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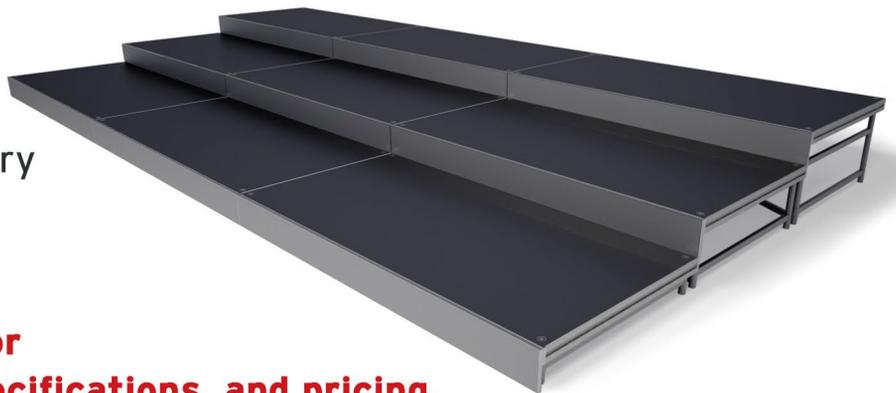


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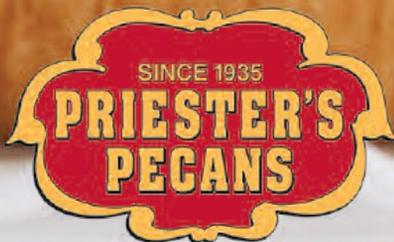


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## 6 LIVING SHOW CHOIR: PAST, PRESENT & FUTURE

by Hannah Johnson

Many first year teachers get their first job already planning where they want to move after a few years. I made a vow to myself not to think about when I can get out, but instead to plan for how to set up this program for success year after year. I want to see my students develop the values of their show choir "family," as they progress through the program.



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# *Living* SHOW CHOIR

## Past, Present, & Future

by Hannah Johnson

Let me start by saying my parents forced me to join show choir in the eighth grade. I loved singing and dancing—"Hannah Montana" was my favorite show at the time—but the idea of doing jazz squares with jazz hands in dorky costumes did not sound like fun to me. I did end up attending the first informational meeting; the group wasn't auditioned, so 73 other eighth graders at the meeting and I officially signed up for Watts. My story doesn't really follow a past, present, and future format, so we'll stick with Past-Past, Past, and Present, Looking into the Future.

I had no idea at the time that the program I had just entered had a long reputation of excellence and high achievement. My hometown of Ankeny, IA, went from one high school to two the year after I graduated, so things are a little different now. But back then there was a non-auditioned, eighth-grade ensemble, an auditioned ninth-grade ensemble, and then at the high school there was the varsity, mixed prep, and single gender prep. In any ensemble you'll hear talk of "family," but there's another level of "family" when you've all been in the same ensemble on and off for five years.





Eventually, I did figure out the expectations that came with carrying the Ankeny name at competitions and even within each ensemble—to be the best. There was a lot of competition to have solos and get blocked on center or the floor; while I was fortunate enough to have a few solos during my time at Ankeny, I was not as #blessed with blocking. My junior year I was blocked off stage as a swing during the opener and then farther and farther back once I actually made it on stage. I'm not going to lie—I cried about it.

However, we ended up being undefeated that year, so it all felt worth it. And all the hard work (by soloists, dance captains, and back-row buddies alike) that had culminated over the course of the previous four years had paid off senior year. We worked extremely hard, and I swear to you, I didn't take a single rehearsal for granted. Regardless of where I was blocked, I was determined to give my best and love every second of it, because it meant a lot to be in the varsity group.

That was the culture. We had a rough patch at the beginning of the season—painful losses, missing first place by mere points, judges' placement averages that defy logic—but fortunately we were able to pull out a grand championship at FAME in Orlando and then second runner-up at FAME Nationals, behind two performing arts schools from California. I mean...come on, we were good!

