over the last two decades and is surviving through the transition of changing leadership.





Major Changes

In the past three school years, the choral department has gone through some major changes in its staff. In the 2014-15 school year, Trent Buglewicz was hired to direct Hi-Style in its first year as an all women's ensemble. The 2015-16 year marked June Schmidt's last year directing In Step, the mixed prep ensemble, which was taken over by Jaclyn Hussey in the 2016-17 year. Bob Anderson stepped down as director of 10th Street Edition, the mixed varsity ensemble, this 2016-17 season, handing the directing seat to Trent, as Anderson plans to retire after this school year. It's a lot to keep up with, so I don't blame you if you got a little lost.

As any of our directors will tell you, the heart of the Linn-Mar choral department is choral singing, which was a focus that began with Anderson; 10th Street Edition first began in 1990 under his direction, and he is currently in his last year of teaching at Linn-Mar High School. Anderson not only developed 10th Street Edition and established the traditions of this group, but he

has helped his students, past and present, to become better musicians and better humans. Anderson's teaching methods are inspiring through his ability to make his students feel connected to the music, while showing how each student's impact on the world is important. Because of him, the singers in Linn-Mar's show choirs are extremely talented, dedicated, and hardworking.

Linn Mar's mixed prep group, In-Step, began under the direction of June Schmidt, and since her retirement last year, has been under the direction of Jaclyn Hussey. Both women are passionate about their work, and both genuinely care about their students. Schmidt made it a point to directly connect with all students in her path, showed immense compassion, and always had an open door. She was never afraid to share a story that could inspire, even if it meant she had to be vulnerable. Hussey has also been an excellent and highly dedicated director to the students involved in In-Step, and students in her show choir say that she genuinely cares and strives to know each of her students as individuals.

Three years ago, Trent Buglewicz began his journey as a choral director at Linn-Mar and started by directing the women's prep group, Hi-Style, along with assisting 10th Street Edition. It is now his third year at Linn-Mar, and he is already the head director of both 10th Street Edition and Hi-Style. The amount of dedication Buglewicz has for his students is obvious in the amount of time he spends outside of what is required in his job title. Countless hours are spent on his part designing the shows for both groups, prepping for rehearsals, and constantly thinking of ways to make the program more successful. Through him, students are always reminded that if there is love and investment in the product created, then whether a first-place trophy is earned from every competition is unimportant.

"Team Before Me"

Buglewicz constantly uses the phrase "Team before me" during rehearsals, highlighting the fact that in order to succeed, the group needs to work together and move past their own selfish desires in order

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to better the product overall. Show choir at Linn-Mar is about everyone involved, and while the directors want every student to have a great personal experience, you get there by securing an amazing group atmosphere.

This year, 10th Street Edition is putting that motto to the test by going in a new direction, presenting a story-line show featuring two lead soloists. Although at first some might have felt that they're not as important as the leads, everyone has come to realize that each person on the stage has an essential role in making the story come to life. In the way he motivates and unifies each group, Buglewicz has continued to foster an experience in show choir that bonds people and creates lasting friendships and memories.

The directors at Linn-Mar are not only excellent musicians and educators, but also mentors, providing advice for any situation or predicament. Because the directors are open about their personal lives as well, it makes for a student and teacher bond hard to find elsewhere, one with an insanely high respect level. Above all else, the



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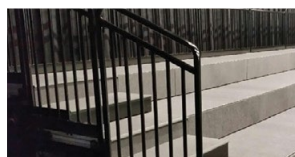
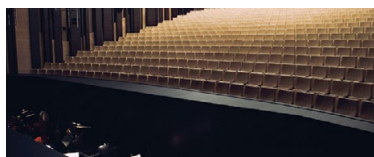
directors strive to influence the students to be humble, thankful, all around good people, and to show an immense amount of support towards every other school with whom contact is made.

