



This newsletter provides promotion and marketing ideas, shines a light on people in our dance community, provides history and general information about our much loved activity, and highlights provincial and national events. If you wish to contribute an article, or see an event, topic, person, or club featured, contact the editor.



WHY 'THE NEST' NEW DANCER PROGRAM?

Chief's Chatter - Claudia Littlefair

We use an innovative new dancer program called 'The Nest' for the two square dance clubs we teach at in Strathmore and Calgary. This program allows for new dancers to join any week throughout the dance season, it allows for absences – dancers just pick up where they left off on their return; and the program accommodates different learning paces. A slow learner does not hold the other dancers back, and a fast learner can go through the program at their own pace. **In our opinion, the built-in flexibility of this program, the opportunity to open our doors to new dancers every week, and having a product to advertise throughout the dance season instead of only in the fall, makes The Nest advantageous.**

We've taught new dancers using the traditional teaching method for six years, and The Nest system for four years. Our experience has shown that both teaching methods work. We know that it generally takes two dance seasons with regular attendance before a dancer can "hold their own". The factors that influence how well a dancer learns the program, regardless of which teaching method is used, include such things as age, attendance, language (ESL), dancing during the "off-season", dance background, motivation to learn, hearing and other health issues, and mobility concerns. Because The Nest is based on where the individual dancer is at, as opposed to where the whole group of new dancers is at, several of these factors are easier to accommodate.

Someone asked how we heard about The Nest and what convinced us to use it. The answer's easy – after reading the following introduction article and subsequent material, it made sense to at least give it a try. Both clubs were declining in numbers and would be looking at shutting down if something didn't change. Four dance seasons later, the numbers have reversed and we are gradually increasing in number. Simply put, The Nest gives us hope.

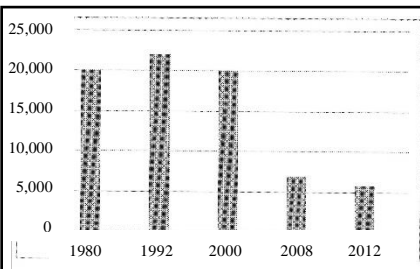
The Nest is the brainchild of Dale and Cindy Bennett, dancers from Forest Park, Ohio, and they made it available to the dance community in 2012. In addition to local callers, 600 other callers throughout the U.S. were solicited to help with the development of the curriculum. The original plan was to establish a central learning site for new dancers in the greater Cincinnati area. As new dancers completed 'The Nest' program they would 'leave the nest' and join clubs in the area. Dale has given his permission for others to utilize the program curriculum in any way they see fit as long as the name, The Nest, is retained. We've adapted The Nest curriculum into an evening format that works well for our two different clubs.

THE NEST - A System Designed to Revive Square Dancing

- by Dale Bennett, Forest Park, Ohio

Square dancing **used to** be the rage.

But look at the decline in the attendance at the National Square Dance Conventions over the years. It doesn't take a rocket scientist to see the trajectory of the numbers. The bottom line is; if things remain the same, the future of square dancing looks bleak.



Who would've thought that, in just 10 - 15 short years, things could've taken such a downturn.

Over the years, in an attempt to put the brakes on – to slow the downward trajectory – incredible creativity has been used to attract dancers and to subsidize the treasury: desserts, fundraisers, banner raids, door prizes, split the pot, extracurricular

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activities, etc. etc. etc. and the list goes on. And although these efforts have been noble and noteworthy; they have not been sufficient to plug the hole in the dike.

On July 6, 2010, CALLERLAB published a Power Point presentation about the history and future of square dancing. Page 18 of 29 lists the following bullet points under the heading "CALLERLAB – The Crystal Ball".

- Future square dancing will not look like it is today.
- **Change is inevitable, or the end is certain.**
- Alliances will form to rebuild.
- A new population of Dancers, with new ideas will drive the activity.
- **Traditional methods of recruitment and teaching will be revamped.**
- Social pressure will force change.

