



The *HOT*Line



From the Central Texas Corridor Chanter of the Barbershop Harmony Society

Web site: www.heartoftexaschorus.org

Toll Free Telephone: 866-801-4238



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Annual Awards and Installation Banquet

Members of the Heart Of Texas Chorus gathered at the T Bar M Resort and Conference Center on January 16 for the Annual Installation and Awards Banquet. Highlights of the evening included the announcement of the Team Most Valuable Players, recipients of the President's Award and the Director's Award, installation of the 2010 Leadership Team and, of course, the Barbershopper of the Year for 2009. Our keynote speaker for the evening and Installing Official was Brian Beck

Awardees were:

Marketing/communications Team MVP: Larry Krause.

Operations Team MVP: Nathan Barry

Music Team MVP: Adam Sales

President's Award: Jan Scofield

Director's Award: Jan Scofield

Barbershopper of the Quarter for 4th Quarter, 2009: Lew Law

Special Awards by 2009 President, Tom Burson were given to Janis Law and Sheila Shepherd representing the Sweethearts, Lew Law, Brent Dunavant and Lew Sitterly.

Brian Beck installed the Leadership Team for 2010:

Leadership Team Leader: Bill Hogan

Immediate Past President: Tom Burson

Membership Team Leader: Gregg Hess

Music Team Leader: Paul Reavis

Marketing/Communications Team Leader: John Worthington

Operations Team Leader: Nathan Barry

Board Members at Large: Larry Krause, Tom Malone, Adam Sales and John Towry

Barbershopper of the Year-2009



The Barbershopper of the Year for 2009 announced at the Installation and Awards Banquet was **Jan Scofield**. Jan was one of the charter members of the Heart Of Texas Chorus, in fact he was one of the prime movers in establishing the Chapter. His selection as BOTY was well deserved and long overdue. Jan is the Heart of the Heart of Texas Chorus. **Congratulations, Jan!**

Youth in Harmony Workshop, Canyon Lake High School

*By: Jimmy Kritikos
Musical Director*

On Saturday, January 23rd, I had the distinct pleasure in hosting and directing the first ever "men's night out" program at CLHS. This first year, we invited men from the three high schools in Comal ISD to participate in an all-day barbershop workshop and performance.

Members of HOT, the Marcsmen and "Lew's Crew" (known affectionately as "Loose Screw") came out for the day and helped the kids in atten-

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dance know and sing barbershop. Brent Dunavant and Grant Goulding from The Marcsmen provided section leaders for the boys and directed a few songs for the boys. All the HOT members in attendance got up and sang with the kids, and learned a little choreography as well! It was a great day for the kids, and a proud moment for me as the director of HOT to see the support from our members to these kids. Talks are already in the works to have a bigger, better production in the future! These are the things that we should do more often! Way to go HOT!

Singing Valentines

Valentine's Day 2010 is now history. The chorus did its share to spread the love. While business was down somewhat this year, we still bought joy to those who were recipients of Singing Valentines. We had quartets on the road both February 12th and 13th. Thanks to Lew Law for spearheading this event again this year and also to the chorus members who gave of their time to participate. A special thanks to Janis Law who was the voice of Love Central.

Division Contest

The combined SW/SE Division will be held at Texas State University March 12-13, 2010. The quartet contest will be held on Friday, March 12, and the Chorus Contest will be on March 13. The Show of Champions will be Saturday night. You can see the complete schedule on the Southwestern District website, <http://www.swd.org/Events/showConv.aspx?CID=22>.

The chorus will be competing this year. The contest songs are "I've Grown Accustomed to Her Face" and "Get Me to the Church on Time", both from the Broadway show "My Fair Lady." There are a number of host positions available. Note that, if you are assisting in the contest, you will not require a registration (except for contestants, who will require a registration). Workers will be given host badges. If you can work either on Friday evening, beginning at

about 5:30 pm, Saturday morning beginning at about 9:00 am, please contact Lew Sitterly (lew@heartoftexaschorus.org) or Jack Stevens (jack@heartoftexaschorus.org.)

