

Apollo Night

Overview

This event will be hosted by the Globe & Anchor to provide a venue for local talent to show off their skills. The event will be held every Wednesday 2000 – 2200 starting February 3rd, 2010. This event will be open to all SOFA status personnel as well as local nationals. The Globe & Anchor will provide escorts to local nationals who wish to participate in this event. All participants must check in at least 30 minutes prior to the start of the event.

Event Structure

Apollo Night will have 3 rounds, preliminary, semifinal and finals. The rounds will be held on the following days:

Preliminary Round – Wednesday 3 Feb 2010, 2000 – 2200 (10 acts)
Wednesday 10 Feb 2010, 2000 – 2200 (10 acts)
Wednesday 17 Feb 2010, 2000 – 2200 (10 acts)

Semi-final Round – Wednesday 24 Feb 2010, 2000 – 2200 (12 acts)

Finals round – Wednesday 3 Mar 2010, 2000 – 2200 (3 acts)

There will be 30 contestant spots open and sign-ups will begin December 1st, 2009 and last until January 29th, 2010 at 1800.

Once all spots have been filled each act will be numbered and a ball with that same number will be put into a hopper. On Sunday Jan 31st at 2000 all contestants must be present for the Apollo Night order selection. The numbers will be drawn at random to determine what preliminary day and in what order they will perform. The first 10 numbers drawn will perform on preliminary day 1 and the next 10 day 2 and the final 10 on day 3.

Each preliminary day 10 acts will compete for 4 spots in the semi-final round on Wednesday 24 Mar 2010.

On the final prelim day 17 Feb 2010 at 2200 all winning acts must be present for the order selection for the semi-finals. Once all 12 acts are known their number will be put into a hopper and selected randomly to determine in what order they will perform. As their number is pulled each act will be called to the stage and introduced.

On the semi-final day 12 acts will compete for 3 spots in the finals round on Wednesday 3 Mar 2010.

On the semi-final 24 Feb 2010 at 2200 the three winning acts numbers will be put into a hopper and selected randomly to determine in what order they will perform during the finals on Wednesday, 3 Mar 2010. As their number is pulled each act will be called to the stage and introduced.

Event Rules

Apollo Night Rules and Regulations

1. Acts requiring more than **10 FEET** of ceiling height will not be allowed.
2. Acts will be allotted no more than **FIVE (5) MINUTES** to perform. Acts will be **PENALIZED** if time is exceeded.
3. Participants may only perform **ONE** time during the show. Any participant who participates in more than one performance will disqualify **BOTH** acts.
4. **NO** profanity or vulgar lyrics in any vocal performance or dance music. This is a family show!!!
5. **NO** nudity allowed! Keep attire at a respectable and tasteful level. **NO** alcohol, tobacco, or drug advertisements are to be shown on any clothing.
6. **NO** pyrotechnics, open flames or any other dangerous additions.
7. Sound Technician and microphone(s) will be provided. **YOU** must provide your own CD music, taped music, instruments, props, keyboard, etc., if needed.
8. **EVERY** participant **MUST** be present for the order selection on January 31st, at 2000 and the 12 preliminary winners **MUST** be present on February 17th at 2200.
9. **EVERY** participant will be afforded the opportunity to rehearse their act.

NO EXCEPTIONS WILL BE MADE TO THESE RULES!

Rules are subject to change at the sole discretion of the Talent Show organizers.

Judging Criteria Worksheet

Judging will be done by a panel of three judges. These judges will be (TBD)

Performances will be judged in the following:

Apollo Night Judging Criteria

ENTRY # _____

Judging will be based on the following criteria (60 point maximum):

Overall Performance (1-20): + _____

Audience Response (1-10): + _____

Stage Appearance (1-10): + _____

Originality (1-10): + _____

Personality (1-10): + _____

Total: _____

*Time Deduction: - _____

Overall Total: _____

*NOTE: 5 points will be automatically deducted if performance time exceeds time allotted.

Judging Criteria

Overall Judging Criteria: Special emphasis will be placed on the entertainment during judging. Judges are looking for charisma and stage presence. Keep in mind as important as it is to have your performance technically correct, it is even more important to keep it entertaining. Contestant may only enter in a category once.