That being said, the Linn-Mar show choir program wouldn't work without the crew backstage, the band upstage, the family and friend volunteers on the sidelines, and the choreography from Lexi Robson and April James. From sorting through sweaty costume pieces to holding inhalers and water bottles off-stage, crew-members will go to any lengths to ensure a show runs smoothly. The members of the band are crucial to the success of the show choirs, with members putting in many hours of rehearsal, both playing and waiting on standby until they are needed. The support from family and friend volunteers working on costumes, organizing food, driving the equipment trailer, and spending the time and money to cheer the students on is also vital. The Linn-Mar show choirs pride themselves in the difficult and artistic choreography provided by Lexi Robson and April James, adding to the success of the program.

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Leave Your Ego at The Door

The show choir's main focus has been on unifying the group to make a successful product. A sign in the choir room hangs on the wall stating, "Leave your ego at the door." This reminds students to be thinking of their peers, inspiring everyone to make a deeper and stronger connection to their group.

A lasting tradition of 10th Street Edition has always been to sing the Linn-Mar Alma Mater, both down the halls before competing and after any rehearsal where progress is made. This tradition stems from always remembering the legacy that was built and to also strive to continue that legacy in an impactful way. Everyone involved in the Linn-Mar Show Choir Program is essential to the success, remembering that success does not always derive from placements and trophies. Success is determined through lessons learned and memories made.

Claire Murrell and Katie Andreasen are Linn-Mar students, and Lexi Robson assists with choreography for Linn-Mar.

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SAMFORD UNIVERSITY'S

by Cassidy Clevenger

Step Sing

I am proud to call Samford my alma mater for many reasons. Sure, the academics are top shelf, the professors are dedicated and have vested interests in the success of all their students, and the campus provides an enriching, dynamic medley of on-campus events and activities, but let's talk about what really matters: song and dance.

Putting StepSing in Context

Before getting into too many details about StepSing, some atmospheric baseboards should be set, so I can better put StepSing in context for readers who are unfamiliar with this university. Everything about Samford is beautiful and manicured, from the football field to the pristine campus. Seldom would you walk to class without exchanging genuine smiles—not because we were deliriously happy to be taking a 400-level Spanish class at 8:00 AM, but because camaraderie is plentiful among Samford students. It didn't matter if we were celebrating a stellar opening night or commiserating over how long a project needed to be; our student body earnestly supported each other in all aspects of campus-life, because for us, community was the greatest driving force.

StepSing is a competition among different groups on campus, such as sororities, fraternities, freshmen-through-seniors, and other Samford organizations, and they all compete for gold (and bragging rights). These groups spend weeks and weeks practicing their

song and dance routines, complete with dynamic themes, costumes, and lighting. To top off the anxiety, some of the students who participate in the competition have no previous experience in performance. Andria Mody explains, "It was great to push myself outside my comfort zone," and she continued this sentiment by explaining she had only been in small school productions before and noting, "StepSing is just on a completely different level. The whole show is put together in 3 weeks." Mody adds that nothing really prepares you for your first time on the big stage.

The Motivation for Participation

Much of the student body is exhausted, sore, and running on little more than anxiety and coffee by the time the actual competition rolls around. But when StepSing officially starts, the positive energy and buzzing anxiety on campus could fuel a small city. The students perform their hearts out, all in hopes of earning the highest score from the panel of three judges (who are typically fan-favorite professors on campus). That said, as lovely

trophies and titles are, for many of the people who participate in StepSing, that is not their motivation.

Mary-Emeline Dawson felt a strong sense of sisterhood, explaining that the greatest part of being involved her freshman year in the competition was the connections she made that endured through her time at Samford. She became friends with girls that had been part of Freshman Ladies Group, and she was able to foster those bonds. Echoing Dawson, Rebecca Womack agreed that one of her favorite aspects was the organic friendships that were able to burgeon as a result of StepSing.