Music Team Leader

*By Paul Reavis
Music Team Ldr*



As Music Team Leader, may I officially introduce the MT for 2010?

- ◆ Jimmy Kritikos, Music Director, Lead and Tenor Section Leader
- ◆ Paul Reavis, Asst. Dir., Bass SL, Audition Coordinator
- ◆ Jan Scofield, Bari SL
- ◆ Tom Burson, Asst. Lead SL
- ◆ John Denayer, Hank Hammer, Lew Sitterly, Permanent Show Committee
- ◆ Lew Sitterly, Contest and Performance Coordinator
- ◆ Ben Elmendorf, Asst. Bass SL, Starting Pitcher
- ◆ Larry Krause, Head Technical Person (charts and learning tracks)
- ◆ Adam Sales, Librarian

As we approach the division contest, it looks like we could have 25 guys on stage. Here's the problem: no room for leaners. If one man does not know the music perfectly, he just might stick out. What does this have to do with you? When the four weeks are up after getting a song, be off the page. It is now time to tape the contest set every week and at some point, turn it in to your section leader. We will be constructive in our comments because we all want to get better at our hobby. The section leaders (except maybe T/L) will also turn in tapes.

Think "Tomorrow is the show." Look at your calendars down to May 8. Tomorrow! Six more songs to be learned! Charts and learning tracks are forthcoming. No time to dilly-dally! We can do it because we are HOT!

Director's Corner



Happy February gentlemen! over the past few weeks, I have written in several emails about the importance to knowing the music before coming to rehearsal, and have listed the reasons why we should not have to teach notes and words on Thursday nights. But, I haven't spent a whole lot of time explaining what "outside work" looks like. Below is an article from Rene Torres, a singer and coach for the Masters of Harmony out in California on the importance of warming up BEFORE you come to rehearsal. These notes can also be helpful before you practice your music at home as well.

Vocal Education Series

Warm-Ups Are Not For Sissies

by René Torres

One of the most forgotten and least talked about aspects of singing tends to be the warm-up. Volumes have been written on how to bounce, enounce, and pronounce while singing. But how do you prepare to do that? How do you really get your body, your heart, and your mind ready to sing? At a recent chorus rehearsal, when it was announced that it was time to warm up, one of the members said, "Warm-ups are for sissies!" I was at first dumfounded, then upset at the remark, especially when the surrounding chorus members laughed at the utterance. Then, I decided that getting mad over it was not the solution. The solution is this article.

Begin the warm-up.

The way to flexibility, confidence, and assurance in singing is to be properly warmed up. If you are properly warmed up, you will sing more, sound better and think less consciously about your voice. You will sound more natural and there will be less stress. There will be more space in your mind left for the important things, such as feeling the words and music. When you are through singing, you will feel high, not hoarse. The process of warming up begins long before you utter a note. If you are scheduled to perform on a given evening, begin getting your mind

warmed up during the afternoon. Go over the pieces you are to perform in your head. Visualize the stage, the audience, and the performers. Get enthused about singing tonight! Promise yourself to do your best.

Stretch the vocal muscles.

About two hours before the rehearsal or performance, start getting your body warmed up. Remember, your vocal chords are a set of muscles—very small muscles, in fact. They are about as big around as your pinky. Being muscles, it stands to reason that they must be stretched gently before putting them into violent motion. Runners would not dream of running a 100-yard dash without stretching or warming up their legs. They prepare properly to avoid running a poor race. Yet there are those who may think nothing of standing on the risers, singing for three hours, and then wonder why their voice is not responding or why they feel hoarse after they're through. The best way to start warming up your vocal chords is to gently stretch them. For vocal chords, this means humming softly to yourself. Forget volume, forget pitch. Hum at YOUR speaking voice pitch, softly sustaining the sound for as long as you can. Do this about three times. Then, begin to coordinate your breathing movements with your vocal production until the breathing becomes second nature. You'll be better prepared for the evening's performance if you don't have to think about how to breathe.

