

Festival 2014 Final Report

PROGRAM GROUP REPORT

Chair: Andy Himberg-Larsen

Sound: Andy Himberg-Larsen

Square Dance Program: Bob Summers

Round Dance Program: Roy Gotta

Other Dance Groups: Andy Himberg-Larsen, Wendy VanderMeulen

Outdoor Event(s): Andy Himberg-Larsen, Anne Graham

Trail In / Trail Out Dances: Andy Himberg-Larsen, Wendy VanderMeulen

Operations Centre: Pierre & Mary Anne Reinhard

OVERVIEW

When first approached to take on the Program Chair for Festival 2014, I was hesitant and really reluctant to take on this monumental task. As it turned out I had lots of support and help from a large number of people. I already had Geoff Clarke as the Square Dance programmer. Geoff had to resign as programmer a little over a year from the convention for personal reasons. I was fortunate to get Bob Summers to take his place in short order.

We had no one in the area willing to take on the Round Dance programming, so I managed to get an individual outside of the EOSARDA area to take on the task. After a period of time this person resigned and we were left with no one. I (Andy Himberg-Larsen), Wendy VanderMeulen, and John Charman decided that we would try to come up with a round dance program ourselves, based on the 1998 program. Fortunately, Wendy somehow managed to get Roy Gotta to become our Round Dance Programmer. *(Roy approached me at CALLERLAB in 2013 and asked me how things were going. When I explained the situation, he said he would be willing to help us. WV)*

Line Dancing, Contra and Clogging proved to be a major challenge. EOSARDA has one line dance club and no contra or clogging club. Finding contacts who would return email messages and phone calls was hard. I managed to get together with the president of the Ottawa Contra association in 2010, but he felt there was little interest in his group to support the convention. Wendy again approached the Contra president in 2013; he wanted live bands for their dances, said our admittance price was too high, 3 days was too long, etc.

Sending E-mails to the local Line Dance* and Clogging community was a fruitless venture as no one responded and phone calls not returned. In April 2014 Nancy Morgan, our Board cyber guru got contacts for all the Clogging clubs across Canada and sent out a Mail Chimp to them – only one response, not interested.

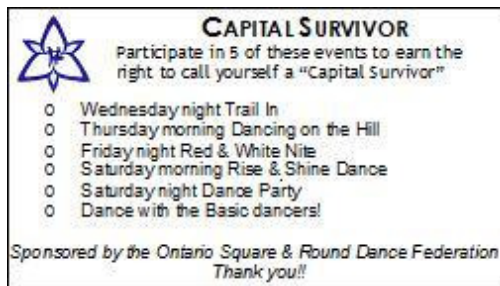
**Although we did have one Line Dance club in EOSARDA, the leader of the club was the President of EOSARDA and was also an active member of the Festival Board, so he was already too busy to ask him to lead the effort to get other line dance clubs involved in Festival.*

In May 2014 it was decided to cancel the plan to offer a full program of Line Dancing, Clogging, and Contra. Clogging was not scheduled at all; Intro to Contra sessions were offered twice each day on Friday and Saturday; and we ran a Saturday afternoon Line Dance teach/party.

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CAPITAL SURVIVOR

The idea to add this fun event came from the New England Square and Round Dance Convention which Wendy VanderMeulen and John Charman attended in 2012. The idea was to plan 5 special events which people would have to attend in order to earn a prize (to be determined, but originally planned to be “bragging rights”.) This was just to add an element of fun to the event, and was a huge success. The event was sponsored by the Ontario Federation and they provided a dangle for the successful participants. It was originally expected that about 100 people might participate, as the Federation had 100 dangles in their inventory they were willing to donate to the event. In the end, it was closer to 300 who claimed a prize and the Federation scrambled to get extra dangles made.



The “game” was that the dancers had to attend 5 out of 6 different events. At each event, they had to get their Survivor Card initialed to prove their attendance. Then the cards were to be handed in during the Saturday night dance party. When the original Federation dangles were depleted, people wrote their name and address on the back of the card and dangles were mailed to them in the following weeks. It was a roaring success and we give a big THANK YOU to the Ontario Federation for their participation.

The Saturday morning Rise & Shine Dance was a surprising success. Where 4 or 5 squares were expected, we ended out with 13! And some were “game” enough to come in their pyjamas to dance. 😊

SQUARE DANCE

The Square Dance Program was from almost the very beginning headed by Geoff Clarke. He came up with rough workings of a layout for the program. Unfortunately, he had to resign very late in 2013. At that point I was frantically looking for a program coordinator. Luckily I was able to convince Bob Summers to take the job. Geoff passed on all what he had to Bob, and was also available for consultations. Bob went to work and the end result was a program that both callers and dancers enjoyed. Bob’s method follows my text (See “Caller Programming”, below).

Room Assignments

One of the things of concern was the number of dancers per level and available floor space. The formula I used was 144 square feet of floor space per square of dancers. That figure gave me the number of squares each room could accommodate. Dancers registered at each level were put into groups of 8 and rooms were assigned accordingly. However room assignments made early in the process were changed as numbers at each level increased. The biggest level change was the Beginner as more and more Beginners registered. I eventually had to make hard assignments as the OCC wanted to make the program for the LCD displays. I also went on the assumption that only 80% of the dancers at any level would be dancing in each room at any given time.

I also had to give the OCC the layout for each room we were using. We had used some of the rooms for our Pre Festival dances the three previous summers so I knew how I wanted the sound set up. I used the short walls in each of the second floor rooms so I only needed one Yak column in those rooms.

As it turned out everything worked out great.

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Trail-In Dance

The Board decided that the Wednesday Trail-In Dance should have featured callers, rather than an open mike concept. So three callers were picked that we knew would be a draw for the dancers: Don Moger, Tim Crawford, and Betsy Gotta. A short callers' showcase to start the evening's program was added to round things out.