Dawson explains that she could not wait to be in more shows, and her junior year, she performed with Indie Ladies; she knew what was valued going into it: commitment, practice, and bonding with the group. Finally, Dawson summarized the experience of StepSing by saying, "We had great fun working hard on the routine, but what I loved most about this group was how much the ladies already loved and valued each other and their time there. That is probably the first thing that

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stands out to me about the nature of StepSing—everyone involved seriously wants to be there and loves it, so one can expect lots of energy and enthusiasm and love throughout the process.”

Completely Student-Directed

Dawson mentions that she was directed by her roommate her junior year, which is important because StepSing is 100% student-lead. All aspects of the event are funded, directed, designed, and created by Samford students involved in the production; the only faculty involvement is as a judge or audience member. This fact is especially impressive considering the philanthropic angle of the competition; each year Samford partners with “life-changing” organizations to further their mission work. Womack asserts that one of the things that makes StepSing unlike many other student-run productions is the fact it is truly a “big deal” on campus and it is actually “taken seriously.”

Finally, the last thing I would like to touch on is the aspect of tradition. At Samford, tradition is cherished almost as deeply as honor.



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Dawson describes the first time she heard about StepSing: "It was one of the first things I was introduced to when I visited Samford as we watched a dozen shows in the holding room on an interview day. I knew immediately that I had to be a part of that one day." She continues to say that one of the driving factors that was able to help her muscle through the long and late practices was that she was participating in a tradition, thereby becoming a part of Samford history.

I know I joked earlier about song and dance being the crux of a phenomenal university, but in a sense, for Samford, it is accurate—much like any good performance, the truth is deeper than it seems. Working together, relying on one another, putting faith in our friends, and having others put faith in us is what StepSing is about. Everyone from newbies to life-long performers work together and depend on one another to generate a spectacle that is a delight to experience.

Cassidy Clevenger is a Samford University alum. After earning her BA in Psychology, she studied Gerontology at Georgia State. She now works for the University of Alabama at Birmingham as a Research Specialist in Nephrology and is pursuing freelance writing. She can be reached at cclevenger@uabmc.edu.

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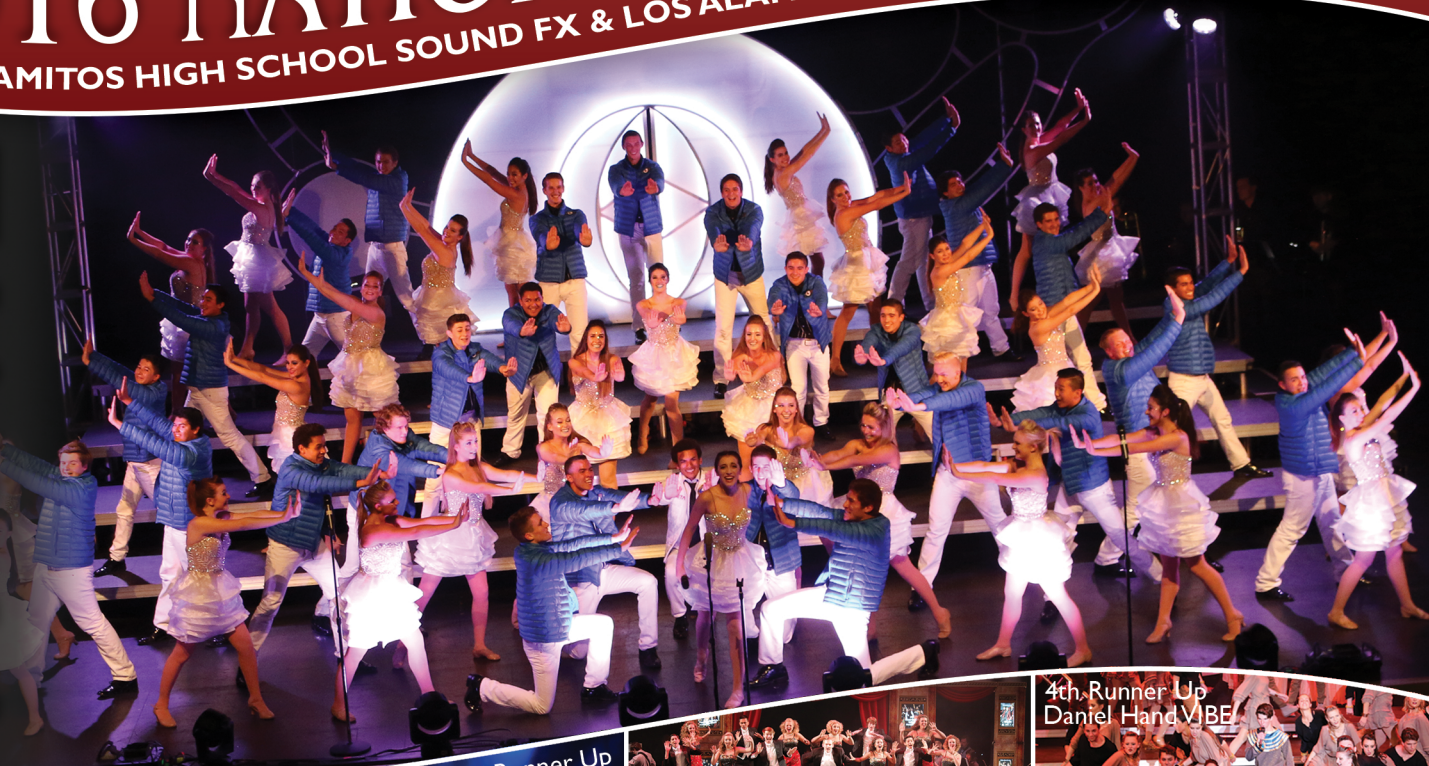