Stay in "Neutral."

You may have noticed that I said at YOUR speaking voice pitch. If you are a bass with a low speaking voice, you cannot possibly warm up in the same way as a tenor with a high speaking voice. That's because the normal resonant frequency of the vocal chords for the basses is different than for tenors. So, what is your "neutral position" is yours alone. That's where you must start.

Stay in your range.

As the next step, from your speaking pitch, hum up and down the scale for two whole notes (1-2-3-2-1). Then take a breath, pitch it up a half tone,

and do it again. Keep doing it until you can go no higher. When you cannot physically go any higher, pitch it down one half tone, and go down the scale to a little below where you started. Keep it soft, keep it constant, keep a rhythm. The whole procedure should take about three minutes.

Now, vocalize.

Once you have done the humming, it's time to do a little vocalizing. Take the same 1-2-3-2-1 pattern, only now do it by singing a vowel. The "oh" sound, for example, is a good place to start. To make sure you have the proper "oh," start the exercise by singing "bwoh" instead of just the pure "oh" sound. This forces you to breathe properly and get the breath started slightly before the sound. Sing the vowel in 1-2-3-2-1 note pattern the same way you did the humming, only don't force the voice to go any higher than it naturally can, and then come back down the scale. Go to a 1-2-3-4-3-2-1 pattern, and do it again. Continue this until you have a string of about 10-12 notes being sung up and down the scale. This exercise should take about 10 to 15 minutes. By now, you will notice that your breathing is becoming "connected" to the vocal chords, and some "raspiness" caused by mucous has or is being cleared away. The mind and body are coordinating the singing with less conscious effort on your part. Your throat may also start to feel "warm" (get it?).

Watch your breathing.

The next step is to exercise the breathing muscles a little more. They are larger muscles and need more stretching. This is done by using a 1-3-5-3-1 pattern, three times in succession, on one breath, using the vowel sound "oh," then "eh," then "be." This is progressively forward in placement, and requires progressively stronger breath support. Again, start with "bwoh" to assure good original placement and go up and down the scale with the pattern, as far as comfortable, one time. Give utmost attention to pitch. Until you become proficient with the exercise, it may help you to vocalize the sounds as "ho," "heh," and "hee." The added "h" forces you to contract the diaphragm if

you are not already doing so. This exercise should take about three minutes.

Warmed up yet?

Other exercises can be added if desired. For example, use a very rapid 1-2-1-2-1... pattern up and down the scale for short-interval flexibility. Add some jumps (octave jump, then down the scale, or a 1-3-5-8-5-3-1 pattern) for long-interval flexion. Also good is a medium interval pattern sung in full voice on "oh," then at the lowest possible volume on "oo." Spend about ten minutes on these.

Now, cool down.

By the time you have finished this series, anywhere from 30 to 40 minutes have gone by, and you need to close the series by "cooling down" the muscles. Do this by repeating the same humming exercises you did to warm up. Notice that less effort is required and the sound quality will be much smoother and less raspy.

You're through.

Now shut up. Yes, that's right. Shut up for about 10 to 15 minutes to let it all sink in and let the muscles settle. Shutting up means NO talking at all for this time. You can spend the time getting your heart and soul ready to sing. They need to get warmed up, too! If you have a 30 to 45-minute drive to rehearsals, you can do all this in the car, but it helps to be in proper singing position to do it at its best. Either way, you will find this series of exercises will give you a "high" for singing. You should not be hoarse or tired after three hours on the risers. Believe me, this is not for sissies!

Now that you're warmed up, it's time to spend more time outside rehearsals on your music! This is what's published in our handbook on how to learn your music using the 12 step learning program.