It was decided very early that there would be no Trail-Out dance on the Sunday after the convention.

Caller Programming

Bob Summers

Caller Profile

After registering for Festival 2014, callers who wanted to call were asked to visit a page on the Festival website to fill in a caller profile and to indicate what level of involvement they wanted to have at the festival. (See Appendix 1, Caller Profile). Only one caller did not have internet access so a hard copy of the profile form was physically mailed to him.

When submitted, the on-line profile became a text file that was emailed automatically to the webmaster of Festival 2014 (and subsequently forwarded to the caller coordinator and others).

Information from the emailed profiles was summarized on several spreadsheets.

Grading Numbers:

We used our knowledge of a caller's abilities (or when we didn't know the caller we tried to assess this from years of experience, levels called, other profile information) to assign a grading number

5 – Experienced National/International callers

4 – Callers who are asked to call many local open dances

3 – Average caller, competent at calling club level and some open events

2 – Newer callers with little experience or weaker callers

1 – Callers who might only be able to do singing calls

(We had no "1" grade callers; Note that there's not a lot of difference between 4 and 5 abilities except that dancers might recognize a "5" caller more).

These grading numbers helped us to balance the calling experience throughout the day and between halls to ensure that the better (or weaker) callers were not all clustered together

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Scheduling Board



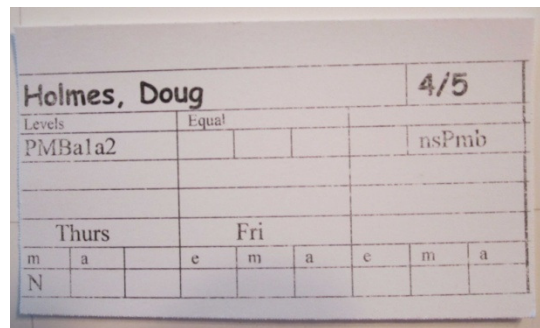
We used Bristol Boards to schedule the callers. We drew time slots *down* the boards (vertically) and created columns for each dance level *across* the boards (horizontally). Two boards fastened together vertically gave us enough room accommodate all the time slots for one day. The slots were big enough to allow business cards to be taped to the board in a slot.

Most calling slots during the day were 30 minutes long; less-experienced callers were paired with a more-experienced caller, so they usually had a 15 minute slot. Evening time slots were all 15 minutes long. The Challenge hall had two 1-hour slots in the morning and two in the afternoon. We assigned one caller for each hour slot so that the caller could have some continuity in working with the dancers.

Business Cards

We used business cards to hold the name and pertinent information about each caller. We printed the cards on a home printer, 10 cards per 8 ½ x 11 inch sheet.

A downloadable business card template is available for the sheets, usually created with MS Word. Within the area of one card, we formatted a tabular area to allow the information to be placed on the card. We filled in the details for one caller and then carefully copied and pasted the information into as many business cards that we needed for that caller and saved the file.



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We made clones of each file, changed details to that for another caller and copied and pasted that caller's information into a bunch of cards. To avoid waste by having blank cards, some files contained two or more callers to use up the cards efficiently.

From the card *below*, the caller

- is a rather experienced caller (grade 4),
- is not available for calling on Thurs morning (a "N" in the "m" *morning* column),
- wants to call as much as other callers: "equal" (other options: "little" or "lots")

The "levels" field indicates the program the caller calls and what his/her preferences are to call at Festival. The order of levels shown matches the caller's preferences. This caller's preference is to call A2 and A1, with an ability to call C1 as a 3rd choice. He/she can/will call at Mainstream and Plus levels but as last choices. As well as the order being representative of the preferences, so is the capitalization of the level letters. (Another caller who prefers to call Plus, then Mainstream, but can/will also call A1 and A2 might have a notation of PMA1a2).

For workshops, this caller's preferred choice is to do an intro to ("in2") MS and an intro to Plus. As a lesser choice (lower case) he/she will do a non-Standard ("ns") session for MS and Plus and a tough tip ("tt") at the MS and Plus level.

If we didn't know the caller, we might also include his/her years of experience as a way to justify or qualify the grade level assigned. Note that a few callers seem to merit a high grade number from the info on their profile but yet their years of experience seemed limited, always leading to second guessing while laying out the schedule.

LastName, FirstName						4		
Levels			Equal			WorkShops		
A2A1c1mp						in2M2P		
			25 years			nsmp ttmp		
Thurs			Fri			Sat		
m	a		e	m	a	e	m	a
N								

How many cards

Callers were able to indicate how much calling time they preferred (Little, Equal to others or Lots). To simplify things, our unit of measure was "calling-slots" not actual minutes of calling, ie, a 30-minute slot in the morning *and* a 15-minute slot in the evening each counted as "1" occurrence.

The following example is totally arbitrary, and does not represent the number of slots for the festival.

We first divided the number of calling slots by the number of callers. If we had 400 slots available and 40 callers, then an "equal" calling time would be 10 slots. So we printed 10 business cards for each caller who wanted to call an "Equal" amount. We arbitrarily reduced the number of business cards to 7 for those who wanted to call "Less" and raised the number of cards to 14 for those who wanted to call "Lots". This provided us with a "pack" of cards for each caller.

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The advantage of this is that as we could concentrate on filling time slots, balancing caller strength and avoiding scheduling conflicts without worrying about how many slots the caller had been assigned. When a caller's deck of cards got close to being exhausted, he/she had been given the amount of calling that they wanted (Little, Equal, or Lots).



Scheduling Sequence

We scheduled the Challenge hall first, followed by A2 hall and then the A1 hall. The Basic, Mainstream and Plus halls were filled after the others were filled. After the initial schedule was created, we had the Program Group Chair and the Festival Chair review the boards. With their input, we corrected a few problems and balanced the schedule better. Well worth the effort to have fresh eyes take a look.