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HOSTING A SHOW CHOIR COMPETITION

by Dr. Alan L. Alder

A large number of the choral programs, in conjunction with the booster clubs also host their own show choir competitions, which in most cases serves to bring in the bulk of the needed funding for a particular year. In my personal experience, this is the most successful long-term fundraising project. These events often yield several thousands of dollars that can be applied immediately to the needs of the choral department.

Like the schools of the group of directors interviewed, my choral department also hosted a competition, with the first event held in 2007. The first time, although a great deal of work for staff, parents and students alike, yielded almost \$32,000 profit, nearly half of the choral department's budget needs for the show choir ensembles. In 2008, the same event was held with a profit of \$35,000. The information that follows is a brief synopsis of how a new director might go about hosting a show choir competition or festival at his or her school.

Publicity and Notification

The first step in hosting a successful competition is to choose a date that will fit in well among other well-established competitions, perhaps selecting a date either when no other event is already scheduled, or when something much farther away is planned—that way directors might entertain the idea of having more to select from when making competition decisions. Once the date is selected, a notice or letter should be mailed out to as many directors as possible—the idea is to

get other groups to your school, so being too selective may not be a good approach for the first couple of years.

Carefully designed forms that include clearly marked deadlines and fees are essential. Ensure that the entry form clearly indicates a deadline for remitting payment as well as to whom to make the payment. Other important bits of information such as the number of students (even broken down by categories of vocalists, instrumentalists and crew members), and the type of group are requested. This form even asks for each school's colors and the color scheme of their costumes; this information can be used for decorating each school's homeroom.

Preparing Director Packets

Once directors begin sending in registration forms and entry fees, and as the date for the event draws closer, it is important to send each participating director a packet that includes the following information:

Very clear general information that includes important items such as where in the school the show choirs will compete;

some schools host events such as this in their auditorium while others do so in their gymnasiums. Many directors are extremely particular about where they choose to have their groups perform, so in the interest of transparency, including information about the actual performance venue, the type of sound and lighting systems used, and what equipment will be provided will help directors make informed decisions about whether they feel a particular competition will offer an enriching experience to their groups or not. Equipment that is often provided by the host school most often includes risers (unless the group has an alternate riser configuration), bass and guitar amplifiers, drum set, and a piano or electric keyboard.

