

DANCERgram

January 2025



... for the latest news in the square and round dance community.

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Outgoing Federation President's Message

Happy Holidays and Have a Dancing Good New Year!

We want to extend to all of you a great thank you for all your support this past year. We were happy to serve you! Remember we need you to keep the sport alive and have fun while you are dancing the time away.

In January we have the State Convention at the Deltona Center in Deltona, FL. It is a beautiful venue. Registration is still going on for January 17 and 18, 2025. The Trail End dance is

Thursday evening, January 16. That is always a lot of fun and it is at the same venue. We are looking forward to Spinning the Big Top with all of you.

Cal and Ann Maki

Florida State Square Dance Federation Presidents (until Dec. 31)

Don't forget there is a Federation Meeting on Sunday, Jan. 19th at the Host Hotel in Deland , FL., 9am



FCA President's Message

I hope that your holiday season has been and is among the very best ever for you and your family. I wish that one of your New Year resolutions is to spend some quality time thinking about square dancing. There are several issues that deserve our very best thinking. I'd like to direct your thoughts this month to the Florida Round and Square dance convention. If you have volunteered to call at the convention, thanks for your time and effort. Whether you will call at the convention or not I'm suggesting we all think about ways we can improve the convention for our dancers. If you attend the convention, please make mental notes of things you think could be improved. What are the changes we could make to deliver a better dance experience for our dancers? Is it a change of venue? Could we find a better location for the dance? I'm thinking not just of the dance floors that might be available, but amenities for the dancers. Could we find a location with closer-to-the-dance lodging, or more available food choices, or are there days of dancing that might be more convenient for the dancers? What about the time of year we schedule the dance? Could we find a time period in which hotel accommodations might be more affordable? Is there a better way to schedule callers so that dancers have the opportunity to dance more time to the very best of Florida callers? Could we program callers differently to make a better dance experience?

These are not all the appropriate questions and I don't have answers to even these few questions. But I'm suggesting we ought to ask all the possible questions and seek the very best answers. So, I am asking each of you to participate in a challenge. The challenge is to put aside the thoughts like "we've always done it this way" and let's open our minds to possible different ideas for the state convention.

We are all aware that there is little in our lives that has not changed over the past ten to fifteen years. I'm asking if it might be time to make some changes in the state dance convention. The challenge in which I am asking you to participate is "let's find ways to improve the dancing

experience at our state dance convention". Let's be open to considering any suggested change. All of the suggestions won't be operable, but there just might be an idea that should be adopted to attract more dancers to our convention and offer a better dancing experience.

Our next FCA meeting would be a good time to share your ideas or any ideas you may have received from dancers. I'm going to schedule a few minutes of the January FCA meeting to exchange and explore some of the possible ideas for convention improvement. At the same time please understand I'm not suggesting our convention is not a good one. I'm merely asking if there are ways that we might make it better for the dancers. Do we all have as a goal that the Florida convention should be the best it can be for our dancers?

Keith Stevens



Editor's Message

With the start of a new year, I have been reminiscing about how much Square and Round Dance has changed over the years. I have been square dancing for over 40 years and I have been thinking about how little I knew about the activity back then. I think about how I didn't know there was anything more than what was happening at Buttons & Bows in Polk County, Florida. Unfortunately, even in this time, there are dancers who think there is nothing going on outside their clubs. I believe there are dancers who have danced longer than I have that still don't realize how large the Square and Round Dance activity is.

Do you know how much Florida contributed to the growth of this activity or how many Florida dancers were instrumental in the implementation of many of the activities? Did you know in 1982 Florida was a charter member of the United Square Dancers of America (USDA)¹? Did you know that Florida

¹ USDA is an organization formed by dancers, for dancers, and is under the operational control of dancers.

dancers were involved in the creation of the Circle of Service Award? Did you know a Florida dancer started the USDA Traveler Program? Did you know the Florida Federation was created in 1957? Did you know the Florida Square and Round Dance Hall of Fame was created in 1983?

Throughout this issue, there are articles about different aspects of the Square and Round Dance activity. You will notice several times the mention of three Florida dance couples who were a part of all this growth – Caller Art and Martha Springer (Tampa), Mori and Phyllis Sogolow (Strawberry Square), and Chet and Julia Vetter (Strawberry Square). Unfortunately all of these people are no longer with us. Then there is Marty and Birdie Martin (Strawberry Square) who offered their square dance hall to be the home of the Florida Square and Round Dance Convention.

For more information about Florida Square and Round Dancing, go to www.floridasquaredance.com.

