



24  
SAPA  
TIPS FOR  
2024






The background is a complex, abstract composition. It features a large, dark grey, textured circle in the center-left. To its right is a bright cyan area with two yellow circles. Below the dark circle is a magenta area with a yellow circle and a magenta rectangle. The bottom of the image has a green area with a yellow circle and a magenta rectangle. The entire background is filled with various geometric shapes, including circles, rectangles, and lines, in a palette of magenta, cyan, yellow, and green. There are also some black, hand-drawn style scribbles and lines scattered throughout.

**If you have props, ensure that they are all properly prepared for every show. Tape the surfaces that touch the ground, make sure they can successfully fit in the spaces, and meet the safety regulations for the contest.**

**-JENNIFER LESLIE, CADET**






**REMEMBER THE THREE C'S! (Calm. Cool. Collected.) Sometimes we may forget that, but if we keep our cool, it will rub off on the members and they too will learn that. It keeps the peace and will open the space for the fun to be had (even in the stressful moments).**

**-DEANDRE PEARSON, SN**






When making your agenda/itinerary, make sure you **ALWAYS** give yourself **MORE** than enough time. I always make it a point to be at a show site 3 hours prior to the performance time because you honestly never know what could happen at a show, and you would want to have that extra time to problem solve, vs not having it. It can stress you, the parents, and the performers out and that's the **LAST** thing we want on showdays. It also allows more room to explore the space, watch and support other groups, and get in the right mindset.

-DEANDRE PEARSON, SN






**ALWAYS** have a bag of extras. It's an obvious thing to pack for show days, but surprisingly it's something that still gets overlooked. Pack that extra flag, that extra rifle, that extra CD with the show audio in case something happens, etc. **YOU TRULY NEVER KNOW!**

-DEANDRE PEARSON, SN





**If you have chaperones, non-guard students or siblings who are helping with the floor, props, shoes, etc. have them come to rehearsal to practice their part. Be sure that they know where to stand, where to place props, or where to go with shoes, floor cart, etc. This can help streamline getting on and off the competition space and make it less likely that you will incur a penalty.**


**-RACHEL BOYD, SRA**



**Practice which direction students will enter/exit the floor and how to fold/unfold the floor. Mark the floor if needed to make sure that it is correct on competition days.**

-RACHEL BOYD, SRA




The background is a complex, abstract composition. It features a large, dark grey, textured circle in the center-left. To its right, there are diagonal stripes in shades of blue and purple. The top left corner has a bright orange and yellow area with black scribbles. The bottom left is a solid green area. The bottom right is a bright pink area with diagonal stripes. Various geometric shapes are scattered throughout: three pink 'X' marks at the top, a yellow circle on the left, a pink rectangle on the right, and several black 'X' marks at the bottom. A thick, curved blue line sweeps across the bottom.

**Once arriving at the show site, make sure you know where to go for body/equipment warm-up, where props are stored, and how to get back to your assigned area. Some show sites have guides who will help navigate these details but be prepared in case your guide is late.**

**-RACHEL BOYD, SRA**






**Show sites can be unpredictable - specifically cell phone service. Planning and communicating ahead of time can ensure a smooth day full of wonderful experiences for your members. Packets that can be sent out to parents and members ahead of time can be a great way to overcome this. Including the schedule, potential show notes, venue layouts, and even a picture of the performance space can be a great way to make your members feel comfortable going into their show.**

**-PATRICK NOLEN KAVA, SA**






**Sound checks are an important step in your show day processes - it is easy to forget or brush off because “it's the same soundtrack as last time”. On a day full of unknowns, checking your soundtrack is a way to guarantee that at least one thing is going according to plan. Check the softest parts of your music, the loudest parts of your music, and even walk onto the gym floor if time permits so you can set your members up for success.**

**-PATRICK NOLEN KAVA, SA**






**Pre-shows have become increasingly popular within the activity. Knowing the processes and timing rules is crucial to this being a positive aspect of your program. When entering the floor, you should always visit the timing and penalty judge to let them know that you have a pre-show and communicate with the person running the sound if your 2nd announcement is included in the track. It also can be helpful for you to start your own timer to make sure that you are on the same page.**

**-PATRICK NOLEN KAVA, SA**



The background is a complex, abstract composition. It features a large, dark grey, textured circle in the center, which serves as a backdrop for the text. Surrounding this circle are various geometric shapes and patterns: a large magenta shape on the left, a bright yellow circle in the top right, and a series of parallel magenta lines on the right. There are also several smaller geometric elements, including a yellow circle, a magenta circle, and a series of magenta lines. The overall color palette is vibrant, with magenta, yellow, and blue being the primary colors, accented with black and white.

**One thing I find helpful when preparing for the first show is having the performers practice going through warm up rotations and having the parents and floor crew practice setting up like they will for the show. This helps to make sure the set up runs smoothly and everyone understands how everything works.**

**- SCOTT BECK, SNA**






**Another detail I find important is to take my group on a “nature walk” through the school so they know where warm-up is, and we go into the gym to watch a few groups so they can get a feel for their environment. I tell my group to picture what their floor will look like and them standing in their opening position. This helps to settle nerves and build excitement for their performance!**

**- SCOTT BECK, SNA**




The background is a complex, abstract composition. It features a large, dark grey, textured circle in the center-left, which serves as a backdrop for the text. Surrounding this circle are various geometric shapes and patterns: a large magenta shape on the left, a bright cyan shape on the top right, and a green shape on the bottom left. There are also several sets of parallel diagonal lines in magenta and cyan, and a series of yellow-outlined circles in the top right corner. The overall aesthetic is modern and energetic, with a strong emphasis on color and form.