I didn't go right into my undergrad after graduating high school. Alan Menken was a huge idol of mine, and I had originally wanted to study music composition. I wanted to be Alan Menken. For non Disney geeks, Menken is the composer behind the music of *Beauty and the Beast*, *The Little Mermaid*, *Aladdin*, and so many more. I wanted to write and use music to move and

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inspire my audiences. Unfortunately, the one school I applied for waitlisted me, so I was not able to pursue that in the way I had planned; and I ended up staying home for a year, but it was in that year I had a front-row seat to my siblings starting their journey in their own "show choir family."

It was then that I realized how much people need that feeling of connection and teamwork in their lives, especially when they have grown accustomed to all the emotional benefits that are part of being in a show choir family.

### Past: Conflicting Values in College Show Choir

Joining Big Red Singers at the University of Nebraska-Lincoln was a culture shock. It is similar to how you are raised by the values of your parents, but then you experience people with varied value systems when you go away to college. Like families, different programs have different values. Further, my central Iowan show choir values and experiences were totally different from my new Nebraskan "family." Being in rehearsal with so many different show choir cultures was one of the most life-altering learning experiences that I've ever had, and it's where I understood the difference between good values, bad values, and no values.

It was then that I realized how much people need that feeling of connection and teamwork in their lives, especially when they have grown accustomed to all the emotional benefits that are part of being in a show choir family.

As of right now, there are no competing collegiate show choirs, so the motivation to be great, or even good in any capacity, isn't always there. As a junior in high school in the back row, knowing no one would even see me, I still gave my all at every rehearsal because that was the expectation: that was what my family valued. I joined BRS at a time where the performers assumed that any show choir consisting of older performers—in this case, college-aged versus high-school aged—was automatically more talented; unfortunately, that was not necessarily the case.

I made several attempts to bring new ideas to the group. If this ensemble was truly attracting the best of the best from all over, then why weren't we using our resources to be innovative, push the envelope, and be an ensemble that all high schoolers could be

inspired by? I was met with reminders that we were in Nebraska and questions about what I was trying to "do to this group." What I wanted didn't fit into the culture of BRS, and I realized that all show choir is not the same, and one person alone (especially if that person isn't in charge) cannot carry the values for the group.

I don't mean to negate all the good that came out of my time in the Big Red Singers. Some of the more negative experiences, ironically, were some of the best learning tools—and that is the case for anyone in show choir. I gained friends that I will cherish for the rest of my life, people who continue to inspire and push me: and I am very happy to say that BRS is now a thriving and very successful ensemble. But my time as a performer was coming to a close, and it was time for me to step into the role of a director.

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My senior year, no longer in BRS, I found my love of teaching. I didn't become Alan Menken, but I was starting to see the same light in the eyes that I had—as a 6 year-old listening to the soundtrack of *Aladdin* and a 17 year-old winning first place at FAME—in my students, as they grew over the course of my time student teaching. My frustration over the complacency in BRS was cured by the budding curiosity and desire to grow displayed by these students, taking my expectations, my values, and my culture with stride and effectively renewing the love I have for show choir and what it meant to me. Students give back as much to their directors as directors can give to their students.

### Present, Looking Into the Future

Flashing forward a bit, I moved to Oklahoma—yes, the same Oklahoma that's been in the news for a 10-day teacher strike. I am starting my first year of teaching at Oliver Middle School in Broken Arrow, and while the state doesn't have the best reputation for its schools, the fine arts program at Broken Arrow has certainly made a name for itself with the Pride Broken Arrow marching band having more than a few successful seasons competing at Bands of America. Tiger Rhythm,

the varsity show choir, is only a few years old but already creating waves by placing first at UNL's Midwest Cup this last season. There is a district-wide devotion to success and a high standard of excellence.