After the physical poster board was finalized, the Excel spreadsheets of the schedule could be created, 1 file per day. Well that's the way it should have been, but the spreadsheets were mostly finished before we had the sober second look at the boards mentioned above. This meant checking the files against the board again to see what changed. Sadly, this happened several times because we were too anxious to get the spreadsheet version of the schedule prepared. **A definite recommendation** would be to hold off on creating the soft copy of the schedules until the physical board has been finished, checked and double checked by others. Might also help if the scheduler is not a computer geek 😊

Getting the information out

As is usual, callers don't get to see the entire schedule when given their assignments. This saves them from having to go over the entire three days of scheduling to find where they have been placed. Perhaps even more importantly, they can't compare their assignments to that of another and perhaps feel badly about it.

The original Excel files look similar to this:

	Basic Rm 213	MS Rm 205/207	Plus Rm 303	A1 Rm 206	A2 Rm 208
10:00 am	Dance François Demarais Walter Bull	Dance Steve Oskasy Ed Dolson	Dance Harry VanderGiessen	Dance Aaron Goodman	Dance Betsy Gotta
10:30 am	Dance Glen Eliasson	Dance Richard Sharman Harold Moore	Dance Dave Hutchinson	Dance Wayne Hall	Dance Joe Uebelacker
11:00 am	Emphasis Split/Separate Berry Chumbley	WrkShp: Cloverleaf John Geen	WrkShp: Acey Deucy Al Hipkins	WrkShp: Any Hand ... Bryan Henry	WrkShp: Split /Box Transfer Lorne Smith
11:30 am	Emphasis Square Thru Bob Summers	WrkShp: Dixie Style Walter Bull	Tough Tip: Gary Winter	WrkShp: Square Chain Thru Geoff Clarke	WrkShp: Transfer and ... Don Moger

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However the individual assignments emailed to the callers looks like this:

Thurs

2:30 pm A1 30 min Wrkshp Cast a Shadow

4:00 pm PL 30 min

7:45 pm A1 15 min

9:30 pm A1 15 min

Fri

11:30 A1 30 min Wrkshp Square Chain Thru

3:00 A1 30 min Wrkshp Chain Reaction

7:15 pm A1 15 min

8:30 pm A2 15 min

Sat

10:00 am A1 30 min Swap Around

12:00 pm A1 30 min Intro to Spin the Windmill

7:00 pm A2 15 min

8:00 pm A1 15 min

Getting the information from the full schedule files to the individualized assignments is a very time-consuming and manual process ... and prone to mistakes in finding and extracting information. I'm sure the process could be made quicker and less error prone if there were macros written in Excel to extract the information from the schedule files. Early in the scheduling process, it might be worth trying to get a technical person to see if macros could be written to help. It might simply require typing in the caller's name to have the macros find each line in the schedule files that contains that name.

Pre-printing caller "business" cards

As described above, we pre-printed a number of business cards for each caller. The advantages were:

- The number of cards printed for a caller matched how much they wanted to call so we didn't have to keep track of this.
- The cards had information on them that helped us place the caller. We could see at a glance
 - o when they were available
 - o what level they called
 - o what experience they had
 - o what workshops they wanted

While it is a bit of work at the beginning to set up and print the cards, it saved a lot of work in not having to constantly refer back to a spreadsheet. It seems to add a lot of value over using post-it notes.

Evaluations

1) **Usefulness of some caller-profile questions:** *We're not sure that the following question added much value to our scheduling:*

Rate the following with respect to your personal reasons for attending and wishing to call at this Convention

Calling experience: 1

Please the dancers: 1

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Become known: 5
Obtain bookings: 5
Want some Prime Time: 5
Other reason:

2) **Glitch in submitting profile:** *A glitch in the on-line profile form:* if the form is somehow submitted before finishing the form, some very confusing details arose with the default values being set to 0 or No (e.g. we had a submission by a caller who appeared to have 0 years experience in calling and couldn't call Patter or Songs). To confuse this further, this person was perhaps a "leader" in that he wrote a regular square dance column for a paper. We initially did not schedule him at all.

Years Calling: 0 Continuous: No Dances called per year: 0
Do you call Patter?: No Singing Calls?: No

(We eventually found out that this gentleman is indeed a caller with many years' experience and scheduled him accordingly.)

3) **Share a Tip:** Another area that seemed extremely hard to accommodate was asking callers with whom they might like to share a tip. With all the other issues of scheduling, this took a back seat and in fact was not attempted. Some callers indicated that they would enjoy sharing a tip with other CALLERLAB members, which then would require another categorization of "CALLERLAB member" to be able to accommodate such requests. ***We would recommend not asking this question.***

We did manage to group some callers together. We had all the callers from Western Canada call one after another in the same hall one evening. We did the same for callers from the USA and on another night we had a grouping of callers from Eastern Canada. *We heard back from the callers that they enjoyed this set up.*

4) **Workshops:** We specifically asked the callers to list, in order of preference, if they wanted to do workshops: Intro to Next level, Workshop a particular move, Use non-standard choreography. Unfortunately, callers were assigned to time slots initially to balance caller strength, avoid conflicts, and to provide the amount of calling that callers wanted. It was only after the scheduling board was close to being finished that we had an "oops" moment; we hadn't actually checked a caller's indication about workshops when we placed them into workshop slots. On the plus side, we had purposely filled those slots with callers we had felt were experienced enough to handle the workshop. And even better, no caller objected to those assignments. After all, that's what callers do: they teach, they workshop, they challenge dancers, and in this case the callers came through with flying colors. *Obviously a recommendation would be to pay a little more attention to what the caller's profile says about workshops and to perhaps schedule the workshop slots before the regular slots.*