**No detail is too small! Practice How You Perform, utilize the final rehearsal before your first show as a “Dress [rehearsal] Performance.” Full Hair, Makeup, Costumes, or Show Blacks. The members must simulate their show day routine, body, and equipment warm-ups, and transition to run-through as closely as possible. A quick walk around the school is a great way to simulate the hallways and nerves associated with the walk to the gym.**

**-MARCUS ONEZIME, SO**






**Communicate with your guard sponsors, parent volunteers, chaperones, and EQ/Prop Drivers before the show who will receive a wristband and who will not. You will want parents to be aware of the possible financial commitment associated with attending a winter guard show. You will only receive a set amount of director pages, performer bands, and volunteer bands, and want to ensure check-in runs smoothly.**

**-MARCUS ONEZIME, SO**






**Check. The. Equipment.** As you near your first show, it is so easy to become wrapped up in the performance that we forget the simple things. Make sure your performer's equipment is taped properly adhering to the safety requirements of the WGI handbook. It's not just about a nice clean aesthetic for the production, but ensuring the students have the tools to be successful in rehearsal and on the performance floor.

-MARCUS ONEZIME, SO






**Everything works the most smoothly when students and parents know what their job is! Assign members for floor folding, equipment setting, and getting in and out of the room. Walk through the entire process multiple times to make sure everything is set correctly, happens in the amount of time it needs to, and makes students comfortable with it.**

**-HOLLY BROOKS, SA**




The background is a complex, abstract composition. It features a large, dark grey, textured shape in the center, resembling a stylized letter 'A' or a large drop. This shape is surrounded by various other elements: a bright yellow circle in the top right, a black circle in the top right, a green circle in the bottom left, and a blue circle in the bottom right. There are also several diagonal lines in yellow, green, and blue, and a series of small, repeating geometric shapes (squares with internal lines) in the bottom left. The overall color palette is vibrant, including yellow, green, blue, black, and white.

**Practice warm-up rotation often! As the season goes on and the amount of content you're trying to touch in those few short minutes goes up, give students this opportunity to relax and know what to expect. This helps students understand how quickly that time passes. Practicing this will also give students the ability to prioritize and plan what will be taken as an ensemble and what they should use their individual time for!**

**-HOLLY BROOKS, SA**






**Pre-performance rituals are unique and special to each performing group. Take some time to plan and discuss what this time looks like for your team. Many teams utilize the time between arriving at the show site and their official warmup times to meet in their designated hallways, complete hair and make up, stretch, or even do some mental run throughs with their show music. This time allows your performers to “get in the zone”. Let the performers have fun, focus, and create memories.**

**-JORDAN FLEMMING, SA**






**Performances are the culmination of all the hard work your performers have put into their productions. The competitive atmosphere at a show is exhilarating and exciting; however, performers may let this competitive pressure negatively impact their experience. Ideally, we want every performer to walk away from a contest day with their heads held high with pride, regardless of outcome. Take some time in the days building up to their performance to prepare them for a positive mindset. SAPA is filled with incredible performers and teams that love and support one another. Make sure to reinforce that love and support for all teams.**

**-JORDAN FLEMMING, SA**






**Directors and staff should refresh themselves on how to navigate the CompetitionSuite website and app. Make sure everyone has a login & access to your team's profile. Use the desktop version whenever possible for the following steps.**

**Within CompSuite, be sure to have your spiel sheet (Organization Data tab) filled out and your latest soundtrack uploaded by mid week prior to the show. If a contest is offering critique, you may sign up as the link becomes available under the Upcoming Events tab. This is also where your critique tapes would be available.**

**-KATIE PACIFICO, IND**






**Prepare for critique! If you don't have enough time to listen to all your tapes, at least fast forward to the end to just hear their "wrap up". Be honest if you have taken the time to hear the feedback. Critique is a "next step" in the feedback process and it is OUR TURN to take the lead. Have a goal when you go in and share that with each judge to make the most of those fleeting minutes! Above all else, be professional. We will never all agree on everything... That's what makes it art!**

**-KATIE PACIFICO, IND**






**Assign who will stand next to the sound table.  
They should have the backup device ready to play  
the correct show music file, and the device is set  
to airplane mode with a full battery!**

-KATIE PACIFICO, IND






**Where do all those shoes go? Bring a bag or a cart/wagon. Another great place to keep a mini med/sewing kit too for last minute emergencies.**

**DON'T FORGET TO TAKE HOME THE EQUIPMENT OR SOUND SYSTEM! Someone does every contest, don't let it be you.**

**-KATIE PACIFICO, IND**





Class	Max. Perf. Time	Min. Perf. Time	Min. Equip. Time	Interval Time
Exhibition, Cadet	4.5 mins	3.0 mins	3.0 mins	7.0 mins
Novice, SRA, IRA	4.5 mins	3.0 mins	3.0 mins	7.0 mins
SA, SNA, IA	5.5 mins	4.0 mins	3.5 mins	8.0 mins
Open	6.5 mins	4.0 mins	3.5 mins	9.0 mins
World	7.5 mins	4.0 mins	3.5 mins	10.0 mins

**Know your timing requirements, although penalties are not enforced in the first two weekends, you'll want to be prepared for the season!**



**-KATIE PACIFICO, IND**