12 STEP Music Learning Program:

This is a 12 step program to assist the member in learning new music. It's a proven method so why not give it a try and get off the music faster (four weeks maximum) and retain 100% of the words

and notes. The success of this program is contingent upon effective listening skills much more than upon musical background or ability to read music. Any of the 12 steps may be repeated before going on to the next step. Remember, each step is important to the overall success of learning all the right notes, words and rhythms of the new song. Do not eliminate any of the steps because they may appear insignificant.

STEPS:

1. Listen to the music on the tape or CD while you close your eyes. (This will familiarize you with notes and rhythms and the general flavor of the song.) **Do not** sing along even if you know the song. (~3 minutes)
2. Watch the notes on you music while you listen to the tape or CD. **Do not sing yet.** (~3 minutes)
3. Again, watch the notes on the music while listening to the tape or CD. **Do not sing yet.** (~3 minutes)
4. Watch the words on the music while listening to the tape or CD. **Please, no singing yet.** (~3 minutes)
5. On a piece of paper or on the back of your music, write down all the words to the new song. Now, watch your own written lyrics while you listen to the new song. **No, not yet, don't sing... please.** (~10 minutes)
6. Watch the notes again while listening to the tape or CD. **Remember, no singing.** (~3 minutes)
7. Watch your words again while you listen to the tape or CD. **Be careful, not a sound.** (~3 minutes)
8. Try to write down all the words again on another piece of paper without looking at the printed music this time. If you have trouble, repeat steps 1-7. Then try writing them again without looking. Stay on this step until you can write down all the words correctly without looking back at the printed music. Now, proceed to step 9. (~15 minutes)
9. Hooray! Finally add your voice! Watch the notes on your music while you **hum** along with

the tape or CD. **Hum...hum. Singing is next!** (~3 minutes)

10. Watch the notes on the music while singing along for the first time. If you have difficulty, circle the spots on your music as you go all the way through. Then go back and listen (don't sing) to those parts again. (~3 to 10 Minutes)

11. Put a clean practice tape in your tape recorder. On this tape, record as you sing the new song all the way through without looking at the music. (Bet you can hardly wait to hear this step! (~5 minutes)

12. VERY IMPORTANT STEP-YOU ARE ABOUT TO GRADUATE. Watch the music as you listen to the tape you made to see if you sang the notes correctly. You should be wonderful! But, should you have any doubt, go back and check your part again by listening to the master tape or CD. Concentrate on listening to the parts you circled earlier to be sure you have made corrections. (~3 to 10 minutes)

CONGRATULATIONS! With a little bit of luck and a little bit of hard work, you now possess one more song, with all the right notes, words and rhythms.

One time through this process will take about 60 minutes. WILL YOU PLEASE INVEST 60 MINUTES A WEEK (10 MINUTES A DAY) FOR THREE WEEKS TO LEARN A NEW SONG PERFECTLY?

So, I'm asking for an hour and 45 minutes each week of outside rehearsal time, if you follow these guidelines above. How many of you watch TV for more than this a DAY? If we're going to be successful, and if we're going to bring people in and wow them, this simply must be done every time. Does the amount of time get any shorter once we have learned the music? NO! Listening to recordings of ourselves should take the place of learning music each week. Follow these steps, and we will have more productive rehearsals, and you'll be a better singer.

2010 Here We Come!

By Brooks Harkey
SWD Director of Membership Development



As the sun swings us nearer and nearer to what we refer to as its 2010th trip around the sun I hope each chapter is gearing up plans and committees to enhance membership growth during 2010. Be sure you look back at what you'd planned to do in 2009 – did it

work? If it did can it be repeated? If it didn't work, why? And what can be done instead?

Besides all the academia, the work plans, the carefully crafted e-mails, the committee meetings, bringing in new members finally boils down to "Somebody has to actually say 'Would you come and sing with me?' to another individual. It's that simple. Newspaper ads won't stem our membership loss, nor will radio spots. In the end, it takes the personal touch.

