

FEMNERGY METHOD  
THE INSIDER'S GUIDE FOR DANCERS

# Why You're Not Getting Booked.

*And how to fix it.*

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Includes a Dance Goals  
Worksheet to help you map out  
your direction – plus a Booking  
Audit so you can start making  
changes and taking action today.

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WRITTEN BY

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Dance Entertainment Company Owner



# Table of Contents

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*A blueprint for getting booked.*

- |    |  |    |  |
|----|--|----|--|
| 01 | Introduction<br>I've been on the other side                  | 02 | The Booking Game<br>Nobody explains this to you          |
| 03 | Reason One<br>Your social media is working against you       | 04 | Reason Two<br>Your communication is costing you bookings |
| 05 | Reason Three<br>You can dance, but you're not performing yet | 06 | Reason Four<br>You're breaking unwritten industry rules  |
| 07 | Reason Five<br>You're not easy to work with                  | 08 | Reason Six<br>You're not in the room yet                 |
| 09 | Dance Goals<br>Worksheet                                     | 10 | The Booking Audit<br>48-hour action plan                 |

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## EDITOR'S NOTE

Most booking advice online comes from dancers trying to figure it out themselves. This guide comes from someone who's spent the last 8+ years building rosters, casting talent, and making the calls behind the scenes.

What you're about to read isn't generic advice, it's the stuff performers usually don't get to hear about how booking decisions actually get made.

*Jessica Obregon*

# 01

## INTRODUCTION

### The Insider's Perspective

# I've been on both sides of this.

Hi, I'm Jessica Obregon – choreographer, performer, and founder of a dance entertainment company called, Star Elements Entertainment.

I've been where you are. I've stood in audition rooms hoping to get picked. I've submitted reels, waited for callbacks, and wondered why I wasn't getting booked.

Then I became the person making the calls. For 8+ years, I've booked dancers for music videos, TV performances, festivals, and events. I've reviewed countless reels and decided who gets the gig.

Most dancers focus on the wrong things. The ones who work consistently aren't always the best in the room – they're the most professional, prepared, and easy to trust.

#### THIS IS FOR:

- Dancers tired of inconsistent bookings
- Performers not turning gigs into steady work
- Dancers ready to learn what really drives booking decisions

#### HOW TO USE THIS GUIDE

Read it through first. Then fill out the Dance Goals worksheet and use the Booking Audit to take immediate action.



# 02

## THE BOOKING GAME

### Nobody Explains This To You

# The job was filled before you even knew.

Here's how booking actually works most of the time.

A new gig comes in. I look at my roster and go straight to the people who fit the specs: the right look, the right style, the right energy for that specific job. Fit always comes first.

Then I go to the people who made my job easy last time. Talent is assumed. What separates who gets the call is who I want to work with again.

That job? It's usually filled within 20 minutes. And it never gets posted.

#### THE SPECS NOBODY TELLS YOU ABOUT

- Right look for the event/project
- Right skill set
- Right costumes or gear (if needed)
- Available and local



## 01 / VOUCHING

# If I don't know you, someone has to vouch for you.

It was rare that I hired someone I had no connection to. A recommendation from someone already on my roster always carried more weight than a reel.

This means the path to getting booked isn't always a straight line to the booker. Sometimes it runs through someone already on their list.

Be so professional, so prepared, and so awesome to work with that people recommend automatically.

## 02 / THE LONG GAME

# The real goal isn't one booking.

The goal isn't just to get hired once – it's to get on the list and stay on it.

Every gig is an audition for the next call. Not because someone is formally judging you, but because how you show up is always being remembered. The dancers who work consistently understand this.

Every gig is an audition  
for the next call.



# 03

REASON ONE  
Your Social Media Is Working  
Against You

## Your social media is working against you.

By the time I watch your reel, I've already made a decision and it usually happens on your profile.

Your profile is your online resume.

### THE 80/20 RULE

Your profile should be roughly 80% professional and 20% personal. Bookers want a sense of who you are but we're there to hire a performer.