Penny Green
DANCERgram Editor
Federation History Chairperson
Federation Hall of Fame Manager
Florida Email Tree Coordinator

History of the Circle of Service Award

The CIRCLE OF SERVICE, was the brain child of Mori Sogolow of Plant City, Florida, during the spring of 1985. Mori, who at that time had been asked to be moderator of a LEGACY panel on Awards and Recognition, conferred with Chet Vetter, also of Plant City, Florida, who at time was chairman of LEGACY's leadership and education committee and coordinator of Legacy Panels to the National Convention to be held in June 1985 in Birmingham Alabama.

The original title of the circle was “Wheel of Progress”, but while Kit Waldorf of Pensacola, Florida, who was asked to design he emblem, was completing her artistic enterprise. The title was changed to the “Circle of Service. The new title, together with Kit Waldorf's original design was more than acceptable and ready for presentation by Legacy in June 1985.

This award for DANCERS ONLY was introduced to the panel on awards and recognition conducted by Legacy at the 34th. National convention held in

Birmingham, Alabama in June 1985. The “Circle of Service” presentation was acted upon with favor, being made part of the Square & Round Dancing activities by the committee.

Those initially receiving this honor at the Panel meeting were; Brock and Mary Brockwell, vice chairman of panels at B’ham, Bob & Dottie Elgin, chairman of Legacy from Pennsylvania. The following day at the Legacy Board meeting, Don & Mary Martin of Georgia, Ernie & Barbara Stone of Indiana, Bill & Colleen Wilton of Wisconsin, Gordon Goss & Partner Valarie of Mississippi, Vivian McCannon of Texas, and Vera Chestnut of Wisconsin were all presented the “Circle of Service”

The citation accompanying the presentation reads: This circle is a symbol of service to Square & Round Dancing. It is designed to be worn with PRIDE by dancers who, for three or more years, are determined to have made a significant contribution to the Square & Round Dance movement.

The stellar hub of the Circle, formed by a pattern of ARCS, symbolizes the importance of each such individual to the total picture. The same circular shapes flow outward to help define interlocking squares and stylized musical symbols. This linear interplay suggests the strong bond between the two “sister” activities, Square & Round Dancing.

(This is an exact copy of the original document; no corrections have been made to it.)

History of The Florida Federation of Square Dancers

Some Interesting Facts About Square Dance History in Florida

Formal organization of Florida Square Dance Federation was attempted at a breakfast meeting on November 10, 1957 in Jacksonville, according to Harry Moore of Miami, acting chairman. Moore, as president of the Southeastern Square Dancers association, invited officers of similar groups in Central Florida.

The Florida West Coast and the Jacksonville area attended a pilot meeting in Winter Haven held in conjunction with the caller's association convention October 6. Out of the Winter Haven meeting came a resolution requesting the four regional groups (Southeast, Northwest, Central and West Coast) to sanction the Federation idea and name two delegates to the organizational meeting in Jacksonville.

Formation of the Florida Federation of Square Dancers took a long step toward realization as temporary delegates for Florida's four regional Dancers' association met in Jacksonville November 10, 1957 to approve a charter and select temporary officers. The charter was submitted to the four regional groups for ratification, after which the final and permanent Federation organization was to be established.

Harry Moore of Miami was elected temporary chairman and Wendell Kaiser of Tampa was elected temporary vice-chairman. Other officers include Al Cody, Kissimmee, temporary secretary and Tom Egleston, Jacksonville, temporary treasurer.

Formal organization of the Florida Federation of Square Dancers was the principal business at a meeting of the permanent board of delegates held in Melbourne on Sunday afternoon, January 12, 1958, announced by Harry Moore of Surfside, temporary President.

With ratification of the proposed charter by the Southeast Florida Square and Round Dancers' Association in Fort Lauderdale on December 8, 1957 the State Federation had won acceptance by all of the state's four regional dancer's organizations.

After the Northwest Association was organized on November 24, 1974, it was brought on board. Now the Florida Federation of Square Dancer consisted of the five Regional Associations (Northwest, Northeast, Central, Southeast & West Coast).