1. Thank you for serving as a judge for the Ocean's Breeze Apollo Night.
2. Your role as a judge will require you to listen to and observe each performance.
3. You will then score each performance.
4. Please do not compare the performances to your favorite artist or favorite musical genre. Given the ethnic and regional diversity in the competition, you should expect to see and hear performances that may be very different from your own personal music preferences.
5. It is important that you judge each performance on an individual basis.
6. do not base your judgment on the recording quality. Only judge the quality of the performance
7. You will judge each entry on five basic categories:

- 1. Overall Performance (1-20)**
- 2. Audience Response (1-10)**
- 3. Stage Appearance (1-10)**
- 4. Personality (1-10)**
- 5. Originality (1-10)**

8. In each category, you will assign a number value of 1-10 with **1 being lowest, 10 being highest**. You may give partial points such as 7.5.

Music Rules

All music must be "compact disc". CDs are required to ensure the quality of the competitions and final show. Each performance must be on a separate CD. Each CD must have a label with contestants (or group's) name, event, style, and age category. Example: John Doe, Dance, Jazz and 16-17 years. Please bring at least two (2) back-up CDs for each performance. Completed Original music is always encouraged for all styles, categories and competitions in which music is used.

Time Limits : The time limit for all performances is 5 minutes for all rounds and the finals. A 5 point deduction will be taken for any performance going over the time limit. Time will begin when the music starts and will stop when the music stops. Remember, you may go under the time limit but not over!

Performance Prompting : Parents, family, friends, agents, hairdressers, dressers, teachers or make-up artist are not allowed behind the stage before or during competitions.

Dance Rules

Judging Categories : Stage Presence, Originality of Material, Technique, Style, and Entertainment Value are all considered during the scoring process.

Acrobatic & Gymnastic Moves - Acrobatic moves and tumbling passes are allowed in Acro/Gymnastic and Production numbers. Dance should be incorporated throughout the routine.

Lip Syncs and Vocalizations - Small isolated lip syncs and vocalizations are allowed in all categories. Total song lip syncs should go in Open, and dance with total song vocalizations in the form of singing should go in Song & Dance.

Ballet - a classical and character work performed in ballet slippers or Pointe shoes showing ballet technique whether classical, neo-classical or contemporary.

Jazz - a routine where dancers execute free form movement and styling characteristic of jazz dance whether in jazz or character shoes of any kind, half-soles or bare feet.

Tap - a routine where dancers wear tap shoes and execute tap technique.

Clogging - a routine where dancers wear clogging shoes and execute clogging technique including but not limited to rhythmic patterns and formations.

Song & Dance – a routine where contestant(s) sing and dance, with at least 50% being dance.

Acro/Gymnastic – a routine consisting of controlled acrobatic and/or gymnastic movements involving balance and flexibility. Routine must include choreography, dance technique and fluid movement. (Preference – no mats.)

Lyrical - a routine where dancers interpret the lyrics or mood (intent) of a song (with or without words). This form includes the use of legwork, balance, and facial and body emotion.

Ethnic/Folkloric - a routine consisting of dance styles of a particular ethnic group.

Hip Hop/Funk – a routine where the majority of the content is “street wise” jazz or contemporary jazz considered as hip-hop or funk.

Open – a routine combining any forms of dance styles or a routine that does not fit any category listed.

Musical Theater/Character – a routine interpreting a song from a “Broadway” or movie musical, or a routine portraying a character from a play, movie, television show or a stereotype (i.e. doctor, policeman, etc.) through any style of dance.

Dance Rules (cont)

Ballroom – a routine with partners in the following styles: Tango, Salsa, Freestyle, Swing, Waltz

Production Line - Minimum of twenty (10) participants but all of them do not have to be on the floor at the same time. Dancers of all ages and all styles of dance may be used in the production. Singing, props and costume changes are welcome but must be handled by group and accomplished in the 60 seconds.

(*Note: Original music is always encouraged for all styles when possible.)

