

## CREATING YOUR SHOWMANSHIP PLAN

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1. Every song has to have a plan! Even not moving should be planned!
2. Give yourself plenty of time to analyze your song. (Don't rush) Find out when the song was written.
3. If you have a recording of the song, listen to it several times. Perhaps listening to another group's recording of this same song can help also.
4. As you listen to the song, learn the following things:
  - a. Is the song about a person, place, thing or event?
  - b. Is the character in the song a narrator, a first person character or does it jump-around from one to the other as in "Toot-Toot-Tootsie?"
  - c. Is the strength of the song in the lyrics (e.g.-"Yesterday" or "How We Sang"), the rhythm (e.g.-"One Step Dixieland" or "Rock & Rock Medley") or, as in many barbershop songs, mostly in the lyric with some strong rhythm patterns (e.g.-"Don't Break the Heart" or "Happy Together")?
  - d. Where are the most emotional areas of the song and where is the climax?
5. As you listen to the song, write down ideas that jump out at you. This may not happen in the order of the song. Each time you listen, new ideas may pop into your head.
6. Now that you are totally familiar with your song and have some ideas, begin creating your visual interpretation at the beginning (introduction and verse). As you come up with moves, body language and facial expressions, keep in mind that barbershop songs are down to earth songs so keep everything natural!
  - a. Study body language (yours in the mirror or someone else's) and decide how many ways you can communicate a phrase or idea in the song.
  - b. Decide which pose or move looks best from a distance (use a mirror if working alone) and imagine a quartet or a chorus doing it. Pick the most appropriate, flowing and rhythmical body move and fit it into the phrase.
  - c. In a chorus, some things to consider as you create are utilizing the front row for special areas in the song but try to include the rest of the chorus in a supportive way.
  - d. In a quartet, some things to consider as you create are letting the lead physically emphasize those special areas and the other three can be included in a supportive way.  
(action-reaction)
  - e. When you have a single thought that lasts for several measures, you can utilize the ripple effect.  
(Left to right, right to left, up to down, down to up, in to out, out to in). This can be used in quartet as well (left to right, right to left, in to out, out to in).
7. **THE VISUAL PLAN SHOULD BUILD IN PROPORTION TO THE ARRANGER'S MUSICAL PLAN AND YOUR DIRECTOR'S INTERPRETIVE PLAN!!!**

Because showmanship/stage presence is the visual interpretation of the song, make sure that your moves match the emotional pattern in the vocal interpretation. Your strongest area is usually the song's climax.
8. After you create your visual plan for the introduction and verse, continue with the rest of the song. Make sure that you are keeping a smooth transition between each move. **Everything should be easy to do and should not interfere with the singing.**
9. If you will be teaching the visual plan to a chorus or to your quartet, be sure to go through the moves yourself as you create them. This way you can tell if there will be a problem teaching any of it. You will also be able to tell if it affects the singing in a negative way or if it is indeed enhancing the song.
10. It's always a good idea to work in front of a mirror as you create and rehearse.
11. When you finish, leave it for another day. Come back to it and go through it again to see if you still feel good about it. Make changes if necessary and then learn the final product well so that you can teach it or perform it well!

# SPECIAL EFFECTS & IDEAS

By Rosemary Calderon

When looking for ideas, always look at the date the song was written. Research the movement style of that era and let that be a guide for "dance-moves." If the song came from a musical, check it out and see if you can use any of the choreography they used. Word of caution: SINGING AND SOUND IS STILL #1 so don't get carried away with what they did in the movie or the stage production. Remember that many times, they are "singing" to a recording, i.e. just mouthing the words. Below is a list of ideas. If you want to use them, go to the library and look them up in old dance books. That's what I did:>)