Clearly defined rules and regulations —

Every show choir competition is different, and will therefore likely have slightly different rules. Over the course of the last several years, most competitions have made efforts to be as similar as possible—this makes for a more enjoyable experience for everyone involved.

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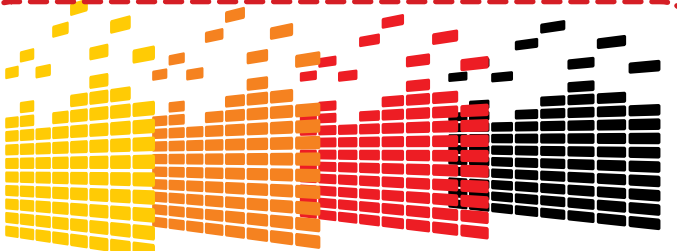
Schedule of events (including participating choirs) — Having the schedule of events that includes the line up of participating choirs is important—this allows the directors of the participating schools an opportunity to make travel plans for their choirs. Some directors may wish to arrive in your town the night before—especially if they perform early in the morning. As a courtesy, it is a nice gesture to make an effort to schedule those choirs who have the farthest to travel at a later time slot, which affords them more travel time in the event of bad weather, or they may not have the extra funds for an overnight stay. Another advantage to having a schedule of events that includes the participating choirs is that each director has an opportunity to gauge the level of competition in which their students will engage. Although no one can truly predict exactly what may happen at any given competition, it never hurts to know what one could possibly expect.

The schedule of the day is extremely important and the hosts and all participants (directors, staff and students) must be diligent in doing everything possible to stay on schedule. If a group arrives late, or is not

My choral department hosted a competition, with the first event held in 2007. The first time, although a great deal of work for staff, parents and students alike, yielded almost \$32,000 profit, nearly half of the choral department's budget needs for the show choir ensembles. In 2008, the same event was held with a profit of \$35,000.

ready to begin their rotation on time, the entire day is impacted, and those instances cause every other group that follows to be behind. Past competitions have fallen as much as sixty to ninety minutes behind; in those cases, competition coordinators and host directors had to make difficult decisions in how to alter the remainder of the day's schedule in order to "catch up." When this is necessary, the most convenient time periods to be reduced are breaks and meal times. This may seem like an obvious action to take that will solve the problem, which is highly possible, provided there is enough

time to make it work. However, with this solution also comes sacrifice—if meal times are reduced, there is less time for spectators and participants to buy concessions and meals, which will reduce the amount of profits to be taken in—remember, hosting a competition is also a fundraising event! Another negative circumstance to getting behind is that the participating groups are frequently rushed through the procedures of the rest of the day. Another area of the schedule that is often reduced, out of necessity, is each group's warm-up time. Warm-up time slots are typically twenty-five




Cedar Rapids Kennedy Show Choir Invitational

RAISE THE ROOF!

Join us Saturday, February 25, 2017 at Kennedy High School as we RAISE THE ROOF with an incredible show choir event!

4545 Wenig Rd NE, Cedar Rapids, IA 52402



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HEAD OVER TO www.kennedyraise-theroof.com for more information.

"THE BEST PART OF RAISE THE ROOF IS THE COMFORTABLE PACE AND ATMOSPHERE THAT ALLOWED STUDENTS TO PERFORM AT THEIR BEST."

Our event is open to middle school, high school prep, and high school varsity ensembles. We are a single venue event, with middle school competing in the morning, allow high school prep groups to perform in the afternoon. We use consensus scoring for finals and work hard to find highly qualified judges currently active in show choir, who have not seen any of our performing groups earlier in the season. This gives every group a fresh perspective on their show.

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An area of scoring that is intensely debated is consistency between one judge and another, which is why it is important to carefully select adjudicators that are known for being fair, objective and consistent. Also, it is a good idea to help establish a point of reference for the panel of judges from which to base their personal scoring for each group.

minutes. If six or more groups are allowed only twenty minutes, instead of twenty-five, competition hosts can easily make up thirty minutes or more.