If your grid is mostly lifestyle content with dance buried in between, you're making the decision harder than it needs to be. And when things are unclear, we move on.

### WHAT I'M ACTUALLY LOOKING FOR

- Performance videos (non-negotiable)
- Clear face and body visibility
- HD footage (not blurry)
- A cohesive vibe that matches the work you want





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### 01 / PIN YOUR STRONGEST VIDEO

Most of the time, I only watch a few seconds before deciding if I stay. Pin your strongest performance at the top: face, movement, and energy visible immediately. If I have to search for proof, you've already lost the moment.

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### 02 / PIN YOUR LATEST PROFESSIONAL PHOTOS

Get professional photos every time you change your hair or look in any way. Pin the updated headshots. Do a carousel style post of them. Showcasing face and body. Best angles, minimal background so it doesn't distract from you. Hair down, glam makeup but nothing crazy, fitted clothing, ideally all black.

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### 03 / YOUR REEL STILL MATTERS

A strong reel still matters, but it's not separate anymore – it lives on your profile. Pin it, keep it under 90 seconds, and open with your strongest moment, not a slow build. You have about 3 seconds before I decide whether to keep watching.

### QUICK FIXES YOU CAN DO TODAY

- Pin your best performance video, photos and reel to the top of your profile
- Make sure your face and full body are clearly visible
- Audit your last 9 posts – is it 80% professional?
- Remove or archive anything blurry, low quality, or off brand
- Film yourself performing, not just practicing

# 04 REASON TWO

## Your Communication Is Costing You Bookings



# The way you communicate is a preview.

Every message you send before a gig tells a booker exactly what working with you will feel like. Your response time, tone, and professionalism are all being evaluated before you ever step on stage.

Familiarity is not an excuse for unprofessionalism. If anything, the standard is higher because people are trusting you with their reputation.

### 01 / THE WORST CALL I EVER GOT

One hour before a show, a performer texted me saying he had COVID. I called him immediately. He never picked up. At that point, I was the one scrambling, facing the client, with my company name attached to that event. Whether the excuse was real stopped mattering. The way it was handled told me everything. I never booked him again.

### 02 / WHAT HE SHOULD HAVE DONE

- Call, don't text
- Explain the situation immediately
- Come with a solution, not just a problem
- Refer someone who can step in

You can lose long-term opportunities in a single moment, not because of the situation, but because of how you handle it.

### 01 / RED FLAGS BOOKERS NOTICE

- Slow to respond (hours or days to reply)
- Asking about pay before acknowledging the opportunity
- One-word or overly casual responses
- Not confirming details – leaving the booker to chase you
- Cancelling last minute without a call or solution
- Texting when a call is clearly required

### 02 / THE MESSAGE THAT GETS YOU HIRED

Confirm interest. Ask the right questions. Sound like someone they want to work with.

*“Hi [Name], thank you for reaching out – I’m definitely interested. Could you share more details about the date, location, and type of performance? Looking forward to hearing more.”*

### 03 / FOLLOW UP WITHOUT BEING ANNOYING

If you haven’t heard back after 48 hours, one follow-up is professional. Repeated messages signal impatience.

### 04 / THE UNSPOKEN CONTENT BOUNDARY

Don’t ask bookers for event photos or videos for personal use. That content belongs to the company – repost from their page instead. That’s professionalism. That’s how you stay on the list.



# 05

## REASON THREE

### You Can Dance But You're Not Performing Yet

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#### 01 / DANCER VS. ARTIST

A dancer executes choreography correctly. An artist makes people feel something while doing it. Both can hit every count. Both can execute every move. But only one makes you stop and watch. Only one makes a client pull out their phone. Only one gets the callback. The difference isn't technique – it's expression.

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#### 02 / EXPRESSION IS EVERYTHING

The music is telling you who to be. A great performer listens to what the song is saying and becomes that energy – they don't just move to the music, they embody it. If it's powerful, they become powerful. If it's sensual, they embody that. When you focus on getting the moves right, expression disappears – and everyone feels it, even if they can't explain it.