Another reason I was so motivated to move all the way down here was that there wouldn't be anyone to tell me, "This is Oklahoma"—meaning, they wouldn't say that Oklahoma does show choir a certain way, and my way didn't fit. Show choir still isn't a household activity in the area, so there are not many competing values.

No one will be asking me, "What are you trying to do to this group?" This program is only a few years old, so no outstanding culture has been cemented; so far I have had nothing but support in my ambitions. I'm bringing in a choreographer that I hope raises the bar for my surrounding schools and districts that have show choirs. There is already one ensemble in my school, but I have plans to add a second.

### Lessons from A Back-Row Baroness

As a back-row baroness myself, I don't like the idea of leaving middle school show choir auditions to the select few students who can already dance and sing. I want to give

all students the opportunity to learn and grow, and especially to those who wouldn't have made it otherwise. I want to cultivate a program that values and includes all members of all skill levels. Some of the best teachers and motivators I had as a middle schooler and high schooler were those kids I saw every day in rehearsal.

Many first-year teachers get their first job already planning where they want to move after a few years. I made a vow to myself not to think about when I can get out, but instead how I can set this program up for success year after year. How can I give my students the same culture, the same values, the same family that I had at their age? I want to see my students develop the values of their show choir "family," as they progress through the program.

---

**ABOUT THE AUTHOR:** Hannah Johnson has long been part of show choir—as a performer with an award-winning, nationally recognized show choir in Ankeny, Iowa, and then a member of the college-based Big Red Singers in Nebraska. Hannah just started her first year at Oliver Middle School in Broken Arrow, Oklahoma.

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## AVOIDING AN *Ugly Costume*

by Deborah J. Nelson

I am generally a very positive person, and I grew up thinking, "If you can't say anything nice, don't say anything." I was shy as a child and therefore never had a problem with this!



I have posted many hundreds of blogs where I have critiqued costumes: costumes from the TV show “Dancing with the Stars,” costumes from many a Red Carpet, and costumes from various dance team competitions.

I have always tried to stay positive, but sometimes it would be very educational for everyone if I called attention to an ugly detail on a costume or if an entire costume had no redeeming qualities. I am always striving for more beautiful costumes in the world. The world would be a better place if no one had to wear ugly costumes.

### What makes a beautiful costume?

As I have previously mentioned, sometimes it is simply seeing a costume that correctly fits the wearer. A not-so-attractive costume will look “not so bad” if it fits well, and vice versa; a beautiful costume can look not-so-great, if it fits poorly.

So, yes, I’m always checking the fit of costumes when I see them. That is part of my process of critiquing a costume design. Then I move on to other details.

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After fit, some very important attributions of a beautiful costume include:

- Suitability (age and style) of the costume to the wearer and the performance.
- Pleasing color palette (which can be different for different sensibilities). My favorite color combinations will not match everyone else.
- Intense-matching color combinations (pastel with pastel and jewel tones with jewel tones for example).
- Interesting combination of textures used in the fabrics and trim design.
- “Just the right amount” of embellishment. (Again, this is very subjective.)
- Fabulous visual flow of the details of a costume—accenting all the ‘right’ parts of the wearer.
- A costume that looks great from every angle—not just the front
- All the “correct” styling that suits the performance and the dancer properly.
- Well-constructed, not limp-looking details.
- For groups, a costume that is flattering for ALL bodies, no matter their size or proportion.

These are all positive attributes. For this article, we can focus on some general design concepts to get a baseline for avoiding ugly costuming.

Obviously, there are many design companies that create beautiful costumes (besides Satin Stitches) for these groups. For the most part, they fit well, are designed to be flattering and pleasing to the eye.

But sometimes we ALL FAIL, and the results are less than satisfactory. And the result is UGLY costumes!

Well, as I mentioned, I usually don’t like to dwell on the negative, but here goes....

### What makes an UGLY costume?

Details that fall into the “ugly” realm for one reason or another usually have one or more of the following:

- Anything that looks like it was designed by an amateur.
- Pastels teamed with bright colors so that the pastel sections wash out.
- Badly placed and overabundant rhinestoning.
- Badly proportioned details and color blocking.
- Everything but the kitchen sink in a design.
- Overdone sublimation.