It appears that CALLERLAB has seen the writing on the wall – and realizes that radical changes will need to be made.

The Nest is all about making those changes.

Most would agree that it takes too long to teach new students how to dance. And even after they have been graduated there is still a lack of competence. This, of course, results in a new dancer frequently being embarrassed as well as occasional frustration on the part of the more accomplished dancer.

“
HERE'S THE GRUFF
REALITY: WE ARE
STILL USING THE SAME
TEACHING SYSTEM
THAT EVOLVED AND
WAS USED IN THE
60'S, 70'S AND 80'S.

If one were to collect the articles online explaining square dancing's current plight and coupling it with the various suggested solutions; volumes could be filled. And yet, nowhere is there found a viable solution.

I have heard various suggestions:

1. We need more callers. If we had more callers; we would have more students.

Somehow, that seems backward to me.

2. We need to reduce the number of calls, thereby reducing the number of lessons.

In reality; would reducing the length of time from nine months to seven months or six months really fix the problem? I'm not opposed to reducing the number of calls, but I simply don't think it solves the core problem.

Here's the gruff reality: we are still using the same teaching system that evolved and was used in the 60's, 70's and 80's.

Considering how times and technologies have changed; is it any wonder that, although it served the square dancing community very well in the past, it is now failing us? Do you know of any other educational system that is using the same methods, techniques and technologies as it did 40 years ago?

Using the same system decade after decade and despite enormous effort to reverse square dancing's decline – it's still declining.

Consider these questions:

- Referring to the chart on the previous page, how long will it be before square dancing becomes virtually extinct?
- Is a continued decline in square dancing inevitable?
- If not, what's going to stop it?
- Is there any reason to believe that the current system can stop the bleeding?

Remember the old adage:

If we continue to do what we've always done, we'll continue to get what we've always got.

... YESTERDAY'S
OUTREACH AND
RECRUITMENT
METHODS ARE
OUTDATED AND
SIMPLY NO MATCH.

In the 80's, word-of-mouth was more than enough. In 2012, word-of-mouth gets you little more than a trickle. In today's social climate square dancing has competition like never before and yesterday's outreach and recruitment methods are outdated and simply no match.

Finding a way to introduce more people to square dancing is the answer!

This brings me to my undying, unalterable, dogged, unwavering, unshakable, resolute conviction:

We have to be able to advertise and promote our product more than six weeks out of the year.

The awful fact of the matter is; the current method (that has been used to teach square dancing for the past 40+ years) will not, does not and cannot allow for this. Those who believe otherwise are blinded by their traditions.

I love Frontier Squares! It has a great hall, a super caller, a wonderful substitute caller, a social environment second to none, great munchies, etc. But still yet; even though they consistently have six squares on class night; they are still not able to graduate enough "new students" to offset attrition. Not counting retreads and Angels; Frontier will be lucky if they graduate four new students this year. Their lessons are working great to strengthen second and third year dancers – but are failing miserably to achieve growth.

I'm not trying to be harsh; but that simply isn't cutting it. Frontier people are wonderful; they have a nice hall and a caller that's good enough to be on the national circuit. So what's the problem?

Answer: THE SYSTEM.

A system must be designed that will allow new students to be assimilated into the learning process any time throughout the year.

This will allow year-round advertising – which is the key.

Here's a list of some of the problems associated with the current system:

- People are hesitant to make a long term commitment.
- People get sick and have to drop out.
- People take extended vacations and have to drop out.
- People snowbird to Florida and have to drop out.
- Work schedules change.
- Finances get tight.
- For some people's schedule, lessons start too early – for others, they get over too late.
- If you have to drop out, you have to wait till next year to start over.
- If you drop out and start again the following year, you can't simply review and take up where you left of – you have to start all over.
- Lessons are only offered once a year and after three weeks the doors are shut.
- Consequently, in all practicality, new, excited students don't have the opportunity to recruit their friends.
- It is too long before you can attend real dances.