List of menu items, concessions, souvenirs (T-shirts, DVDs, etc.) —Teachers, students and spectators often “judge” or rate a competition by the quality and quantity of these very important items. Everyone will need to eat at least one meal while they are at the competition, and those groups (performers and spectators) that make it into the final round will have dinner as well. An important

perk that the participating directors and their staff will appreciate is having access to the food that is served to everyone else, but they can be given a voucher, which allows them several visits through the line, but they do not have to pay.

List of activities for students and spectators (if any) —If at all possible, set up some fun activities for students and spectators—it will be a long day and they will want to have some fun things to do to break up the day. Fun activities could include a karaoke

stage, some carnival type games with fun prizes, a photo booth, or just about anything else one can imagine.

List of adjudicators — Providing the directors of the competing choirs with a list of adjudicators is often extremely helpful. Each adjudicator looks for and listens for different things in each choir’s performance. Knowing who the adjudicators are, even a few days or a week in advance, can inform a director how he or she might structure the last few rehearsals before the competition. If an adjudicator has previously judged a group’s performance, and that same adjudicator is on the list for the upcoming competition, it would serve the director well to review that adjudicator’s score sheet from the previous event, so as to be sure any and all of the critical items have been addressed and that the group has made improvement. It is also important that the director take care to remain objective in this instance; one has to view these comments up against the work that the group is doing from the perspective of the adjudicator—NOT the director.



Kennedy High School Presents...
Bloomington Gold
Show Choir Competition

Saturday Feb. 4 2017

Bloomington Gold Show Choir Competition
Hosted by the Bloomington Kennedy Show Choirs

February 4th, 2017
9701 Nicollet Avenue South
Bloomington, MN 55420

FOR QUESTIONS OR FURTHER INFORMATION,
PLEASE CONTACT NICCOLE JORDAN AT
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Show Choir Invitational
Petal, Mississippi

FEB. 24-25, 2017
Petal Show Choir Invitational
Petal, MS



MIDDLE SCHOOL/JUNIOR HIGH DIVISION
Friday, February 24
(31 & under, 32 & over)

HIGH SCHOOL DIVISION
Saturday, February 25
(A, AA, AAA, and Unisex)

For more information contact Shanna Luckett at 601-583-8323
or shanna.luckett@petalschools.com

Notes on Scoring Your Competition

There are many different approaches to developing a system for scoring the show choir in a competition. After much discussion with directors across the country, and based on my own personal experience, it seems that most directors prefer the method shown on the Show Choir Score Sheet that utilizes a scale based on numbers one through ten, with a score of ten recognized as the highest level of achievement and artistry, while a score of one represents the very lowest level of achievement and artistry.

Another area of scoring that is intensely debated is consistency between one judge and another, which is why it is important to carefully select adjudicators that are known for being fair, objective and consistent. Also, it is a good idea to help establish a point of reference for the panel of judges from which to base their personal scoring for each group.

This is something the host director should give to each of the judges in order to establish a base line for consistent scoring. Although this is helpful, one still has to take into account that every judge will still have a different impression of each performance, and what he or she believes to be "excellent" may not be the same as the next judge.




Marion Masquerade Show Choir Invitational

February 24th and 25th, 2017
Marion High School in Marion, IA

Friday Middle School Competition
Saturday High School Competition



Competition Includes:

- 2,000-seat performance venue
- Trophies for each school
- Medals for each Grand Champion
- Professional staging, lighting and sound
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- Fun and educational atmosphere for students and families

CONTACT: Jonathan Dyrland, Director of Choral Activities
Marion High School, 675 S. 15th Street, Marion, IA 52302 (319) 377-9891, ext. 1133



“
I had such a blast at the first ever CT Classic. If you are looking for a well-run contest that is affordable for your kids and accessible to fun activities like the beach AND New York City, it's perfect. Ron and Bubba made sure we were so well taken care of upon our arrival until the minute we left. Sound and lighting were phenomenal; I don't think you can go wrong with this New England gem!