- Things that gap and move, and not in a nice way.
- Undue attention to the crotch area of a costume.
- Ill-fitting costumes.
- Costumes that have “nude” areas that embarrass the viewer.

There are also a number of consistent issues that all have reasonably easy fixes. I’ve focused on three of the most common ones below.

#### ● PROBLEM: UNWANTED ATTENTION TO UPPER ARM

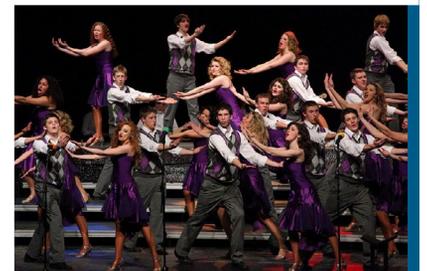
You might have a lovely costume with a minor flaw: the cut-out portion on the upper arms draws unwanted and unflattering attention to performers’ upper arms.

**THE FIX:** Instead of scooping out a rounded opening, the cut-out should be made vertically, as vertical design lines are always more flattering than non-vertical. I’ll be the first to admit that I am not proud of my upper arms, so I always make an attempt to minimize calling attention to them. Likewise, generally speaking, costumes would be far more flattering with less emphasis on the upper arms.

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● **PROBLEM:**  
**Great Design, Poor Fabric Choice**

Generally speaking, prints are risky. For instance, a red and black on white print is workable, but if a sheer fabric is used on the neckline and bodice, it will appear to be pinker than the red in the print. Sheer red over white will always “read” as pink.

**THE FIX:** In my opinion, a dress is more likely to appear elegant if it is a solid color, or with a monochromatic color combination, such as red with pink, or light blue with medium blue.

● **PROBLEM:**  
**UNFLATTERING CONSTRUCTIONS FOR CERTAIN BODY TYPES**

Although a costume may be nicely designed and constructed, some designs do not flatter particular performers to their best advantage. Horizontal details are not often complementary or the best choice, so a wide belt across the stomach area should typically be avoided.

**THE FIX:** A solitary accent point at the hip can make a beautiful focal point to draw the eye down in a flattering pattern from the neckline detail, to the side hip and then down to the hemline. A rhinestoned open collar

with peak-a-boo bra is a current trend and can work for certain body types by creating a diagonal line, rather than a horizontal line.

**The Overall Fix**

Obviously, consulting experts is the best way to safeguard yourself against bad choices. Many professionals offer free consultations for clients or a service that can be contracted, for a fee, with no obligation to purchase from that supplier.

Are you not sure what fabrics look best on stage? Are you uncertain of which fabrics are more durable for performances? Or, maybe you aren't sure what looks will fit your choreography. A professional can help you sort through these—and other questions—to be sure your performers won't make anyone's “ugly costume” list!

---

**ABOUT THE AUTHOR:** Deborah J. Nelson is the Founder/ Head Designer for Satin Stitches Ltd., a custom performance costume manufacturer located in Minneapolis, MN, since 1978. Ms. Nelson has a BFA degree in Fashion Design and worked in the garment manufacturing industry for 4+ years before starting Satin Stitches. Call 763-323-9507 or 1-800-48SATIN or email customer-service@satinstitches.com for more information.