A SYSTEM MUST BE
DESIGNED THAT
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The Nest overcomes virtually all of the above obstacles.

In order to restore square dancing to where it once was will require a PARADIGM SHIFT.

Tweaking the current system here and there is all well and good – but, at best, it will only postpone the inevitable. Something of great significance must be done and done soon.

Chicago is down from 100 clubs to 25 clubs. Cincinnati is down from 56 clubs to 13 clubs. Indiana is down from 160 clubs to 35 clubs.

How bad does it have to get before we wake up? When are we going to be willing to pull our heads out of the sand?

Rome is burning and we've got to put out the fire!

ACCEPTING REALITY - OR NOT

- by Austin Hayward, President, Southwestern Ontario Square Dance Association

Realism: The attitude or practice of accepting a situation as it is and being prepared to deal with it accordingly.



Accepting the reality that square dancing is declining in popularity is a hard pill to swallow, but if we want to improve on its status, we must first accept “now”. This is how it is. A duck is a duck and there is no getting around the fact that our clubs are disappearing, our numbers are dwindling and its popularity fading.

Scott H Young says, *“If you want to make improvements in your life or a given situation, you must first accept as it currently exists. Don’t try to judge it and make it wrong. Don’t try to glorify it or distort the truth to make it more dismal or attractive. Just accept the way things are.”*

Ok, so where do we go from here?

- Let’s first understand that this is not a personal thing, but a situation in which we are all effected by and one which we all would like to see change for the better.
- By seeing this situation as a negative, we tend to push ourselves, to break out of our complacency and this motivates us to act. But we must not set our goals too high or we will feel as though we had failed. The world cannot be changed overnight. We need to set our goals lower, achieve those goals then set new ones, again and again.
- When you accept the reality of this dilemma, and not judging it in a negative or a positive way, we see it more clearly and it seems to define the obstacles we must overcome and the problems we have to solve in keeping our activity alive.
- Let’s keep in mind that there are answers for every experience in life. Every problem has a solution, every obstacle an opportunity, every negative a positive. Our path in resurrecting square dancing to its past glory will be interesting and will be filled with stumbling blocks and achievements as we have come to know.

We should NOT accept reality. We must NOT stop trying to improve. Our motivation to improve should come from our inherent desire to explore ways to accomplish the desired outcome.

IT'S NOT DENIAL

**I'm just selective
about the reality I accept**

- Bill Waterson

Complaining and accepting this situation as “it is what it is”, realistically is unacceptable. Do you want to see that square-dancing lives to see the future for our children and our grandchildren? Remember, there are some challenges easier than others, but the bigger the challenge, the greater the reward and the satisfaction upon achieving success.

Yes, this is a tough one. A tough challenge, a tough circumstance, but accept the reality of this situation. Your reality is yours to enjoy if you choose to, but I for one accept the reality of the situation **but do not accept the fact it cannot be changed for the better.**

Be a part of the solution. We can do this.

I know this message sounds repetitious, but the urgency of this “Reality”, this “Realism” is upon us. Think about how this affects you. This is not everyone else’s problem, this is your problem. This is our problem.

WILL SQUARE DANCING JUST FADE AWAY?

- by Calvin Campbell, 1998

To give a historical perspective. In the late thirties, square dancing was almost dead. The revival sparked by Henry Ford in the 20's had run out. Pappy Shaw and Herb Greggerson found remnants of square dancing in the rural areas and their exhibitions teams plus the events occurring after WWII provided the spark for the surge in interest. Without these people and these events we would not have had the popularity of square dancing that occurred in the late forties and fifties. **By the way, the number of basics during the peak was less than 50. The initial learning period was 10 weeks.**

The message is yes it can just fade away. Other dance forms have faded away. Square dancing is no different. **Most dance forms faded away when they become so complex that the general population could not participate in them without an extended training period.** At this point the dance becomes so specialized that only a small percentage of the population had the time and resources to enjoy it. Eventually the elite population that was left either got bored with the constant drive to keep from getting bored or died off.