## SPECIAL EFFECTS:

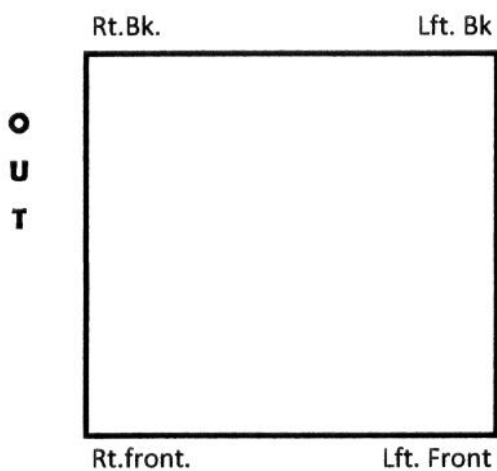
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|--------|--|--------|--|
|        | <ul style="list-style-type: none"><li>• Costume rip-offs</li><li>• Riser rotations</li><li>• Blocking or grouping</li><li>• Frozen poses</li><li>• Row Progressions</li><li>• Riser Ripples</li><li>• Slow Motion</li><li>• Snappy Moves</li><li>• Transitions which create mood</li></ul> | 1970's | <ul style="list-style-type: none"><li>• The Hustle</li><li>• All Disco fever dances</li><li>• The Bump</li></ul> |
| 1920's | <ul style="list-style-type: none"><li>• Basic Charleston step</li><li>• Knee slap</li><li>• Heel hits</li><li>• Hand wipers or circles</li><li>• Knee switch</li><li>• Necklace swings</li><li>• Drop wrist poses</li><li>• Sugars-hands down</li><li>• Shimmy</li></ul>                   |        | JAZZ   |
| 1940's | <ul style="list-style-type: none"><li>• Truckin'</li><li>• Boogie Woogie</li><li>• Peckin'</li><li>• Jitterbug Swing</li><li>• Scoots with Elbows Out</li><li>• Sugars-hands up</li><li>• Suzy-Q</li></ul>   |        | COUNTRY/WESTERN  |
| 1950's | <ul style="list-style-type: none"><li>• Jitterbug Swing</li><li>• 2-step with big arms</li><li>• Be-bop</li></ul>  |        | DIXIELAND  |
| 1960's | <ul style="list-style-type: none"><li>• The Monkey</li><li>• The Jerk</li><li>• The Skate</li><li>• The Hitch Hike</li><li>• The Watusi</li><li>• The Shimmy</li><li>• The Swim</li><li>• The Pony</li><li>• The Mashed Potatoes</li><li>• The Dog</li><li>• The Twist</li></ul>           |        | BROADWAY   |
|        |  |        | HIP-HOP  |
- Pose with heel out/toe up
  - Hands to waist or suspenders
  - Dips
  - Elbows Out-washboard style
  - Stomp-clap
  - Fist to hips poses
  - Knee slaps
  - Basic 2-step
  - Basic step-push (gallop)
  - Basic train step
  - Train arms
  - Paddle wheel
  - Wave
  - Bounce on train
  - Dixie Shuffle—fast or slow
  - Step-kick
  - Jolson hands
  - Wiper hands
  - Kickline-variations
  - Struts
  - Hats/canes
  - Arm variations
  - Lunges
  - Ripples
  - Accent beats (ball changes)
  - Swings and sways
  - GOOD LUCK!!!! Hahahahaha!

Choreography Teaching Basics for Rock & Rock Medley  
Created by Rosemary Calderon

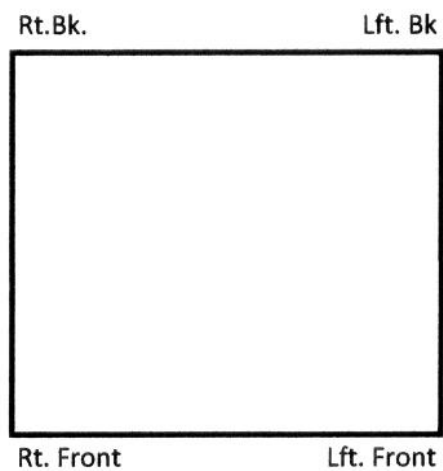
**RISER BOX**

**UPSTAGE**

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**I  
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**DOWNSTAGE**

**Cue list**

- DS---Downstage
- CP---Regular chorus position
- FR---front row
- BK---back (upstage)
- St. R---stage right
- St. L---stage left
- Out---split move
- In---split move
- Rt.---all go right
- Lft.---all go left
- Rt. StepTch---Step R. Tch L.
- Lft. Step Tch---Step L. Tch R
- Side step R or L--to box walls
- Rock Step R or L--to box diagonal
- Pvt.---pivot
- 2-step turn
- Ext.---extend arm(s)
- Spread---slowly lift arm(s)
- Dip---bend knees
- Sway---shift weight R to L
- Shrug--high & medium
- Emph---emphasis move
- .-----pre-move beat/word/syllable