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#### 03 / JUST THERE FOR A PAYCHECK – IT SHOWS

There's a specific kind of performer who shows up excited to be there – grateful, present, fully in it. That energy is magnetic. Clients remember it. It's what makes someone pull out their phone mid-performance. It's what makes a booker think, I need them again. And then there's the performer just going through the motions – hitting the choreography, collecting the check. That shows too. Just as clearly. And I won't call them again.

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#### 04 / WHAT MAKES A GREAT PERFORMER

A great performer is not just a great dancer. They are:

- **Charismatic** – they draw your eye without trying
- **Expressive** – face, body, and energy tell the same story
- **Present** – fully inside the moment, not ahead of it
- **Aware** – they read the room and adjust instantly
- **Adaptable** – they recover without breaking character
- **Technically solid** – but technique is the foundation, not the goal

Technique gives you freedom – the ability to stop thinking about steps and start performing. You can't express what you haven't mastered.

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#### 05 / HOW TO PRACTICE THIS

Film yourself and watch it back with the sound off. Are you performing – or just executing? The answer will be obvious. Then watch it again with sound on. Does your expression match the energy of the music? Focus especially on transitions – the moments between the moves. That's where presence actually lives. Most dancers rehearse steps. Performers rehearse everything in between.

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#### 06 / WHY THIS KEEPS YOU BOOKED

Bookers are not just hiring dancers. They're hiring an experience. If you can consistently deliver that experience, you don't just get booked once – you stay booked. Be the one who shifts the energy the moment you step on stage, and you don't have to chase work.

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Be the one who shifts the energy the moment you step on stage.

# 06

REASON 04  
You're Breaking Unwritten Industry Rules

## Everyone is watching.

These are the things nobody puts in the job description. But everyone is watching.

### 01 / YOUR BASICS ARE YOUR RESPONSIBILITY

I've had dancers show up to professional gigs with dirty shoes. One was so worn out a heel broke mid-performance, I literally had to pull her off stage and have the other dancer finish the job alone. That moment told me everything I needed to know about how seriously someone takes this profession.

### 02 / BRING YOUR BASICS – EVERY TIME

Regardless if explicitly stated or not on the confirmation email (things happen) :

- Clean, performance-ready shoes
- Intact fishnets (no runs or tears)
- Lashes
- Hair extensions if the look requires it ( ex: ponytail, half-wig for fullness)
- Black and nude undergarments



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### 03 / COMPANY COSTUMES ARE NOT YOURS

If you are provided a costume for your performance, treat it better than you would treat your own. That costume belongs to someone else's business. It represents their brand, their investment, and their reputation with the client. I once received a returned costume with a large hole in it. Not a word was said – no acknowledgment, no apology, no offer to replace it.

If something happens to a costume during a gig — own it immediately. Accidents happen. What bookers won't forgive is pretending it didn't.

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### 04 / FOOD EXPECTATIONS

This one catches some people off guard, so let me be clear: a 30-minute performance or a one-hour gig does not automatically come with a meal. Come prepared. Eat before you arrive. Do not expect to be fed unless it's a long shift (usually 4–6 hours or more). If there is travel involved, you usually get a per diem (about \$50–\$75 per day). Also, flight & hotel is provided as well.

**The unwritten rules separate hobbyists  
from professionals.**

**Show up prepared, respect what isn't  
yours, and handle the small details  
before they become someone else's  
problem.**

**That's how you become the dancer  
bookers trust with bigger gigs.**

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### 05 / READ THE CONTRACT. SIGN THE CONTRACT.

Every company and project has its own specific policies. Some are similar. None are exactly the same. It is your responsibility to read every contract before you sign it and follow the policies for that specific company.

A contract is not just protection for the booker. It is protection for YOU. It guarantees you get paid, outlines the terms of the gig, and protects both parties if something goes wrong. If there is no contract, you have no proof of anything.

Some dancers resist signing contracts. That resistance makes no sense professionally.