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Thursday July 17						
	Basic Rm 213	MS Rm 208	Plus Rm 303	A1 Rm 206	A2 Rm 2085/207	Challenge Rm203
10:00 am	<i>Closed</i>	Dance Al Hipkins	Dance Gary Smith	Dancing on Parliament Hill		
10:30 am		Dance Brian Freed	Dance Norman Demeule	10:45 am to 12:00 noon (After Changing of the Guard)		
11:00 am		Dance Gary Winter	Dance Walter Bull	Basic Level -- for Everybody Weather Permitting		
11:30 am	Dance (if Hill dancing cancelled)	Dance Aaron Goodman	Dance Wayne Hall	<i>Closed</i>	<i>Closed</i>	<i>Closed</i>
12:00 pm	Dance (if Hill dancing cancelled)	Dance Palma Heming	Dance Eldon Neudorf			
12:30 pm - 1:30 pm	Lunch Break					
1:30 pm	Dance Rust Remover Bob Summers	Dance Rust Remover Doug Holmes	Dance Rust Remover Bill Trealeven	Dance Rust Remover Dave Hutchinson	Dance Rust Remover Lorne Smith	<i>Closed</i>
2:00 pm	Dance Aaron Goodman	Dance Harold Moore	Dance Al Hipkins	Dance Wayne Hall	Dance Joe Uebelacker	Dance
2:30 pm	Emphasis: Trade Betsy Gotta	WrkShp: Recycle Berry Chumbley	WrkShp: Cross Fire Don Moger	WrkShp: Cast a Shadow Geoff Clarke	WrkShp: Checkmate Dottie Welch	Bill Ackerman
3:00 pm	Emphasis: Circulate Al Hipkins	Heritage Dancers Dance Steve Ocskasy	WrkShp: Peel Off Gary Winter	WrkShp: Turn & Deal Joe Uebelacker	WrkShp: Motivate Bryan Henry	Dance
3:30 pm	Intro to: Walk & Dodge Mke Driscoll	WrkShp: Walk & Dodge Eldon Neudorf	Tough Tip s: Andy Himberg- Larsen	Intro to: Motivate Betsy Gotta	Dance Dave Hutchinson	Barry Clasper
4:00 pm	Dance Brian Freed	Dance FrançoisDemarais Ralph MacDonald	Dance Geoff Clarke	Dance Dottie Welch	Dance Don Moger	<i>Closed</i>
4:30 pm	Dance Palma Heming	Dance Lynn Trepanier Ed Dolson	Dance Tim Crawford	Dance Lorne Smith	Dance Betsy Gotta	
5:00 pm - 7:00 pm	Dinner Break					
7:00 pm	Opening Ceremonies in Plus Hall					
7:30 pm	Al Hipkins Andy Himberg...	Brian Freed Gary Winter	Berry Chumbley Don Moger	Wayne Hall Geoff Clarke	Joe Uebelacker Lorne Smith	<i>Closed</i>
8:00 pm	Al Hipkins Gary Smith	John Charman Walter Bull	Heritage Dancers Joe Uebelacker	Aaron Goodman Doug Holmes	Dottie Welch Barry Clasper	
8:30 pm	Bob Summers Bill Treleaven	Laurie Illsley Don Moger	Brian Freed Mike Driscoll	Heritage Dancers Andy Himberg...	Bill Ackerman Dave Hutchison	
9:00 pm	Ralph Macdonald Harold Moore	Berry Chumbley Tim Crawford	Walter Bull Bill Ackerman	Dottie Welch Joe Uebelacker	Lorne Smith Bryan Henry	
9:30 pm	Glen Eliasson Palma Heming	Gary Winter John Charman	Al Hipkins Betsy Gotta	Geoff Clarke Dave Hutchison	Barry Clasper Bryan Henry	
10:00 pm - 11:00 pm				A1 / A2 After Party Don Moger		
	Caller	<-- "Southern Comfort" -- Callers from the USA			<i>As always, any program is subject to change.</i>	