# ROCK & ROCK MEDLEY

Choreography sheet by Rosemary Calderon

One, two, three o'clock, four o'clock rock, five, six, seven o'clock, eight o'clock rock, nine, ten,

All: *Rt snaps hand* 1 2 3 4 *L snaps hand* 1 2 3 4 *2 hands snap*

eleven o'clock, twelve o'clock rock. We're gonna rock around the clock tonight

2 3 4 *Sway R Sway L* *Sway CP*  
*Both hands snap w/ double snaps*

Put your glad rags on and join me, hon. We'll have some fun when the clock strikes one.

*Hands @ side* *high* *Raise* *Rt hip bounces*  
*outline body* *shrug* *Rhip*

We're gonna rock around the clock tonight. We're gonna rock, rock, rock 'til the broad day-light.

*Jitterbug* *step* R rock Ltch L Rock R Tch R rock Ltch 2 step turn L R

We're gonna rock, gonna rock around the clock (tonight) round the clock tonight.

L rock Rtch R rock Ltch L Rock Rtch *step* *step* L to CP R

'Cause rock and roll is here to stay, it will never die. No, no, no. It was meant to be that way,

*Twist out* *Twist BK* *Twist out* *CP 3 shakes* *Rt 1/2 Twist out/BK* *Reverse twist*  
*2 hands* *Palms Dn* *Lt 1/2 Twist In/Fwd*

though I don't know why. Wah-wah-wah I don't care what people say, rock and roll is here to stay.

*CP* *3 shakes* *R "V"* *L "V"* *R* *L* *R* *L*  
*medium shrug* *2 hands* *past eyes* *past eyes* *swim*

We don't care what people say, rock and roll is here to stay. Rock and roll will always be,

*R "V"* *L "V"* *R* *L* *R* *L* *Double hand snaps*  
*past eyes* *past eyes* *swim*

I dig it to the end. Wah-wah-wah It'll go down in history, just you wait, my friend Wah-wah-wah

*Sway* *R Snap* *L* *sway R* *shake hands* *R to L* *sway L* *Db'l hands snap* *point* *R+L* *3 shakes* *Rt hand only*  
*R index Ds*

Rock and roll will always be. It'll go down in history. Rock and roll will always be. It'll go down in history

*"Dig" R* *"Dig" L* *"Dig" R* *Dig L* *Hitchhike* *Hitchhike* *HH* *HH*  
*Rt* *Ltt* *Rt* *Lft*

When the clock strikes twelve, we'll cool off, then start a rockin' round the clock again

*R Point* *Emph. Point* *wipe brow* *wipe brow* *up on* *up on* *up on*  
*Ds* *R* *R* *left* *shoulder* *twist - Rt Dn*  
*2 hands @ sides*

We're gonna rock around the clock tonight. We're gonna rock, rock, rock 'til the broad day-light

*→ Dn* *Jitterbug R* *→ 1L* *2R*  
*2 step turn*

We're gonna rock, gonna rock around the clock (tonight) 'round the clock tonight.

*Jitterbug L* *H* *L*  
*2 step turn to CP*

It's here to stay. We're gonna play around the clock (tonight) 'round the clock tonight.

*Rt Stop* *Ltch* *step L* *step R* *Tch L* *step* *Tch R*  
*Front* *Arms up* *BK* *Arms Dn* *Arms Rt* *Arms L* *R*

We're gonna rock, gonna rock around the clock tonight, tonight, Rock around the clock tonight. Oh Yeah!

*R step* *L Tch* *step L* *R Tch* *step R* *step L* *Rt* *Lf* *Cross*  
*Front* *Arms up* *BK* *Arms Dn* *Arms Rt* *Arms L* *Arm* *Arm* *Arm* *Arm* *Arm*  
*Arms up* *Dn* *R* *L* *up* *up* *up* *up* *up* *up* *up*  
*shake* *Jazz* *Hands*