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### 06 / GET YOUR PERFORMER INSURANCE

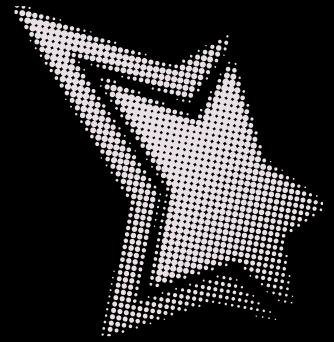
This is one most dancers have never even thought about. Some venues require performers to carry their own insurance before they can even step on the property. If you don't have it, you don't work, regardless of talent or preparation.

As a working professional, you should have your own performer insurance. It protects you, the client, and immediately signals to any booker that you are a professional. Most dancers don't have it. Be the one who does. (Ex: K&K Insurance, F.Dean & Associates, & Specialty Insurance)

### THE UNWRITTEN RULES – IN PLAIN TERMS

- Come with everything you need – don't ask the booker for basics
- Never return a damaged costume without acknowledging it immediately
- Know the food standard – don't assume a short gig includes a meal
- Read every contract carefully and sign it – it protects you too
- Get performer insurance – some venues require it
- Follow the specific policies of every company you work with

The performers who follow these rules without being told stay on every roster. The ones who don't quietly disappear and often never know why.



# 07

## REASON 05

### You're Not Easy To Work With

# Talent gets you in. Energy keeps you booked.

The dance industry is small. Everyone talks. How you make people feel travels faster than your technique.

#### 01 / ENERGY IS EVERYTHING

The most valuable thing you bring to a gig is not your technique, it's your energy. I feel it the moment you walk in. The performers I call first are not always the most technically advanced, but they always make the job better just by being there.

#### 02 / THE EGO PROBLEM

A lot of talented dancers don't get rehired because they struggle with direction. On someone else's gig, your job is to execute the vision, not reshape it. Save your creativity for your own projects.

The performer who says "Got it, no problem" and delivers will always get called back over the one who argues.

#### 03 / BE A TEAM PLAYER

One person's energy affects everyone. The client feels it. The audience feels it. Be the person who lifts the room. The one others are glad to share a stage with.

## REPUTATION

# Build your reputation with every single gig.

Every job you do is a brick in your professional reputation. You are either building something or chipping away at it, with every arrival time, every interaction, every performance, and every message you send afterward.

Send a short thank-you after every gig. It takes 30 seconds. Almost nobody does it.

## ✓ DO

- Arrive 15 minutes early – on time is late
- Bring great energy the moment you walk in
- Take direction without ego
- Give every performance everything you have
- Send a thank-you within 24 hours
- Treat every gig like it builds your name

## ✗ DON'T

- Bring drama or bad energy into the room
- Give low effort, no matter how small the gig is
- Let your ego get in the way of direction
- Create friction with other performers
- Talk negatively about a gig or booker
- Forget every job is an audition for the next

Your energy is your reputation, on stage, off stage, and in every interaction. Build it intentionally.

# 08

REASON 06  
You're Not In The Room Yet

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You can be talented, professional, and prepared and still not get booked simply because the right people have never heard your name.

01

## GET IN THE ROOM

The most direct path to consistent bookings is being in spaces where working professionals can already see you. Train at studios where working choreographers teach. Show up consistently in studios, on jobs, and online. Take workshops with industry pros. Get a mentor if you can.

I built my roster from people I had already worked alongside and students who consistently showed up in my classes. They didn't send cold submissions. They were already in my world.

02

## DON'T WAIT TO BE DISCOVERED

Research dance entertainment companies, talent agencies, and production companies in your area. Follow them. Engage genuinely with their content. When the time feels right, introduce yourself professionally.

But before you reach out make sure your Instagram is ready. A pinned reel. Professional photos. A clear bio. A strong profile picture. A cohesive aesthetic. That is your resume.

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Talent is invisible if nobody knows it exists. Get in the room and make sure you're ready when they look.

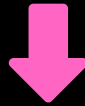
# DANCE GOALS

Knowledge without direction is just noise.