The long term survival of any dance form has always depended on going back to the roots of the dance form. The times when the dance appealed to a large cross section of people. Square dancing is doing very well as a casual recreation in the form of one-night-stands. That is one root. In my humble opinion, the 1998 version of Modern Western Square Dance (MWSD) is probably going to take one of two different tracks. **Either MWSD will follow the path of specialization until the dancers get bored or die off, or, it will eventually find that simple is better.**

Those who do not study history are doomed to repeat it.



About the Author: Calvin Campbell has been leading Community Dances and Beginner Dance Parties for over 58 years. He is the senior author of the book *"Dancing For Busy People"* and the author of *"Teaching New Dancers"*. Cal is also a square dance caller. He has written several books on this subject. The most recent book is *"All About Modules"*. Cal has also been a member of the CALLERLAB Board of Governors for over 17 years. He is a Mile Stone Aware Winner. Cal and Judy live in Castle Rock, Co. and can be contacted at: calcampbl@gmail.com.

A GLIMPSE OF THE PAST

This column features excerpts from the book "As I See Saw It –Bob Osgood", reprinted with permission from the author and square dance caller, Paul Moore. Jim Mayo, First Chairman of CALLERLAB, provided the following review comments: "This is truly the only book about the whole of MWSD and it is certainly the most complete (and accurate) book that will ever be written about this huge activity." Paul had access to all of the material that crossed Bob Osgood's desk at Sets in Order / American Square Dance Society. For additional information, contact Paul Moore at paulmoore@wildblue.net or look for this 600+ page book on Amazon.ca (\$26).

NOT ALL T.V. IS GOOD FOR SQUARE DANCING

[mid-1950's] It wasn't long before the unions took hold, however, and dancers could not take part without joining the union. This never materialized for us at this stage because we didn't want to become professionals. However, one group, the "Y-Knot Twirlers", having joined the union appeared frequently on a number of shows. **I believe it was Homer Garrett who was their caller and their dancing was pretty much acrobatic, with somersaults, "flaps like thunder", etc. They did a lot to send square dancing back to the barn with Li'I Abner/Daisy Mae costumes.**



Sets in Order ran an article about a caller who was called in to do a segment "live" on the old Dinah Shore Show. Flattered and not unhappy by the description of what was to take place he said "yes" he'd do the calling – but, he added, it had to be a good representation of square dancing.

Once at the studio he discovered that the show had its own choreographer who had his own ideas about the professional

dancers involved and what they were about to do. The caller was to look at the contrived routine and then call what the dancers were doing. It all happened so fast there was little time for discussion and reasoning. **It wasn't bad enough that the dancers would be doing a parody ridiculing square dancing but there were only two couples not four – who would be doing the dancing.** To make it worse, the introduction the star rehearsed gave the impression that this was the way it was in today's square dancing circles.

By this time the caller was getting a little panicky. What had he gotten himself into? What kind of an impression would this make on more than one million viewers, most of them non-dancers?

With less than 15 minutes to go, the answer became apparent. It just couldn't go on! But how to get this across? The star was busy with last minute make-up and a final script check with the director. The concerned caller moved in, wondering just what to say and how to get his concern across. Miss Shore stopped her talking and turned to the caller, "Well – what do you think of it?" she asked.

Caught a little off guard, the caller thought quickly, "I guess it will go over all right – that is if you don't mind stepping on the toes of several hundred thousand square dancers."



The director was interested. "What do you mean?"

"Well, sir," our hero was off and running, it was now or never. **"If you let this performance go on – with just one half of a square projecting a corn-ball image that square dancers have been fighting for the past ten years, the folks at Chevrolet (sponsors of the show) are going to get so many irate letters they won't know what hit them.** Sorry, but that's the way it is."

"It's that bad, is it?" the director asked.

"It's bad," said the caller. "Let's kill it", said Dinah. "We don't want to offend anyone.

And, anyway we have that extra vocal number we can run in to fill the slot." And so that was why that a million housewives across the country didn't see a square dancing demonstration that would have been a sheer disaster.