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Friday July 18						
	Basic Rm 213	MS Rm 208	Plus Rm 303	A1 Rm 206	A2 Rm 205/207	Challenge Rm203
10:00 am	Dance FrançoisDemarais Walter Bull	Dance Steve Oskasy Ed Dolson	Dance Harry VanderGiessen	Dance Aaron Goodman	Dance Betsy Gotta	<i>Closed</i>
10:30 am	Dance Glen Eliasson	Dance Richard Sharman Harold Moore	Dance Dave Hutchinson	Dance Wayne Hall	Dance Joe Uebelacker	Dance
11:00 am	Emphasis: Split/Separate Berry Chumbley	WrkShp: Cloverleaf John Geen	WrkShp: Acey Deucy Al Hipkins	WrkShp: Any Hand ... Bryan Henry	WrkShp: Split /Box Transfer Lorne Smith	Barry Clasper
11:30 am	Emphasis: Square Thru Bob Summers	WrkShp: Dixie Style Walter Bull	Tough Tips: Gary Winter	WrkShp: Square Chain Thru Geoff Clarke	WrkShp: Transfer and ... Don Moger	Dance
12:00 pm	Intro to: Spin Top Andy Himberg...	Intro to: Explode Wave Bill Treleaven	Intro to: Mix Lorne Smith	Intro to: Pass & Roll Joe Uebelacker	Dance Bill Ackerman	Betsy Gotta
12:30 pm - 1:30 pm	Lunch Break					
1:30 pm	Dance FrançoisDemarais Heritage Dancers	Tough Tips: John Geen	Dance Brian Freed	Dance Joe Uebelacker	Dance Doug Holmes	<i>Closed</i>
2:00 pm	Dance Andy Himberg...	Dance Lynn Trepanier Richard Sharman	Dance Glen Eliasson Heritage Dancers	Dance Dottie Welch	Dance Dave Hutchinson	Dance
2:30 pm	Emphasis: Run Palma Heming	Tough Tips: Wendy VanderMeulen	WrkShp Caller's Choice Harold Moore	WrkShp: Mix Doug Holmes	WrkShp: Spin the Windmill Barry Clasper	Tim Crawford
3:00 pm	Emphasis: 1/2 Sashay Gary Smith	WrkShp: Cast Off Eldon Neudorf	Intro to: Sq Chain Thru Bryan Henry	WrkShp: Chain Reaction Geoff Clarke	WrkShp: Single Wheel Bill Ackerman	Dance
3:30 pm	Dance Bill Treleaven	Dance Lynn Trepanier Norm Demeule	Dance Mike Driscoll	Dance Dottie Welch	Dance Dave Hutchinson	Joe Uebelacker
4:00 pm	Fashion Show in Round Dance Hall Rm 215 Show starts at 4:30 pm					
4:30 pm						
5:00 pm - 7:00 pm	Dinner Break					
7:00 pm	Mike Driscoll Harold Moore	Wayne Hall Brian Freed	Harry Vander G Bill Ackerman	Andy Himberg... Geoff Clarke	Dottie Welch Bryan Henry	<i>Closed</i>
7:30 pm	Gary Smith Wendy VanderM	Gary Winter Bob Summers	Bill Treleaven Berry Chumbley	Dough Holmes Don Moger	Barry Clasper Bryan Henry	
8:00 pm	John Charman Brian Freed	Palma Heming Laurie Illsley	Mike Driscoll John Geen	Aaron Goodman Betsy Gotta	Lorne Smith Doug Holmes	
8:30 pm	Berry Chumbley Wayne Hall	Ralph MacDonald Dottie Welch	Walter Bull Al Hipkins	Barry Clasper Lorne Smith	Geoff Clarke Dave Hutchinson	
9:00 pm	Aaron Goodman Walter Bull	Ted Lizotte Eldon Neudorf	Gary Winter John Charman	Tim Crawford Wayne Hall	Don Moger Bryan Henry	
9:30 pm	Bob Summers Gary Winter	Norm Demeule Al Hipkins	Mike Driscoll Ted Lizotte	Dottie Welch Don Moger	Betsy Gotta Tim Crawford	
10:00 pm - 11:00 pm			Plus After Party Don Moger + ...			
	Caller	<-- Eastern Canada Callers			<i>As always, any program is subject to change.</i>	

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Saturday July 19						
	Basic Rm 213	MS Rm 208	Plus Rm 303	A1 Rm 206	A2 Rm 205/207	Challenge Rm203
7:00 - 8:00	7:00 am to 8:00 am Rise 'n Shine Dance (B/MS/P) in Mainstream Hall					
10:00 am	Dance Ed Dolson	Dance Francois Demarai Wendy VanderM	Dance Doug Holmes	Dance Geoff Clarke	Dance Lorne Smith	Closed
10:30 am	Dance Palma Heming	Dance Al Hipkins	Dance Berry Chumbley	Dance Joe Uebelacker	Dance Betsy Gotta	Dance
11:00 am	Emphasis: Lead RT/LF Wendy VanderM	WrkShp: Tag Andy Himberg ...	Tough Tips Mike Driscoll	WrkShp: Swap Around Barry Clasper	WrkShp: All 8 / All 4 Couples Tim Crawford	Don Moger
11:30 am	Emphasis: Box the Gnat Betsy Gotta	Tough Tips: Ted Lizotte	WrkShp: Explode And ... Brian Freed	WrkShp: Cross- Over Circulate Dave Hutchinson	WrkShp: In/Out Roll Circulate Bryan Henry	Dance
12:00 pm	Intro to: Cloverleaf Harold Moore	Intro to: Load the Boat John Charman	Intro to: Transfer Column Don Moger	Intro to: Spin the Windmill Geoff Clarke	Dance Bill Ackerman	Dottie Welch
12:30 pm - 1:30 pm	Lunch Break					
1:30 pm	Dance Eldon Neudorf	Dance Dana Schirmer	Dance Harry Vander G	Dance Joe Uebelacker	Dance Dottie Welch	Closed
2:00 pm	Dance John Geen	Dance Lynn Trepanier Ralph MacDonald	Dance Gary Winter	Dance Lorne Smith	Dance Dave Hutchinson	Dance
2:30 pm	Emphasis: Pass the Ocean Mike Driscoll	WrkShp: Turn Thru Bill Treleaven	WrkShp: ... and Roll Bob Summers	WrkShp: Transfer Column John Charman	WrkShp: Scoot Chain Thru Doug Holmes	Dance Bryan Henry
3:00 pm	Dance Betsy Gotta Heritage Dancers	Tough Tips: Al Hipkins	Dance Dana Schirmer	WrkShp: Lockit Joe Uebelacker	WrkShp: Pass & Roll ... Bill Ackerman	Dance
3:30 pm	Intro to: Turn Thru Gary Winter	Intro to: Track Two Walter Bull	Intro to: As Couples Wayne Hall	Intro to: Remake Family Doug Holmes	Dance Bryan Henry	Lorne Smith
4:00 pm	Dance Palma Heming	Dance Brian Freed	Tough Tips: Ted Lizotte	Dance Dave Hutchinson	Dance Barry Clasper	Closed
4:30 pm	Dance Laurie Illsley John Geen	Dance Richard Sharman	Dance Aaron Goodman	Dance Bill Ackerman	Dance Dottie Welch	
5:00 pm - 7:00 pm	Dinner Break					
7:00 pm	Gary Smith Don Moger	Ted Lizotte Gary Winter	Glen Eliasson Bill Treleaven	Doug Holmes Wayne Hall	Dave Hutchinson Bryan Henry	Closed
7:30 pm	Ralph Macdonald Andy Himberg ...	Al Hipkns Berry Chumbley	Eldon Neudorf Norm Demeule	Betsy Gotta John Charman	Geoff Clarke Bill Ackerman	
8:00 pm	Ted Lizotte Bob Summers	Aaron Goodman Brian Freed	Gary Winter Gary Smith	Geoff Clarke Don Moger	Lorne Smith Bryan Henry	
8:30 pm	Closing Ceremonies in Plus Hall -- Wendy VanderMeulen & Andy Himberg-Larsen					
9:00 pm	Saturday Night Square Dance Party in Plus Hall - Basic / Mainstream Level					
	Barry Clasper	Dave Hutchinson	Tim Crawford	Al Hipkins	Ted Lizotte	
	Caller	<-- Western Canada Callers			As always, any program is subject to change.	