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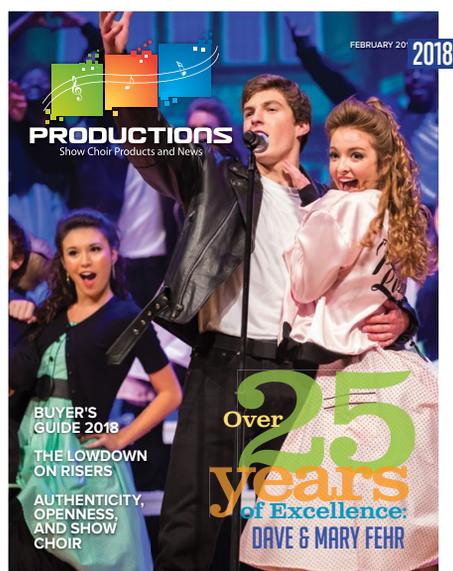
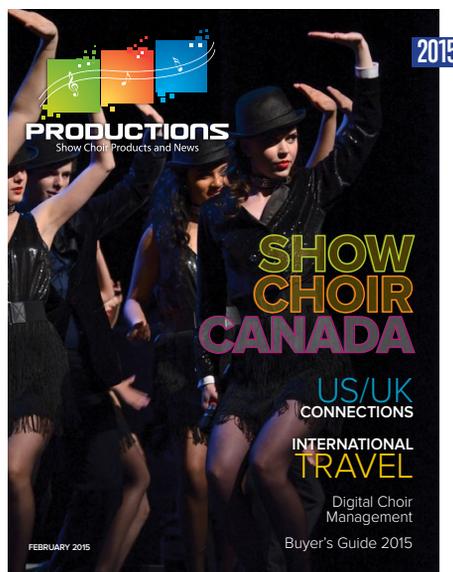
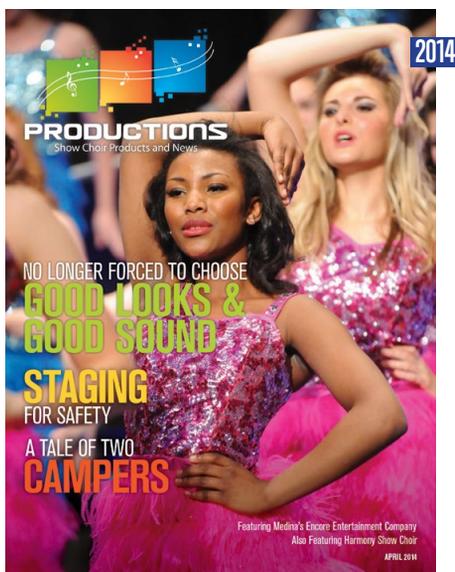
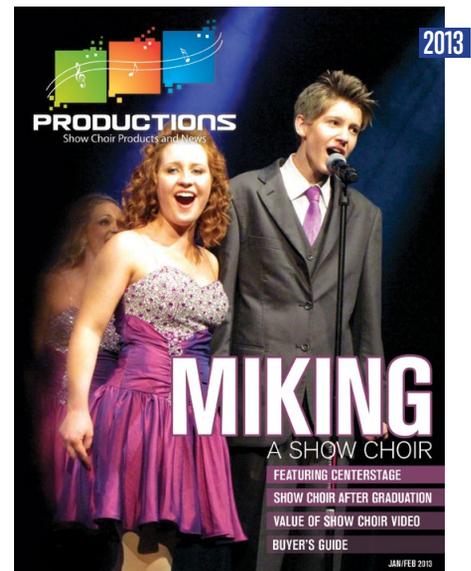
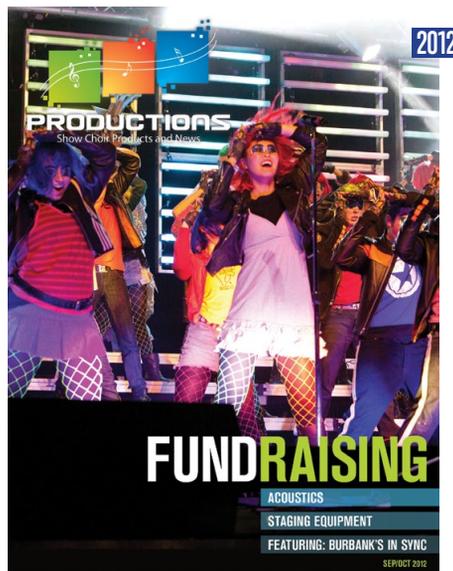
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