The caller was not identified in the article as it ran in the magazine, but it is time to admit that I was the caller. You know, sometimes you learn a lot more from your failures than your successes. I certainly learned a lot about asking all the questions before agreeing to make a TV or radio appearance.

Caller Earl Johnson of California had a similar experience, but he did not get the luxury of bailing out. **The nationally syndicated Merv Griffin show managed to make a shambles of square dancing.** People who saw that show must be wondering how disasters of this type are allowed to happen. Recent exposures on the tube have not all been this weird. As a matter of fact, most shows in the past five or six years have been good, showing square dancing as a friendly and exhilarating activity. Earl had felt secure in accepting what promised to be a good opportunity. "Never again," said Earl, who adds, "my sincerest apologies to all square dancers and callers throughout the United States for the terrible display of what was supposed to be square dancing in the telecast. It will ease my shame and embarrassment a little if you understand that I did not know until I walked on stage that the people I was to call to were not square dancers."

Not all square dance bits on TV were disastrous. In fact, one show in particular was extremely courteous and supportive. We take our hat off to Phil Donahue who underplayed his role as master of ceremonies, fielding appropriate questions from the audience and portraying the typical first-nighter in a demonstration of introductory square dancing. Foregoing the temptation faced by many high caliber TV personalities in a similar position, Phil in no way ridiculed the activity nor in any way did he overextend his role as anything but "just one of the family". His opening statement "I have never met a depressed square dancer" set the theme for the entire program.



Editor's Note: To see the Phil Donahue Show featuring square dancing with caller Lee Kopman, 1980, go to:

<https://www.youtube.com/watch?v=4z3mJqMQUo>.

“WALK, STRETCH OR DANCE? Dancing May Be Best for the Brain”

- by Gretchen Reynolds

Excerpt: *New York Times*, March 29, 2017

“...However, one group showed an actual improvement in the health of some of the white matter in their brains, compared to six months before. **The dancers now had denser white matter in their fornix, a part of the brain involved with processing speed and memory.**

It seems likely that the cognitive demands of the dancing, which required people to learn and master new choreography throughout the six months of the study, affected the biochemistry of the brain tissue in the fornix, Dr. Burzynska said, prompting increases in the thickness and quantity of the wiring there.”

(The online address for the full report of the research is: journal.frontiersin.org/article/10.3389/fnagi.2017.00059/full.)

The Dancing Brain

PREMOTOR CORTEX
The center of all movement is the premotor cortex, responsible for hitting the moves and keeping the balance, sends a message to the muscles.

SENSORY CORTEX
The sensory cortex and the precuneus are responsible for your own dance interpretation, the way you strut your stuff.

PARIETAL LOBE
The parietal lobe – helps you comprehend.

BASAL GANGLIA
The basal ganglia, where your thoughts and emotions are born.

CEREBELLUM
The Anterior vermis and medial geniculate nucleus send beat information to the cerebellum, causing “unconscious entrainment” or swaying and tapping feet to the rhythm.

FRONTAL LOBE
Getting ready to move – frontal lobe, responsible for your movements.

THALAMUS
Cortical regions are there to give your brain a helping hand. Sensory information is then perceived by the thalamus which sends it to the sensory cortex.

Your brain gets so excited that your body starts to release Serotonin and Endorphins, these are your body’s natural opiates that make you feel happy and alive

THE LIGHTER SIDE OF DARKNESS - by Dee Jackins

Dee is an avid square and round dancer, and enjoys writing. She shares the lighter side of some of her experiences, challenges and near disasters as a sight impaired person. See past issue #2015-6 for her complete story under "Chatter-Closeup".



Dee and her husband squared danced from 1969 to 1971. In 1975, she lost sight in her left eye, and by 1989 her vision was completely gone. While trying to cope with her blindness, Dee's husband was diagnosed with cancer. He died 10 months later in October, 1991. A friend suggested that she try square dancing again, and in 1995 she joined Calgary's singles club. Dee has been dancing ever since. She dances by visualizing the calls and positions, and with the gentle guidance of dancers' hands for no-hand calls such as weave the ring.