Victoria Burns
Choreographer and Clinician

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Other Important Information

When hosting a competition, it is most helpful to communicate often and provide directors with as much information as possible. Even if it may seem like too much information is being shared or some of it may seem terribly obvious, they will appreciate having it. Also every director will have several questions—some of the questions will be the same as many of the other directors, but some will be unique, and it is never a bad idea to be prepared; the more one can anticipate having anything come up, the better the experience will be for the visiting directors, their students, and supporting fans.

Dr. Alan L. Alder is professor of music at Ball State University where he directs the Ball State University Singers. This article is an excerpt from a chapter in his co-authored book with Dr. Thalia M. Mulvihill (Rowman & Littlefield, 2016, All Rights Reserved). The book can be purchased from following the link: www.amazon.com/Show-Choir-Handbook-Alan-Alder/dp/1442242000

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COMPETITIONS & COLLECTABLES

Bloomington Gold Show Choir Competition

Bloomington, MN
952-681-5000, ext 5228
khs.bloomington.k12.mn.us/node/3122264

On February 4th, 2017, Bloomington Gold Show Choir Competition was hosted by the Bloomington Kennedy Show Choirs at 9701 Nicollet Avenue South Bloomington MN 55420. For questions or further information about next year's competition, please contact Niccole Jordan at (952) 681-5000, ext 5228.

Kennedy Show Choir Invitational: Raise the Roof!

Cedar Rapids, IA
www.kennedyraisetherooft.com

"Raise the Roof!" Join us on Saturday, February 25, 2017, at Kennedy High School, located at 4545 Wenig Rd NE in Cedar Rapids as we RAISE THE ROOF with an incredible show choir event. Our event is open to Middle School, High School Prep, and High School Varsity Ensembles. We are a single venue event, with middle school competing in the morning and high school prep groups performing in the afternoon. We use consensus scoring for finals and work hard to find highly qualified judges who are currently active in show choir but have not seen any of our performing groups earlier in the season, which gives every group a fresh perspective on their show.

Connecticut Classic 2017

Madison, CT
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www.ctclassic.com
Daniel Hand High School is proud to present the 2nd annual Connecticut Classic Show Choir Competition. We are conveniently located just 90 minutes from New York City on Connecticut's beautiful shoreline. Please visit www.ctclassic.com to complete registration for your show choir today and we will see you on Saturday, March 4, 2017!

FAME Show Choir National Championship Series

Mesa, AZ
800-289-6441
www.showchoirs.org

Though FAME has promoted the Show Choir Cup as the National Championship since 1996, it was not until 2011 that a complete Show Choir National Championship Series was introduced. This new format not only provided a National Championship event for Show Choirs but a means to qualify for this event. Show Choirs register to participate in one of a series of six regional competitions to determine the National Finalists. The National Finalists then receive a bid for participation in the National Championships. The 2017 season events are in Branson, Chicago, New York, Orlando, Hollywood, with Show Choir Finals in April.

Franklin Community ShowFest

Franklin, IN
317-496-0791
www.fchschoirs.com

Franklin Community ShowFest is a premiere contest which brings together top choirs for 2 days of high energy competition, quality entertainment, and fantastic awards. ShowFest hosts Small Mixed and Middle School Choirs on Friday, February 3rd and continues with Large Mixed, Small and Large Unisex and Concert Choirs on Saturday February 4th. ShowFest also offers 2 days of solo competition. Concert choirs also receive on stage clinic after performance. ShowFest boasts the best sound quality, food vendors and hospitality in one of Indiana's finest Performing Arts Centers! Registration for ShowFest is \$275 per group and \$25 per soloist. Visit fchschoirs.com and on Facebook at FCHS ShowFest.

Marion Masquerade Invitational

Marion, IA
319-377-9891, ext. 1133
www.marionmasquerade.com

The Marion Masquerade will take place at Marion High School in Marion, IA. The competition begins on Friday, February 24th with Middle Schools and continues on Saturday, February 25th with High Schools. All performances take place in a 2,000-seat performance venue with professional staging, lighting and sound. All choirs receive a live critique following their performance as well as a trophy for each group and medals for each member of the Grand Champion Middle School and High School groups. Registration for the event is \$250 per group if received before October 1st or \$300 if received after October 1st. Visit our website for further details.