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Round Dance Program									
	Thursday		Friday		Saturday				
Time	Room 214	Room 215	Room 214	Room 215	Room 214	Room 215			
9:30-9:45	Showcase	<i>Closed</i>	Showcase	<i>Closed</i>	Showcase	<i>Closed</i>			
9:45-10:00									
10:00-10:15	Impromptu Rounds				Phase 5 Classic Jive Black & Mowle				
10:15-10:30									
10:30-10:45									
10:45-11:00				Phase 3 Rumba Cunningham					
11:00-11:15									
11:15-11:30									
11:30-11:45									
11:45-12:00									
12:00-1:00	Lunch Break								
1:00-1:15	Phase 4 Cha/Merengue Tennant	Phase 2 TwoStep Dean	Phase 4 Quickstep Black & Mowle	Phase 2 - 1 TwoStep 1 Waltz Connelly	Phase 4 Waltz Eliasson				
1:15-1:30									
1:30-1:45									
1:45-2:00									
2:00-2:15	Heritage Dancers	Phase 3 Waltz Dean		Phase 3 Waltz Tharme & Byers		Phase 3 Rumba Tharme & Byers			
2:15-2:30									
2:30-2:45									
2:45-3:00									
3:00-3:15		Phase 5 Rumba Cibula/Ranger		Phase 4 Slow TwoStep Cibula	Intro to Round Dancing	Phase 4 Mambo Cunningham	Basic Merengue Cibula/Ranger		
3:15-3:30									
3:30-3:45	3:30-4:45 Phase 3								
3:45-4:00	Phase 3 Foxtrot Roy								
4:00-4:15									
4:15-4:30									
4:30-7:00	Dinner Break								
7:00-7:15	Opening Ceremonies - Third Floor								
7:15-7:30					Dancing Phases 3-6	Dancing Phases 2-3			
7:30-7:45									
7:45-8:00	Dancing Phases 3-6	Dancing Phases 2-3	Dancing Phases 3-6	Dancing Phases 2-3					
8:00-8:15									
8:15-8:30									
8:30-8:45									
8:45-9:00					Closing Ceremonies - Third Floor				
9:00-9:15									
9:15-9:30									
9:30-9:45									
9:45-10:00									<i>Closed</i>
10:00-10:15									
10:15-10:30			Request Rounds	Request Rounds					
10:30-10:45									
10:45-11:00									

As always, any program is subject to change....

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ROUND DANCE

The round dancing at Festival was held in two rooms on the second floor. They were conveniently next to each other, so cuers had an easy time going between rooms.

Planning the Round Dance Program began in earnest in August 2013. A letter was sent to all registered cuers outlining the proposed program and requested their input. Also, a letter was distributed through Roundalab inviting them to attend Festival 2014.

February 1, 2014 was the deadline for all cuers wanting to participate in the convention program to submit their names. At the deadline there were 21 cuers registered. The deadline was extended to March 1, 2014 in the hopes of getting more cuers to register. During this time, a request for the registered cuers to provide their pictures, short bio, and the music they were going to use was also sent out.

It was decided between Andy and Roy that due to the low number of cuers and the fact there were not many higher level cuers registered, there would only be one Round Dance hall. In early April a tentative schedule was set up and posted on the Festival web site. Music and the levels that cuers wanted to teach/cue had been received and assigning time slots was commenced.

At this time local round dancers had seen the tentative program on the Festival web site and were disappointed in the small amount of round dancing that was being offered. Three local dancers then got involved with the programming and worked hard to get more cuers and dancers registered. With the combined effort of these people and Roy Gotta, a new program began to take shape which would use both available dance halls. With some juggling and two more cuers registering, the program eventually offered to full programs of Rounds, Ph.2-5.

In early May, registered leaders were informed that there would be two halls for round dancing and a new schedule would be sent. Assignments already made would be kept as they were; new assignments were programmed, and the schedule was sent out. The final program was completed by May 15, 2014 and all cuers seemed happy with the assignments.

Cuer profiles and cue sheets were all gathered and sent to Publicity for publication in the Round Dance syllabus.

The Round Dance Trail-In Dance on Wednesday night was an open mike. It ran concurrently with the Square Dance Trail-In dance and was a great success, as well.

We would recommend: Although it has not traditionally been part of Canadian Conventions, it would not be a bad idea to offer some rounds between tips in the Plus and/or Mainstream halls. It would not need to be offered all day. We got some feedback from dancers that they would have liked to have had that option.