Good day or bad day? Have you ever asked yourself this question first thing in the morning when one eye is open and the other is still deliberating? Looking on the positive side seems to be best so I try to tackle it with gusto! Doesn't always work - but in my case there is another question that needs to be answered first. Upon awakening and 'looking around the room', my main question is, "Hmmm, is this morning or is it still the middle of the night?" My talking watch sure helps me in this department, but that's too many questions first thing in the morning. No complaints from me though - I've had many, many good days but somehow the bad ones sneak in every now and then.

Last month, I decided to make some Dad's cookies and without any problems all was going well. The instructions were followed to a 'T' and into the oven they went. After they were taken out and put on the counter to cool, the next batch was put in without checking the results immediately of the first batch. When it came time to remove them from the cookie sheets I found only two cookies instead of three dozen - what a disappointment! All that work and only two cookies! Mind you, they were the size of the baking sheet. What a beautiful cookie, it had spread out to the far limits. Needless to say they weren't very evenly rounded or sized but actually they tasted pretty good. Guess I'll have to adjust the recipe accordingly.

Another time a while back, a good friend of mine offered to make a loaf of gluten free bread in his bread machine, if I could supply all the ingredients required. This I was not about to refuse. I read the recipe to him over the phone and quickly double checked to make sure all was in order. Well a few days later he informed me the loaf of bread was all finished but it had unfortunately flopped to a sorrowful looking loaf. He was mystified - no bread of his had ever flopped like this one. I grabbed my Braille cookbook again and re-read the ingredients. Oh sure, there it was! My fingers had quit walking after I read '1/2 cup milk'. If I would have carried on like I should have, they were asking for milk crystals. Another lesson learned - keep those fingers walking until there are no more Braille cells.

Whenever I make a trip to the storage room in the basement I try to multi task whether I'm going up or down the stairs. Sometimes it's not the brightest decision and it doesn't save any time in the long run. One day I went down to get a couple of canning jars, paper towels, etc. My arms were full and so were my fingers, hanging on to other items when a jar started slipping. Oh my, here we go again! In the process of trying to avoid a disaster, two of the jars slipped out and crashed to the concrete floor. One of them broke, which is expected in these circumstances, so I backed away to get the broom before stepping on broken glass. I started sweeping from the entrance and continued on to the outside walls of the room to gather all the pieces to the center. When I got to the side of the freezer I felt something scraping and it sort of sounded like it might be the lid or some other item that could have fallen. After sweeping it out to the open area, I bent down to investigate. "OUCH!" Shouldn't have done that - my finger got nipped with a loud snap that got my attention. Darn that mouse trap! I totally forgot about it. Always be prepared for any uninvited guests. The trap got me this time instead of the other way around.

When I think about all these little incidents over the years, probably most people experience similar trials and tribulations. Think positive! Easier said than done at times.

- Do twins ever realize that one of them was unplanned? Which letter is silent in "scent", the "S" or the "C"?
- Why is the letter "W" called "Double U"? Shouldn't it be called "Double V"? And "M" called "Double N"?
- Maybe it is the oxygen that is killing you; it just takes 75 to 100 years to fully work.
- Intentionally losing a game of "Rock, Paper, Scissors" is just as hard as trying to win.
- If you replace "W" with "T" in "What, Where and When", you get the answer to each of them.
- Your future self is watching you right now through memories.