Vocal Rules (Vocal Solos and Vocal Groups)

Microphones -. Please keep in mind not all types of microphones may be available. Every effort will be made to accommodate your needs. However, keep in mind a professional performer can make needed adjustments. Vocal Self-Accompaniment (piano, guitar, etc.) includes all 14 vocal styles. Only in Vocal Self-Accompaniment may an instrument be used. In vocal, all music must be pre-recorded on a CD. A pianist (or other) accompanying a vocalist does NOT qualify as “vocal self-accompaniment”. **The pianist (or other) accompanying a vocalist must be on a CD.**

Judging Categories - appropriate song and lyrics for age and talent, correct vocal range, pitch and tone quality, diction, enunciation and elocution, voice projection, strong self image, body movements, stage presence, handling of microphone, breath control and over all entertainment value will all be judged. Original music is always encouraged for all styles when possible.

Modeling Rules (SOLO ONLY. No group modeling.)

Stage Size : The stage is shaped like a “T”. It is approximately 6 feet wide and 21 feet long. You will enter at the top of the runway section of the T then work the runway section.

Music : Appropriate music will be provided for the style of modeling. Swimwear and Casual Runway will be upbeat while Formal will be slow.

Modeling Pattern: Contestants will enter from stage right or left, go to the top of the runway, continue down the runway and then to stage left to pose then to stage right to pose. This is only a suggestion. You may work the runway in your own style. Please do NOT use props of any kind. During the **spokesmodel** event the contestant will go to the end of the stage and do a maximum of a 60 second commercial, announcement or monologue. The contestant must carry any props on and off stage with NO assistance. Do not bring props on from the audience. All modeling contestants moving to the final showcase competition will be expected to walk runway style and must have on formal attire. Spokesmodels will be considered for finals under the acting category.

Runway Casual - Clothes should be sportswear casual (jacket and pants). No costumes!

Swimwear- One piece swimwear ONLY is to be worn. No thongs are to be worn. Swimsuit should cover buttocks. A two piece swimsuit with a string between the two pieces is not a one piece.

Formal - Females: Formal wear should be modest. Remember less is not better! Men: Tuxedos or black suit. **Model finalists (female and male) will be determined from swimwear for Seniors and Casual wear for juniors, and formalwear, and may compete in both categories at finals.**

Photo model - When you line up for photo model you must have at least one but not more than three photos (black and white or color; no frames or mats accepted). All photographs must have a typed label with your first and last name, age group, and photo release signature from the photographer. During photo modeling, you will be asked to stand on the runway... no modeling! Staff has the right to disqualify provocative photos lacking in good taste. **DO NOT SEND PHOTOS WITH REGISTRATION!**

Acting RULES

All acting performances and routines must be in good taste and suitable for families. Routines lacking good taste may be disqualified. All props used during acting must be carried on and off stage by contestant.

“Comical” may be Stand up or Variety (comedy routine integrated with magic, puppets, etc.) Note: A comedian can also enter “Acting – Comical” as another potential category for comedy competition.

“Open” may be another category for comedy competition .

Instrumentalist Rules

Stage - Exact dimensions and set-up details will be provided at registration, July 27, 2007.

Equipment - You must provide all equipment you need including amps and cords. We will provide mikes and sound system to mike non-electric instruments.

Instrumentalist may enter solo or group.

(*Note: Original music is always encouraged for all styles when possible.)

Description of Variety

“ Three and under props ” – Variety act using three or less props in the act. Example: Baton twirler using three or less batons.

“Four and over props ” – Variety act using over four props in the act. Example: Juggler using 10 items to juggle.

“Assistant ” – Variety act where the person needs an assistant to perform. Example: Magician using a female or male to assist in the performance.

“No assistant ” – Variety act where the person does not use an assistant. Example: Magician performing close up magic where there is no need for an assistant.

(*Note: Original music is always encouraged for all styles when possible.)

Overall Performance can be judged the highest of all 5 categories. You do not need to judge each individual qualifier, simply consider them as part of the performer's overall ability, here are some examples.

Singing

A. Intonation - Is the performer singing "in key?" Or is he or she singing sharp (above the appropriate pitch), or flat (below the appropriate pitch)? If one or two notes are off pitch, score accordingly, but consider the overall performance in your judgment.