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Evening Round Dance Program, Thursday, July 17

Hall 214			Hall 215		
Gisele Gosselin 7:45 - 8:15			Roy & Betsy Gotta 7:45 - 8:00		
Carolina Moon	3 W	Rumble	My Love Twostep	2 TS	Gotta
Send Her Roses	4 FT	Palmquist	Teenager in Love	2 TS	Seurer
Hernando's Tango	3 T	Ackerman	Just Another Woman In Love	3 RB	Nolen
Sleeping Beauty	5 B	Moore	Cuer Choice		
Stardust	3 FT	Drake			
Waltz Tramonte	5 W	Britton	Barbara Connelly 8:00 - 8:20		
Night Train	3 J	Lawson	Broadway Melody	3 FT	Tirrell
Cuer Choice			Carolina Moon	3 WZ	Rumble
			Baby Elephant Walk	2 TS	Connelly
Helen Maddeaux 8:15 - 8:45			Waltzing Through The Years	2 WZ	Tirrell
Snow Blossom	3 W	Rumble	Cuer Choice		
Little Deuce Coupe	3 J	Koozer			
Picardy	6 FT	Slater	Joan Tharme/John Byers 8:20 - 8:40		
For A Moment	4 B	Molitoris	Spinning Wheel Waltz	2 WZ	Juhala
Forrest Gump	5 W	Moore	Candida Rumba	3 RB	Seurer
Champagne Quick Step	3 QS	Rother	Tide Is High	3 CH	Seurer
Shadow of Your Smile	4 R	Fisher	Love Me Do	2 TS	Garza
Cuer Choice			Cuer Choice		
Bill Cibula/Claudette Ranger 8:45 - 9:23			Glen & Audrey Eliasson 8:40 - 9:00		
Afternoon teach	5 R		If The Devil Danced	2 TS	Wilhoit
Send Me The Pillow	3 FT	Floden	The Poet & I	2 WZ	Brown
Boogie Time	4 J	Gloodt	The Wanderer	3 JV	McQuire
Almost Bolero	4 B	Collipi	Any Dream Foxtrot	3 FT	Pinks
Ding Dong Mambo	4 M	Collipi	Cuer Choice		
The Human Thing To Do	5 FT	Sheridan			
Ob La Di Ob La Da	3 Cha	Rumble	Ruth & Desmond Cunningham 9:00 - 9:20		
Besame Mucho	6 R	Anderson	Non Dimenticar	3 RB	Rumble
Cuer Choice			Sleepy Lagoon	3 WZ	Slater
			Smooth As Silk	3 CH	Cunningham
Stella Tennant 9:23 - 10:00			Michelle	2 TS	Cunningham
Afternoon Teach	4 Cha/Mix		Cuer Choice		
Non Dimenticar	3 R	Rumble			
Next Dream With You	5 FT	Huffman	Sharron & Wayne Hall 9:20- 9:40		
Don't Let Me Touch You	4 B	Odum	Cab Driver	2 TS	Calderone
The Rain In Spain	3 T	Maisch	Someone....Feel Like A Fool	2 WZ	Lukert
Calendar Girl	4 J	Rotscheid	Buffy	2 TS	Metzger
Run For The Roses	4 W	Tennant	My Song	2 TS	Colling
I'll Be The One	3 Cha	Jabour	Cuer Choice		
Cuer Choice					
			Gary & Barb Dean 9:40 - 10:00		
Peter Tennant 10:00 - 10:30			Dancing Queen	3 CH	Malthouse
I Love You Because	3 FT	Hilton	After Winter	3 WZ	Kenny
All Fall Down	3 B	Nelson	Just A Kiss	3 RB	Storm
Sunflower	5 J	Tonks	Piano Ragtime Boogie	2 TS	Jestin
Think of Me	4 R	Carver	Cuer Choice		
Till We Meet Again	4 W	Tennant			

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Evening Round Dance Program, Friday, July 18					
Hall 214			Hall 215		
Stella & Peter Tennant 7:00 - 7:30			Glen & Audrey Eliasson 7:00 - 7:20		
Facination	3 W	Crapo	Hush	2 TS	Croft/DeZordo
Misty Moonlight	3 Cha	Becker	All Night	3 WZ	Jaeb
Singing Piano	5 W	Marx	Little Deuce Coupe	3 JV	Koozer
Shadow Tango	4 T	Rother	White Rose Of Athens	3 FT	McQuire
All Fall Down	3 B	Nelson	Cuer Choice		
Dream A Little Dream	3 FT	Pinks			
YMCA	5 J	Oliver	Gary & Barb Dean 7:20 - 7:40		
Cuer Choice			Rhythm Of The Rain	3 RB	Seurer
			When I'm 64	2 TS	Parsons
Donna Stewart 7:30 - 8:00			The Woman In My Life	2 WZ	Dean
Feed The Birds	3 W	Buck	Bing Bang Boom	2 TS	Wright
Mi Vida	4 R	Read	Cuer Choice		
Black Tie Tango	4 T	Moore			
Adeline III	3 STS	Kincaid	Paul Connelly 7:40 - 8:00		
Theme From Shrek	5 W	Worlock	I Do III	3 FT	Morrison
Black Satin	4 J	Gloodt	Magic Cha	3 CH	Harris
You Decorated My Life	4 B	Gloodt	Happiness Waltz	3 WZ	Connelly
Cuer Choice			Remembering...	2 WZ	Connelly
			Cuer Choice		
Dance it Again 8:00 - 8:10			Ruth & Desmond Cunningham 8:00 - 8:20		
Goodmorning Life	4 QS	Pat & John	King Of The Road	2 TS	McDougall/Cohen
			Velora	2TS	Howell
Bill Cibula/Claudette Ranger 8:10 - 8:50			Invisible Tears	3 FT	Cunningham
Afternoon Teach 4 STS			La Ultima Noche	3 RB	Cunningham
Dream A Little Dream	3 FT	Pinks	Cuer Choice		
Marie Elena Bolero	3 B	Palenchar			
Top Hat	4 QS	Szabo	Barbara Connelly 8:20 -8:40		
Berkeley Sq.	4 FT	Slomcenski	Rock & Roll III	3 JV	Nelson
All I Ask Of You	4R	Kennedy	Beautiful Song	2 WZ	Connelly
The Sun The Sea & The Sky	5 W	Bradt	Double Eagle Rag	2 TS	Connelly
Summer Place	3 STS	Buck	Pop Goes The Movies	3 MX	Raye
Cuer Choice			Cuer Choice		