Presidents Throughout the Years

2023 -2024	Ann & Cal Maki	Southeast
2022 -2023	Terri Little	Central
2021 - 2022	Ed Drexel & Terry Wetherby	West Coast
2019 - 2021	Linda Tester	Northeast
2018 - 2019	Cheryl Miller	Northwest
2017 - 2018	Ray & Elsa Huddleston	Southeast
2016 - 2017	Dennis & Nancy Taylor	Central
2015 - 2016	Penny Green	West Coast
2014 - 2015	Bud & Anita Taylor	Northeast
2013 - 2014	Paul & Cheryl Miller	Northwest
2012 - 2013	Jack & Barbara Hoffman	Central
2011 - 2012	Bob & Maria Spence	West Coast
2010 - 2011	Charlie & Val Newsome	Northeast
2009 - 2010	Ray & Elsa Huddleston	Southeast
2008 - 2009	Paul & Cheryl Miller	Northwest
2007 - 2008	Randy & Carol Poole	Central
2006 - 2007	Ken & Sue Brown	West Coast
2005 - 2006	Jack & Kathy McKinney	Northeast
2004 - 2005	Garland & Carole McKenzie	Southeast
2003 - 2004	Fred & Shirley Cornett	Northwest
2002 - 2003	George & Shirley Knapp	Central
2001 - 2002	Ken & Sandy Brasfield	West Coast
2000 - 2001	Dee Dee & Bessie Stovall	Northeast
1999 - 2000	Stan & Jerri Hockman	Southeast
1998 - 1999	Tom & Jean Hancock	Northwest
1997 - 1998	Jack & Zonie Taylor	Central
1996 - 1997	Howard & Sally Hayes	West Coast
1995 - 1996	Don & Bonnye Bell	Northeast
1994 - 1995	Paul & Marie McClain	Southeast
1993 - 1994	Cliff & Jean Allen	Northwest

1992 - 1993	Dewey & Donna Hendricks	Central
1991 - 1992	Murl & Sally Herbert	West Coast
1990 - 1991	Dave & Shirley Nihart	Northeast
1989 - 1990	Frank & Nan Habersberger	Southeast
1988 - 1989	Ron & Cupie Knowlton	Northwest
1987 - 1988	Leo & Mary Richardson (Mary Butlak)	Central
1986 - 1987	Hugh & Jean Fultz	West Coast
1985 - 1986	Norm & Joyce Farrell	Northeast
1984 - 1985	Fred & Celeste Crawford	Southeast
1983 - 1984	Conrad & Belle Bishop	Northwest
1982 - 1983	John & Esther Layne	Central
1981 - 1982	Ken & Mae Ford	West Coast
1980 - 1981	Frank & Francis Smith	Northeast
1979 - 1980	Jack & Nita Lascola	Southeast
1978 - 1979	Joe & Joy Vaccari	Northwest
1977 - 1978	Jack & Pat Tucker	Central
1976 - 1977	Ron & MaryLee VanValkenberg	West Coast
1975 - 1976	Jim & Bunny Whiteman	Northeast
1974 - 1975	Birdell Levitt	Southeast
1973 - 1974	PeeWee & Mary Stewart	Central
1972 - 1973	Warren & Helen Hyland	West Coast
1971 - 1972	Chet & Julia Vetter	Northeast
1970 - 1971	George & Boots Oglesby	Southeast
1969 - 1970	Mori & Phyllis Sogolow	West Coast
1968 - 1969	Al Martin	Central
1967 - 1968	Paul Lane	Northeast
1966 - 1967	Walter & Esther Stolz	West Coast
1965 - 1966	Virgil & Elsie Green	Northeast
1964 - 1965	Frank & Marian Cornwall	Southeast
1963 - 1964	Harold Jenkins	Central
1962 - 1963	J. Warriner "Hink" & Marian Smith	West Coast

1961 - 1962	Harry Edwards	Northeast
1960 - 1961	Harry Edwards	Northeast
1959 - 1960	Al & Dot Cody	Central
1958 - 1959	Carl Heath	West Coast
1957 - 1958	Harry & Helen Moore	Southeast
November 10, 1957	Harry Moore (Temporary)	Southeast

History of the Hall of Fame

The Hall of Fame was organized to honor dancers, callers, cuers, publishers, teachers, organizers, promoters and/or vendors for their contributions made to the dance activity statewide.

The Hall of Fame became a reality due to the work of Chet & Julia Vetter, Mori & Phyllis Sogolo, Art & Martha Springer and Marty & Birdie Martin. The first inductees were made May 19, 1983 at the state convention. The square dance hall at Strawberry Square became the permanent home of the Hall of Fame at a Grand Opening dance held on December 4, 1983. At the State Convention, new members are presented with a small plaque to keep and a larger plaque is installed at Strawberry Squares Hall for public viewing.

As of the State Convention in the year 2017, 90 inductees have been installed in the Florida Hall of Fame. These inductees consist of dancers, callers, cuers, publishers and vendors. Some have qualified in two categories.

Display cases for past presidents of the Florida Federation of Square and Round Dancers, the Florida Callers Association and the Round Dance Council of Florida have been provided by the Hall of Fame Committee.

Each of the five area associations have a plaque displaying persons from their area who have been honored as person or couple of the year.

An additional plaque lists the State Convention General Chairman and Caller Chairman & Cuer Chairman for each of the State Conventions.

The Hall of Fame is financed through funds derived from State Conventions. The three sponsoring associations, Florida Federation, Callers Association and Round Dance Council, each contribute one-third (1/3) of expenses.