ALBERTA SQUARE DANCE JAMBOREE

Friday, August 23 to Monday, August 26, 2019

CALLERS & CUER



Jerry Jestin
Gleniffer Lake, AB



Gary Winter
Sherwood Park, AB



Mary & Bruce Nelson
Edmonton, AB



Tim Crawford
Burlington, ON

Before June 30, 2019
 Full Weekend - \$50/person
 Day Session - \$30/person
 Individual Sessions - \$15/person

After June 30, 2019
 Full Weekend - \$60/person
 Day Session - \$30/person
 Individual Sessions - \$15/person

Mainstream, Plus and Rounds throughout the day, some A sessions. All dances & workshops are at the level of the hall. Free caller & cuer workshops. Accommodations available at the Southfort Inn, 140 Town Crest Road, Fort Saskatchewan, AB. Dry camping available at the Dow Centennial Centre. \$10 per night, per unit.

Information and Registration available online: www.albertajamboree.com Email: albertajamboree@gmail.com

A WEEKEND TO REMEMBER

The Dow Centennial Centre, 8700 – 84 Street, Fort Saskatchewan, AB



LACOMBE HAS IT ALL IN 2019



51st ANNUAL CONVENTION
Lacombe, AB



Aug. 31, Sept. 1, & Sept. 2, 2019
Hosted by the Central Alberta Square
and Round Dance Association

Before June 30, 2019

Adult - \$60
Youth - \$50

After June 30, 2019

Adult - \$65
Youth - \$55

Lacombe Memorial Centre
5214 50 Ave
and the
Kozy Korner
5024 53 St

Celebrate 51 years of Federation with
a weekend of great dancing, fun,
fellowship, and fitness, in the
heartland of Alberta

Dance in air-conditioned comfort on
tile and laminate floors.

For Information and
Registration go to:
www.squaredance.ab.ca

SELECTING OUR LEADERS

by Jean Wood, Co-Chair, BC Festival 2019

Recently, I was asked how we select our callers and cuers for BC Festival 2019. We don't. We are very privileged to have them choose to call for us. Their fees are paid the same as anyone else, as well as covering their own travel expenses and accommodations.

I feel that the biggest and least rewarded job is that of the dance coordinator. This person must schedule callers and cuers to make the most of the talent, the time and the desires of both the leaders and the dancers; must constantly monitor the dances and workshops to make sure that the leaders are there for the dancers. If someone takes sick or can't make their scheduled time, the coordinator must scramble to fill that spot or do it himself. This person is responsible for ensuring that the proper equipment, including turntables, is available and in good working condition.

Our coordinator feels that a tip, including a patter, singing call and a round, would take approximately 18 minutes. If you split a tip, there might be an additional minute or two for the switch. By my calculation, an evening dance is eight tips, give or take. That's at least 8 callers and 8 cuers; multiply that by two to cover the mainstream hall and the plus hall and that would mean 32 people are needed. Just for evening dancing! The sooner that the callers and cuers register, the sooner the coordinator can start planning the workshops and dances; *hint, hint*

Registered callers, cuers and leaders are given equal opportunity to appear at the festival, whether it be workshops or on panels for the evening dances. There are so many different levels in each dance category that we'll be able to have a great variety of entertainment, not to mention the many workshops to keep you on your toes.

When our Leaders register for BC Festival 2019, they are asked to complete a short questionnaire. Knowing their preference also helps us schedule the workshops and dances. Callers and Cuers, if you haven't already completed this it can be found on <http://bcfestival2019.com/callers-cuers/>.

Some callers and cuers may want to do only one or two workshops and/or dances whereas others may want as much stage time as possible. We've been told by some that they want to dance more than call or cue and don't want to register for a festival until they know that there will be enough callers and cuers to allow for this.

There are also those who combine their tips to perform as a duo or a group (such as Merv & Sandy Meyer or the BC Boys and Heather Reynolds). We welcome this as it adds variety and spices things up a bit.

We must not forget the new callers and cuers who, for whatever reason, may be hesitant about being part of a large festival. We will do our best to give them a chance to showcase their talents at a comfortable level.

No matter what, a festival would not be complete without the many callers and cuers who freely give of their time, talent and effort to provide us with the best dancing to be had!

Join all of our Leaders for a fantastic Festival full of fun and friendship!



BC FESTIVAL 2019



JULY 10th - 14th

SALMON ARM, BC

www.bcfestival2019.com

