

Instructions For Using Your *Official Cinderella Modeling Music*

Each side of the tape begins with a “harp sweep” for the contestant to move into “start position” (POSITION 1). At the conclusion of the “harp sweep” the music begins and the participant walks toward POSITION 2 at center stage. As she approaches the judges the rhythm (beat of the music) will drop out creating a “rhythm void” for the first “stop” in the modeling pattern.

In POSITION 2 the participant must face the judges, then turn (pivot) so that her back is to the judges and then complete the turn (pivot) so that she is facing the judges once again (this is a complete 360° turn). This complete all-around pivot must be completed during the “rhythm void” (Note: During sportswear, the participant will introduce herself before making this turn). At the sound of the CHIME the rhythm (beat of the music) will resume its normal pace and the participant must begin walking toward POSITION 3 (at the end of the runway). As she approaches POSITION 3 the rhythm (beat of the music) will drop out again creating another “rhythm void” for the second “stop” in the modeling pattern.

At POSITION 3 the participant MUST stop and face her audience. At the sound of the CHIME she MUST turn (pivot) and begin her walk toward POSITION 4 (only a half turn will be allowed in POSITION 3). As the participant walks past the judges she will NOT be allowed to stop until she reaches POSITION 4.

As she approaches POSITION 4 the rhythm (beat of the music) will again drop out creating the final “rhythm void” for the last “stop” position. The participant will then turn to face her audience and judges as she reaches POSITION 4 and “hold” in this position until the end of the “harp sweep” when she will hear the sound of the ELECTRONIC TONE which signals the completion of her modeling presentation and her EXIT from the stage.

The final “harp sweep” of the previous modeling routine will signal the next participant to move into “start position” (POSITION 1) and to “hold” in this position until the sound of the ELECTRONIC TONE. Immediately following the ELECTRONIC TONE the rhythm (beat of the music) will resume with a new musical selection and the next participant will begin her modeling presentation.

NOTE: There are two (2) important ways for the participant to know when to resume walking after a “rhythm void”: 1) The CHIMES signal the participant to move to the next position and 2) the resuming of the rhythm beat of the music signals the participant to move to the next position. Even if the participant does not hear the CHIME, she should resume walking when the rhythm (beat of the music) begins again.

COLLECTIVE JUDGING MUSIC

On each side of the tape at the end of the individual modeling music there is a musical “collective judging” segment which gives the judges the opportunity to see all of the participants on a comparative basis. This is the time that the judges actually mark their ballots and cast their votes.

The timed collective judging music begins with a musical entrance for the participants (or top five finalists) to “Thank Heaven for Little Girls” with the participants filing single file onto the stage (approximately 2 feet apart). As the “harp sweep” begins the master-of-ceremonies will ask the participants to place their heels together and face the audience. The following procedure is used for the quarter turn judging:

8 Counts (Syncopated Clock) - Quarter turn to right on the sound of the “ratchet” - contestants turn to stage right.

8 Counts (Syncopated Clock) - Quarter turn to right on the sound of the “ratchet” - contestants face rear of stage.

8 Counts (Syncopated Clock) - Quarter turn to right on the sound of the “ratchet” - contestants turn to stage left.

8 Counts (Syncopated Clock) - Quarter turn to right on the sound of the “ratchet” - contestants turn to face front.

At the end of the four (4) “trills” - the participants leave the stage in single file to “Thank Heaven for Little Girls” (exit stage left).

REHEARSAL

It is important that the contestants are thoroughly rehearsed for their participation in a Cinderella Pageant (preferably at the same location and under the same conditions under which the pageant will be held). The “starter,” “retriever” and master-of-ceremonies should be on hand for the rehearsal. If possible, each participant should rehearse with both the party dress and sports-wear music and collective judging music. In numbering the participants in the Tot Division, it is wise to place an older child at the beginning and end of each modeling group. They will set the right example and will be more capable of leading the group on and off the stage during collective judging.

Many directors hold a “mini workshop” several weeks before their events to help the girls prepare for the pageant. The workshop includes instructions in modeling and a “mock” interview with substitute judges. This is an ideal time to fill out emcee cards, collect entry fees and sell the “RUNWAY MAGIC” tapes.

CASUALWEAR INTRODUCTIONS

Participants in all age groups introduce themselves during their casualwear presentations (optional for local pageants). Procedure will be as follows: The master-of-ceremonies meets the participant at POSITION 2 (center stage) with the microphone (there will be no “stand mike” so the emcee holds the microphone for the participant). During the rhythm void (quiet part of music) the participant gives her name, age and hometown. She then makes a complete turn. As she completes the turn the SOUND OF THE CHIME will indicate that she may proceed down the runway to complete her modeling presentation.

This phase of competition gives the judges a better insight into poise, self-confidence and stage presence. Participants should rehearse with microphone developing voice projection, diction, and expression.

STAGE DIAGRAM

The physical setup of your facility will usually dictate the best modeling pattern to be used. Minimum Stage Size: 16' deep X 28' width. Suggested Runway: 4' width X 24' length. At right is the type of Modeling Pattern used at the International Pageant. We suggest that directors use this format where possible.

Be sure that the distance between the “stop” positions is accurate, otherwise, the music will not work out properly.

Approximately 16 feet between POSITION 1 and POSITION 2

Approximately 16 feet between POSITION 2 and POSITION 3

Approximately 32 feet between POSITION 3 and POSITION 4