You're not good at that, you say? Well, then could you be the guy who, when somebody else brings a stranger through the door, can smile and make them feel welcome? Maybe help teach them a tag? Explain the night to them? Make their experience one to be remembered as an upbeat one? We can all be cogs in the wheels of membership growth – but somebody, somewhere, has to say "Let's sing!"

In our chapter, part of the membership procedure is that each membership candidate must go before the board at a monthly board meeting, tell a little bit about themselves, let the board get to meet them and vice versa, and vote them into the chapter. Tomorrow night is that board meeting for our chapter, and I will personally have **four** candidates (of 5 total) before the board for membership approval. How'd I do that? **FOUR in ONE MONTH?** Well, here's how I did the last five, counting the one from last month as well:

Joe

Joe and his family moved in next door to us on his 3rd birthday. I am five months older than Joe. They moved away when we were 10 or 11,

and then moved back and we ended up at the same high school, where we both played in the band – me Bass Clarinet, Joe percussion. After high school, we didn't really keep up, but ran into one another 35 years later in 2005 at a Band Reunion. I found out where he worked. Four years later, when some graduates from the '80's created an Irving High School Band Alumni group on Facebook, I looked up Joe's e-mail address and told him he should get on Facebook and join it, since they were posting pictures of him! After doing so, Joe discovered that I sing in a local chapter; told me he's been singing in his church choir. "Come on down and sing with us!" I said. "We're just havin' a ball!" Joe joined our chapter at the November board meeting.

Todd

There is a Chicken Express across the parking lot from where our chapter meets, and I had forgotten the banana I intended to eat on the way to sing that night. Not wanting to waste away during the evening and be thrown free of the Earth's gravitational field during the evening, I ducked in for some quick fried food. As I was preparing to leave (and refilling my Dr Pepper), a voice behind me said "Are you from Irving?" Well, as a matter of fact – yes. I had grabbed the first shirt I saw as I was getting dressed, and it was a 40th Reunion High School Homecoming shirt from my high school. So I went over to this complete stranger, who had graduated in the mid-late '80's.

We talked about Irving, where we lived, tried to find names we could both connect with but couldn't; I said I knew some early 80's graduates who had created the Facebook Band Alumni Group. On a lark, I asked Todd if he had been in band. "No," he replied, "I'm a singer." Well, whaddya know about that. So I asked him what his plans were for the evening, and pointing thru the Chicken Express windows at the church next door, I said "You're already here. We sing on Thursday nights. Why don't you drop by and see what we have to offer? You just owe this to yourself. You can just stay 15 minutes if you want to." 10 minutes later, he came through the door. I got him guest music. He said he was only going to stay for 1 song,

because he had a splitting headache. I said that would be no problem.

He finally left a little over two hours later, because he had to get his daughter home for school the next day. I said “Now you know where we are; come back next week if you’d like.” I told him my e-mail address if he wanted more information. Here’s the e-mail that was in my inbox when I got home later that night:

It was so nice to have bumped into you at Chicken Express this evening. I've got to tell you, I had so much fun tonight! I used to think that I was a good singer, until tonight. I'm so amazed at the talent I experienced tonight. And I am so excited for next Thursday to roll around. I've read over the website, talked to Sterling out in the Chicken Express parking lot and I'm very excited to get the opportunity to try out. I'm by no means anywhere near as good as the guys I heard tonight, but it will be an honor to get to sing with them a couple of more times and to try out for membership. There is so much to singing that I just didn't realize I was missing out on. And I've been singing for 35 years! The breath control, the incredible harmonizing, the brotherhood camaraderie. I'm just in awe.

So thanks again for inviting me tonight! I look forward to seeing you next Thursday.

Todd goes before our Board of Directors tomorrow night to be voted into the chapter.