MidAtlantic Spectacular at Clover Hill

Midlothian, VA
www.midshowspectacular.com

With Clover Hill's Mid-Atlantic Show Choir Spectacular in Midlothian, Virginia, all performances are held in our 1,000 seat auditorium, and sets are rolled directly onto the stage with no stairs involved. Individual choir private (locking) preparation rooms (pre-decorated by our choirs!), and there is a Directors' Hospitality Room – lunch, dinner and snacks throughout the day for directors and assistant directors. MASS will be recorded and DVDs of the competition will be available for purchase. We offer Mixed and Unisex Divisions Competition and Caption Awards in each Division to include: Best Choreography, Best Vocal Sound, Best Combo, Best

Show Design, Best Male Vocalist, Best Female Vocalist, and Best Stage Crew. Top scoring choirs will advance to the Finals Competition!

Petal Show Choir Invitational

Petal, MS
601-583-8323, Dtr. Luckett
www.petalsoundsations.com

Learn more about the 17th Annual Petal Show Choir Invitational, which takes place on February 24 and 25, 2017. Includes: Middle School/Junior High Division – Friday (31 & under, 32 & over), High School Division – Saturday (A, AA, AAA, and Unisex). Benefits include the following: A nationally recognized judging panel, state-of-the-art Performing Arts Center, and performance order based on receipt of registration and fees! Cost: \$275 per group and \$250 for an additional group (like a unisex group & mixed group, not a middle school & a high school group) and \$25 solo fee per entrant (no limit on soloists per group).

Show Choir Collectables

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www.ShowChoirCollectables.com
Show Choir Collectables is a specialty company that creates custom collectable pins from your existing show choir event logo. The collectable pins can be sold at your show choir invitational/showcase. Participants and attendees will have the opportunity to collect a specialty/custom item from your event and each event they attend throughout the show choir season. The show choir kids that we have talked to are very excited about this new concept and are anxious to have something to collect to remember their experiences. These sales will create additional revenue for your organization to boost income. If your organization does not currently have a logo, we can work with you to create one.

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"delivered excellent, expert arrangement days ahead of the expected deadline and was very patient"- Christian

"His arrangements are accurate, intuitive and innovative when needed." - W.A. Rob-erston

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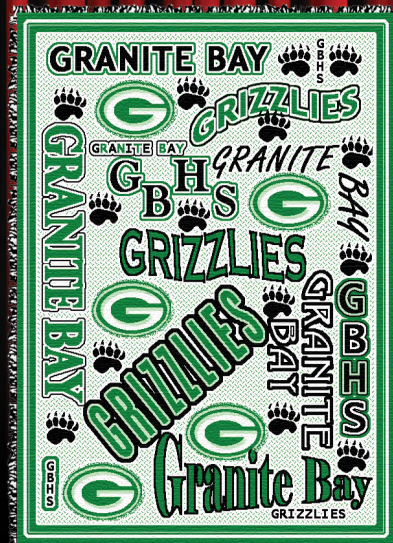
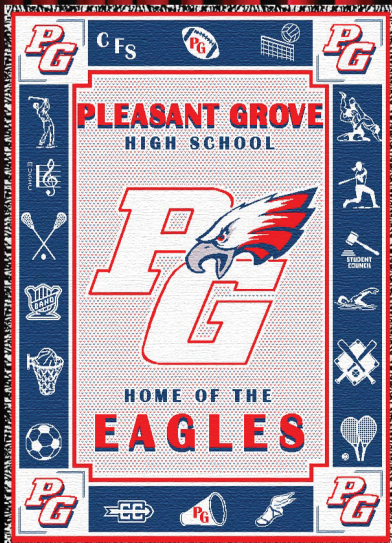
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