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Evening Round Dance Program, Saturday, July 19 (cont'd)					
Hall 214			Hall 215		
Dan & Rhetha Roy 9:00 - 9:20					
Dream A Little Dream III	3 FT	Pinks			
Chaka Chaka	4 CH	Phillips			
Splish Splash	2 TS	Dunn			
Wind Beneath My Wings	3 RB	Roy/Powell			
Cuer Choice					
Bill Cibula/Claudette Ranger 9:20 - 9:40					
Bon Pour Le Moral	3 MG	Cibula			
Rainbow Foxtrot	4 FT	Blackford			
Adios	4 WZ	Cullip/Norman			
Jacalyn's Waltz	2 WZ	Wilhoit			
Cuer Choice					
Regine Anderson 9:40 - 10:00					
Roses For Elizabeth	2 TS	Bliss			
De Ja Vu	4 RB	Eddins			
Monterey Waltz	3 WZ	Barnes			
A Beautiful Time	3 TS/C	Dollar/Gilbreath			
Cuer Choice					
Glen & Audrey Eliasson 10:00 - 10:20					
Fishin' In The Dark	2 TS	Raybuck			
Don't Break My Heart	4 FT	Speranzo			
Spinning Wheel	4 WZ	Smith			
Kokomo	3 CH	Filardo			
Cuer Choice					
Roy & Betsy Gotta 10:20 - 10:30					
Walking My Baby Back Home	4 FT/J	Gotta			
Could I Have This Dance	2 WZ	Eddins			
Cuer Choice					

As always, any program is subject to change.

SOUND

Parliament Hill

The sound equipment for the dancing on Parliament Hill was contracted out to a local firm, Fleet Pro Sound and Lighting. They provided all the necessary equipment, so the caller only had to bring his laptop computer.

Six speakers were set up along the North end of the east lawn, which provided more than enough coverage. The technician operating the mixing board did an excellent job of setting music to voice so there was no difficulty in dancers hearing the callers

An estimated 300 dancers were on the hill.

Dance Halls

The sound equipment for the dance halls was rented from local callers and callers coming from out town who brought their equipment. The request for equipment was for Hilton turntables and YakStaks. Turntables were requested as some callers still use vinyl (45's). Each caller was to provide all necessary parts, except microphones, and to set up their equipment in an assigned room. Also, some callers provided extra speakers and stands.

We originally were not to have access to the rooms on the second floor until 7:00 AM Thursday morning. However, luck was with us. On Wednesday afternoon I noticed that most rooms already had the staging set up and got permission to start setting up the sound equipment in rooms that were ready.

Some callers insisted on setting up their own equipment, which made my job so much easier. They were also responsible for their own tear down Saturday night after the dancing was done in each room.

All the rooms on the second floor were set up and ready to go by 10:00 AM Thursday morning.

Room 303, the main hall, was 15,000 square feet and I thought about contracting the sound setup for this room. But I had seen other similar convention halls sounded with a Hilton 205 slaved to a Hilton 300, so this was the route I took. The only problem I had was, when I tested the Hilton 300 the week before the convention, I ended up with a minor audio distortion in one channel. I went to Fleet Pro Audio and purchased a Behringer EPX 2800 amplifier. I put 4 full YakStak speaker columns along the long wall and hooked 2 Yaks per channel. The amp was fed by a Hilton 205. With the Behringer amp capable of putting out 2800 watts of power, we had no sound problems in the hall. Some dancers even commented on the excellent quality of the sound in that room.

All halls had hearing assist units available. We had a minor problem with some units crossing into other halls, adjusting frequencies solved the problem.

OPERATIONS CENTRE

The Operations Centre was set up on the second floor at the junction of the halls from the Westin Hotel and the Rideau Centre. The Op Centre, along with a leader lounge area, was intended as a place where

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leaders signed in for their calling/cueing duties, a place for leaders to leave their laptops and/or personal belongings in a secure lockup, and also a place to sit and relax. As it turned out, this quickly became the place where everyone would stop for information, directions and a place to leave valuables. The staff here went above and beyond their intended duties.

The Op Centre was also the main control point for all activities pertaining to the operation of the festival. We used a walkie-talkie system for hall monitors and convention executive. Walkie-talkies were Motorola models sold in sets of three at Costco. Seven sets were bought. After the event, the sets were subsequently sold). Any problems in the rooms were transmitted to the Op Centre, who in turn would contact the appropriate person to deal with the situation or in some instances provided the solution.

The Op Center was up and running on Wednesday afternoon at 3pm and remained open until 11pm that evening. It operated daily from 8 am to 11 pm

Op Centre had a laptop and a printer/scanner/copier available. The copier was used on numerous occasions by registration to print more receipt.

Pierre and the following volunteers Maryanne Reinhard, Karen Remy, Gerry and Jim Sawtell, Fletcher & Sue Thomson, Veronica Parker-Wright, Bill Haselpark, Ken Phillips and Lorraine Cole did an outstanding job.

We would recommend that the Operations Centre in any Festival be the HUB of the event. It ended out being that unintentionally in our case, but were we to do it again, we would certainly plan it that way.

California Heritage Dancers

The California Heritage Dancers approached Wendy VanderMeulen about participating in the Festival program a few years ago. They are a group of square dancers who perform historical dances that are part of the heritage of square dancing. They all paid their way to Festival. They performed 8 times in the 3 days. Each performance was to a standing-room-only crowd. More information can be found at <http://www.heritage.sdsda.org/>. The only special allowance they required was an empty room in which they could store their clothing and props and use as a change room in preparation for their performances. Otherwise, they received no special treatment. They have indicated that they would be willing to perform at future Canadian Festivals, as well.

Floor Loading

One of the tasks of the Room Monitors was to count the number of people in the dance hall at specific times. The results were recorded in the charts on the following two pages.