Garrick and Kyle

Our chapter has developed a relationship with a local high school choir teacher. We sing at the school from time to time. A few times over the last few years, knowing what time she goes to lunch, I’ve dropped in to eat with her in the choir room. There are always a few choir students around and we’ve gotten to know one another. One of the girls, who graduated in 2007 and is now at a local junior college, called me recently. “Some guys here are interested in barbershop.” I said “Bring ‘em to us! I’d like to sing with them!” So she did. Garrick and Kyle go before the board tomorrow night.

Burt

Burt’s up for next month. Our parents were friends before we were born. I am one year older than Burt. After high school, Burt went to Europe and sang opera for awhile in Austria. But Burt hasn’t been singing of late. With some health problems that required amputation of a lower leg, he is wheelchair bound, awaiting enough healing for the fitting of a prosthesis. On Facebook, Burt saw that I was now singing and asked where we meet. Burt has been to a few rehearsals and his audition is scheduled for January.

OK, THEN:

When’s the last time you contacted some of your musical buddies from **high school days**, asked what they are doing musically any more, and said “**Have I Ever Got A Deal For You!**”

Have you worn a t-shirt to the mall that says “I Love To Sing – Ask Me Why!” or anything like that to start a conversation with a random stranger over a common interest?

Have you attended a high school or college choir concert, then written to the teacher afterward to let them know how much you enjoyed it, and said “We’re the Barbershoppers. How can we help you and your program to succeed?”

Have you asked that same teacher, along about April or May, for the opportunity to address her graduating seniors about an opportunity for them to sing for their **whole lives**, whether they are going off to major in music, business, chemistry, or anything else?

Plans, charts, growth models all have their place, but when it comes right down to it, we need to not fear saying “I’d love it if you’d come sing with us!” As we step off into 2010, let’s remember that we have a great, fun hobby, and it is well worth sharing! And let’s not keep that all to ourselves!

Chorus Ground Rules

When the Heart Of Texas Chorus was established, Ground Rules for the chapter/chorus were also established. These ground rules set the expectations for each chorus member and the Leadership Team. Here are the Ground Rules.

To achieve the objectives of the mission and vision statements of the Heart Of Texas Chorus, it requires substantial time and effort on the part of the individual member. The chapter leadership also has a significant role to play. The individual members need to know what is expected of them and what they can expect from the chapter leadership. A set of ground rules has been developed which clearly states both the member's responsibilities and the responsibilities of the chapter leadership.

EACH MEMBER OF THE HEART OF TEXAS CHORUS WILL:

1. *Actively participate in the operation of the chorus and its related activities in addition to singing.*
2. *Make an honest commitment to abide by and monitor the Mission, Vision and Ground Rules of this organization.*
3. *Learn 100% of the words, notes and presentation of the music outside the normal chorus rehearsal time.*
4. *Attend all rehearsals and participate in all performances, if possible, and comply with any attendance requirements.*
5. *Be performance ready on the current repertoire.*
6. *Arrive at each singing event, whether performance or rehearsal, on time, warmed up and ready to sing.*
7. *Commit, in addition to regular rehearsals, eight to ten hours per month learning and practicing music, lyrics and presentation.*
8. *When participating in a quartet representing the Heart Of Texas Chorus, audition for the Music Team before performing publicly.*

9. *Actively participate in recruiting and retaining members for the chorus.*

THE LEADERSHIP OF THE HEART OF TEXAS CHORUS WILL:

1. *Provide high quality sheet music and learning tapes/CD's for all songs in the chorus repertoire.*
2. *Provide training, on a regular basis, to give every member the opportunity to continuously improve both musical and administrative skills.*
3. *Provide quality coaches on a regular basis.*
4. *Establish a specific "complaint" or "concern" procedure. Under no conditions will complaints or concerns be expressed or addressed during regular chorus rehearsal time.*
5. *Insist that all members display mutual respect and a positive attitude at all times.*
6. *Actively promote and encourage quartet singing.*
7. *Initiate "carefrontations" (positive confrontations) when the Ground Rules, Mission, and Vision statements are not being upheld.*
8. *Encourage positive dialogue and suggestions from the membership and our supporters to preserve and continuously improve our quality.*
9. *Provide the resources necessary to achieve the chorus mission and vision.*
10. *Set the example by arriving at every chorus function on-time, organized, and ready to go.*
11. *Carefully weigh the rewards/benefits of each potential performance before committing the chorus to the performance.*

NOTE: *Ground Rules may be added or deleted as agreed on by the entire membership.*



The Mission of the Heart Of Texas Chorus

To entertain our audiences with world class male a cappella harmony. We will provide the best possible environment for (1) continuous musical growth for our members and (2) experiencing the joy of performing primarily four-part harmony to the delight of every audience for which we perform.

Leadership Team Members		Contact us:
<ul style="list-style-type: none"> ◆ Team Leader: Bill Hogan billh@heartoftexaschorus.org ◆ EVP: Vacant ◆ IPP: Tom Burson, tomb1@heartoftexaschorus.org ◆ Secretary: Andy Solari andys@heartoftexaschorus.org ◆ Treasurer: Tom Ellison tome@heartoftexaschorus.org ◆ Music TL: Paul Reavis paul@heartoftexaschorus.org ◆ Membership TL: Greg Hess, greg5@heartoftexaschorus.org 	<ul style="list-style-type: none"> ◆ Marketing/Comm. TL: John Worthington johnw@heartoftexaschorus.org ◆ Operations TL: Nathan Barry nbarry@braun-butler.com ◆ BMALS: Tom Malone, Tom@heartoftexaschorus.org Larry Krause, tink@heartoftexaschorus.org Adam Sales, adam@heartoftexaschorus.org John Towry, john.towry@heartoftexaschorus.org ◆ Director: Jimmy Kritikos jimmy@heartoftexaschorus.org ◆ Web Master: Larry Krause webmaster@heartoftexaschorus.org ◆ HOTLine Editor: Lew Sitterly lew@heartoftexaschorus.org 	<p>The Heart Of Texas Chorus meets in Room 222 of the Music Building on the campus of Texas State University in San Marcos, TX each Thursday night at 7:00 p.m. Visitors are always welcome . Call our toll free number for information or send us an email.</p> <p>Web Site: www.heartoftexaschorus.org</p> <p>Email: info@heartoftexaschorus.org</p> <p>Telephone: 866-801-4238</p>

HOT Calendar

- **March 9, 2010 Leadership Team Meeting**
- **March 12-13, 2010. Friday and Saturday. Combined SW/SE Division Contest, Texas State University. HOT hosting and competing.**
- **April 13, Leadership Team Meeting**
- **May 6, 2010, Thursday. Tech Rehearsal for Spring Show. 7:00 pm (Regular Rehearsal Night. Evans Auditorium.**
- **May 8, 2010, Saturday HOT Spring show Two performances, 3:00 p.m. and 7:30 p.m. Evans Auditorium, Texas State University.**
- **May 11, Leadership Team Meeting**
- **August 2010, August 14 or 21. 7:00 pm. Venue to be announced. Cabaret Show possibly with a silent auction.**
- **September 12, 3:00 pm. United We Sing Show, Evans Auditorium, Texas State University.**
- **October 1-3, Southwestern District Contest, Hyatt Regency DFW.**
- **December 4, Sights & Sounds of Christmas, City Park, San Marcos. 7:30 pm (tentative)**
- **December 11 or 12, Christmas Show. Venue and time to be determined. Austin or San Antonio**

Experience the Joy of Excellence in Entertainment

Photo Gallery

Installation & Awards Banquet, Jan 16, 2010



Experience the Joy of Excellence in Entertainment