B. Rhythm - Is the performer "in tempo" with the underlying musical score? Or is he/she singing "out of rhythm" -- with the musical phrases early or late? A good performance will sound "locked in" and you will feel it.

C. Range - Is the performer in command of a large range of pitches (low to high), or is the melody in a narrow range (one octave or less)? You've heard about singers with a solid two or three octave range! If they demonstrate a wide range, they should receive a higher score. But if they strain to sing the high notes or do they struggle to project the low notes, their score should be lower. A good vocal performance will simply sound natural.

D. Articulation – Can you clearly hear the words? Is he or she clearly enunciating? Even if you aren't familiar with the language, you can tell if the singer is mumbling or slurring or stumbling through the song.

E. Vocal Quality – Does the vocal come off sounding strong or weak, and is it consistent with the song being sung? If the voice sounds gravelly, it may be appropriate for a rock song, but not for a ballad. If the song is soft and sweet, does the vocal match and project the same feeling? The song is the message and the singer should deliver the message with the appropriate feeling.

F. Phrasing - Is there emotional expression that's appropriate to the song, and if there is, does it "connect" with you on an emotional level?

Dancing/Stepping

A. Timing - Is the dance team in time with the music at all times? If purposely off-beat variation is performed, do they return smoothly to dancing on beat? Is timing and character of the dance maintained throughout?

B. Execution/Form - Do dance variations and steps look polished or ragged? Do the teams' foot and arm movements match or complement each other? Is there evidence of straining or planning in the performance of more difficult variations.

C. Continuity - Does one variation flow smoothly into another or are there points when they have to get visibly set to do the next step; are the moves from one step or position to the next smooth and flowing or short and choppy.

D. Showmanship - Is the couple happy and relaxed in their dancing or are they performing stiffly and robot-like? Do they move over the floor with ease and lightness or do they move heavily through each step? Do the dancers look like they are "working" or enjoying themselves? Vibrancy of movement and charisma are important aspects of this category.

E. Originality - Does the team have steps that show originality and creativity – some steps, mannerisms or movements uniquely their own while still maintaining the character of the dance? The character of the dance is the ability to demonstrate, at some point, knowledge of the basic movement/step of the dance, i.e., step-close-step is the basic step of polka; Cuban motion should be present in the rumba, etc.

F. Variety – Does the couple have several different steps to present so they do not have to repeat themselves too often? Do they change dance positions and/or locations on the floor?

G. Presentation – Does the team use proper dance posture (standing nice and tall) or do they let their shoulders and/or head sag as they dance? Are they practicing proper dance etiquette? Are they infringing upon other teams' space? As part of this category, teams are awarded up to 3 points for costuming. (3 points for full costume, 2 points for matching outfits and 1 point for basic dance clothing)

For all other acts that require coordination, strength or agility use your experience or knowledge of such events to help you judge each act fairly.

Categories 2 and 3 both relate the performer's ability to *connect with the audience*, either through the interpretation of the song (Creativity) or the way he or she appears when singing (On Camera / Stage Presence).

2. AUDIENCE RESPONSE / STAGE PRESENCE / PERSONALITY - Does the singer connect with you by *holding your interest in the performance*, and *bringing a unique, original approach (something unexpected and fresh)*?

- To *hold your interest*, think of the song as a story, and the singer as the storyteller. Are you engaged and interested all the way through to the end? or do you become bored and distracted?
- To *bring a unique, original approach*, the performance should convey the singer's personality. It should not "copy" the performance of another singer. A high creativity score reflects the ability of the singer to draw the listener into the performance because it is interesting and original, with qualities that do not detract from the song, but enhance it.
- Does the performer connect with you by appearing confident and relaxed, and singing directly to you?

A high score would result from:

- Making good eye contact with the audience
- Using facial expressions and body gestures that help communicate the song's message.
- Dancing or moving appropriately ("feeling the song")

A low score would result from:

- Reading the lyrics
- Looking up or down
- Expressions and gestures that "get in the way" or detract from the performance
- Stiffness, or lack of body movement.

Additionally, consider the style and appearance of the performer, and whether or not it enhances the performance.