

ENTERTAINMENT PACKAGE

At least to some degree, both the choice of what is entertaining and the evaluation of that choice is *subject* to personal taste and preference and is, therefore, by its very nature *subjective*. Therefore, the quality of entertainment exists within the eye of the beholder. As judges, we are the beholders; and although there may be differences of opinions among us as to what is entertaining to us personally, specific criteria can be used to measure the efficacy of performance.

The following areas have been identified and will be evaluated by the judges:

1. **Musicality**—As with all Sweet Adeline performances, the basic criteria for public performance should be observed: Correct words and notes, in-tune singing, barbershop balance and blend, synchronization, energy, and general musicianship. The choice of music--specifically, the quality of the arrangements, the suitability to the vocal capabilities of the ensemble and the appeal to the audience--should be evaluated. Additionally, overall adherence to barbershop style along with equal musical acumen in other styles of music chosen should be considered in awarding the score.
2. **Unity**--All aspects of the performance should be synchronized and unified: The delivery of the music, the spoken material and all visual elements (such as choreography, costuming, make up) should be carefully constructed and tightly organized. Additionally, the ensemble must be appropriately engaged in the performance and in the characterization inherently implied in the songs. Facial and physical movements and reactions should be appropriate and unified.
3. **Theme/Script**—The choice and continuity of the connective material within the performance are important to the success of the presentation and should be evaluated in these areas:
 - The **theme** or major motif of the performance should be in keeping with the style and personality of the chorus. The theme should be carried throughout the all emcee work and the music. The relationship of the songs to each other and the resulting effectiveness of the packaging will be evaluated. A sense of theatricality should be evident within the preparation of the presentation.
 - The **script** must be appropriate to audiences of all ages and “g-rated.” It should reflect the character of performance and bring all the elements together in a unified whole with symmetry of content and presentation. Humor used should be well-chosen and delivered in good taste. The performance should flow with no lapses in energy and attention. Spoken script should be timed to fill the space between songs and to keep the ensemble involved during any planned speaking.
 - **Emcee/Microphone Technique** is another important standard for judging entertainment. The choice of both in number and talent should be appropriate and effective in presenting the scripted material. Delivery of the script should be well rehearsed, timed and delivered in a clear, pleasant voice and with appropriate

characterization. Effective use of the microphone requires confidence and solid preparation. Special attention to the timing of being at the microphone or ready to speak at the appropriate time within the script and in accordance with audience applause is critical. Speakers should be acutely aware of the impact of the tone, volume, and quality of their voices and of whether the audience is engaged, listening and responding. An exquisite sense of timing is important to avoid audience discomfort at “white spots” and to facilitate appropriate audience response and reaction. The delivery should be paced to allow the listener to hear and to stay involved. If the speaking is presented too quickly, too quietly, in too high a pitch, or overridden by applause, the audience will not hear the message nor be able to react to it appropriately.

4. Creativity--Originality in the performance in all areas, along with overall cleverness and creativity, will be rewarded. The creation of the package should reflect an original idea or creative application of an existing theme. Creativity will be demonstrated by: the concept of the package, the spoken words, the choreography and visual plans, the use of the stage, lighting effects, movement and blocking, props, musical effects, spontaneous reactions to unforeseen circumstances, and overall interpretation and display of the music. Additionally, an evaluation of the performance of any specialized personnel, *e.g.* quartets, dancers, soloists, instrumentalists, assistant directors, and other performers falls within the purview of the judge.

5. Communication--The evaluation of performance must include the result of the performer’s planning for and reaction from the audience. Since music and performance are at the heart of emotional communication and since without an audience there would be no reason at all to prepare performances, judges need to evaluate the “feeling tone” for the audience as exhibited in the suitability, planning and execution of the performance. The stage demeanor of the chorus--its confidence, energy, attention, preparation, and discipline--should convey a positive message and elicit a positive response from the audience. Each member of the judging panel will evaluate the degree to which a performer can communicate the emotions, message and spirit of the music.

Finally, as in drama parlance, we seek a “willing suspension of disbelief” within our audiences, keeping them engaged and involved in the performance is a result of combining *all* elements of the performance and presenting them in such a way that the audience is transported from the everyday to another world--the world of entertainment!