Before you can fix what's not working, you need to know exactly what you're working toward.

Take a few minutes and answer these honestly. Be specific.

GOAL(S):



WHAT KIND OF PERFORMER DO I WANT TO BE KNOWN AS?



WHAT TYPES OF GIGS AM I TRYING TO BOOK MORE OF?



WHAT IS MY GOAL FOR THE NEXT 3 MONTHS?

CONTINUED ON THE NEXT PAGE



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Your answers here shape the gigs you chase and the ones you turn down.

WHO ARE 3 PEOPLE I WANT TO WORK WITH OR LEARN FROM?



WHAT SKILLS DO I NEED TO SHARPEN TO GET THERE?



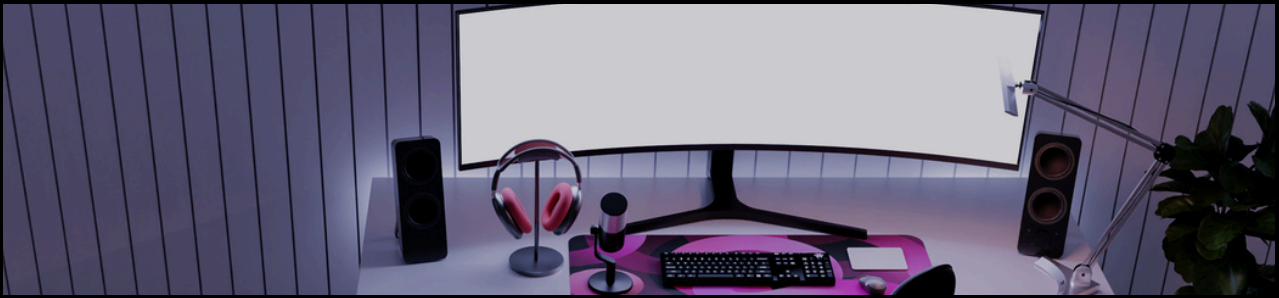
NAME 3 COMPANIES OR CHOREOGRAPHERS I WANT TO GET IN FRONT OF IN THE NEXT 90 DAYS.

**Busy may fill your schedule.**

**Direction builds your career.**

**Know the difference.**

# YOUR BOOKING AUDIT



## **Knowledge without action is just entertainment.**

It's time to take an honest look at where you stand right now. Go through each section and audit yourself: what's working, what's missing, and what needs to change today.

### AUDIT YOUR ONLINE PRESENCE

- Is your performance reel pinned to the top of your profile?
- Does your bio clearly state what you do and where you're based?
- Is there a clear booking contact in your link in bio?
- Do your last 9 posts reflect at least 80% professional content?
- Do you have real performance footage on your profile – not just rehearsal or mirror videos?

### AUDIT YOUR PROFESSIONALISM

- Are all your DMs and emails answered?
- Did you send a thank-you message after your last booking?
- Is your professional gear ready and clean (shoes, fishnets, lashes, hair, etc.)?
- Do you have performer insurance if required in your market?

### AUDIT YOUR PERFORMANCE

- When you film yourself and watch it back with the sound off, are you performing or just executing?

### AUDIT YOUR DIRECTION

- Have you completed your Dance Goals worksheet?
- Do you know exactly what kind of performer you are becoming?
- Are you saying yes to gigs that move you forward – or just keep you busy?
- Have you named 3 companies or choreographers you want to get in front of in the next 90 days?

If any of your answers are “no,” that's your starting point. Pick one thing. Fix it today. Then move to the next.

# NOW GO GET BOOKED.



**YOU NOW KNOW WHAT MOST  
DANCERS NEVER FIGURE OUT.**

**WHAT YOU DO WITH IT IS WHAT  
SEPARATES BROKE DANCERS FROM  
BOOKED DANCERS.**

**TAG ME WHEN YOU LAND YOUR NEXT  
BOOKING – I'LL BE ROOTING FOR YOU.**

**@FEMNERGYMETHOD**

*with love*



**JESSICA OBREGON**  
Choreographer & Founder