The Selection Committee is a group of dancers, callers & cuers from every area of the state and both sexes are represented. These are known only to the Hall of Fame Committee and not to each other.

Members of the Selection Committee must have been active in the Florida dance activity for at least 10 years, have visited & danced in a number of areas within the state and be knowledgeable of what is going on.

Voting is done in secret by sending resumes & ballots to each voting member; ballots are completed & returned to the Hall of Fame Committee Chairman without revealing the name & address of the voter. The ballots are opened in the presence of a quorum of the Hall of Fame Committee.

Hall of Fame Inductees

Year Inducted	Name
2023	Terri Little
2022	Ray & Elsa Huddleston
2018	Don & Ann Slocum
	Ron ² & Mary Lee VanValkenburg
2017	Penny Green
	Ailene Picheco
2014	Jack & Barbara Hoffman
	Paul & Cheryl Miller
2012	Charlie & Val Newsome

² Posthumously

	Jack & Kathy McKinney
2011	Bruce & Colleen Morgan
	Jim & Jan McConnaha
2006	Randy & Carol Poole
2004	Bill & JoAnn Boyd
2002	Loren & Florence Long
	John & Linda Saunders
2001	Jack & Zonie Taylor
	Murl & Sally Herbert
2000	Duke & Doris McCleskey
1999	Marvin & Olena Taylor
	Cliff & Jean Allen
	Worley & Nan Carrier
	Art & Martha Springer
1996	Dave & Shirley Nihart
	Jack & Marie Pierson
1994	George & Johnnie Eddins
	George & Rita Deschambeau
	PeeWee & Mary Stewart
	Frank & Nan Habersberger
1990	Frank & Iris Gilbert
	Marty & Birdie Martin
1989	Dick & Bea Rae
	Cliff & Lorraine Hendricks
	George & Boots Oglesby
	Joe & Joy Vaccari
	Frank & Connie Bedell
1987	Mori & Phyllis Sogolow
	Chet & Julia Vetter
1986	Charlie & Madeline Lovelace
1985	Jay & "Mike" Fenimore
	Gordon & Edna Blaum
	Jack & Carolyn Lasry
1984	Don & Marie Armstrong
	Ernest (Bart) & Ruth Bartley
	Jimmy & Elizabeth Clossin
	Al & Dot Cody
	Harry & Helen Moore
1983	Gene & Ima Baylis

	Ed & Kay Mack
	Jim & Helen Galloway

INSPIRATIONAL QUOTES from Ed Foote

"The most satisfying thing in life is to have been able to give a large part of one's self to others." ...Pierre Teilhard de Chardin, French priest, scientist, theologian and philosopher

"The more I want something done, the less I call it work."
...Richard Bach, author

"You do your best work if you do a job that makes you happy."
...Bob Ross, painter

"Anyone who has the power to make you believe absurdities, has the power to make you commit injustices." ...Voltaire, French writer

"The greatest good you can do for another is not just to share your riches, but to reveal to him his own." ...Benjamin Disraeli, British Prime Minister

Reprint from *American Square Dance* November 2024 Volume 80 Number 11

Reprint from *National Square Dance Magazine* – December 2024 – Volume 80 #12

FLYERS

(From the Editor: This article was written for the square dance campers, but it can apply to any square or round dancing.)

Ok, so you never know when the opportunity to talk about NSDCA is going to show up. SOOO, you have to be ready.

One of my other responsibilities is being the President of the Peoria Herb Guild and one of those opportunities was that we were having an event in the Luthy Gardens at the Peoria Park Zoo. We had sent

out some invites to local celebrities and members of the news media in the local area, hoping to get a response to talk up the Herb Guild.

It was a 2 to 4 PM event on a really nice Sunday afternoon in October, the weather was perfect, the Herb Garden that we maintain looked lovely and we were celebrating adding some beautiful benches to the quadrant of the Herb Garden. Around 3 PM or so, a young couple showed up and said that they had been invited through his work, and they just loved the garden and how peaceful it was. They joined the group and of course, I went to speak to them.

It turned out he worked for the local Public Broadcasting Television Station. He wasn't in the production division—more in the 'let's find some money' side—but all in all an interesting fellow.

He stated that he didn't know about the Herb Guild and said that the TV station had a program for 'Oddities in the Area.' I asked what would qualify as an oddity and his response was, "Well, something that is not readily recognized as existing." I replied, "Like square dance camping?" They BOTH said, "They still square dance?" And that started the ball rolling; we are working to get the cameras and interviews about square dancing at a local brick and mortar dance very soon. I also have plans for them to visit one of our campouts next year to discuss the great marriage of square dancing and camping.

I wonder if your local PBS TV station would like to have a program on your Chapter?

So, be ready, be open, and don't worry about what others think of you. As a matter of fact, I have a great motto that I use: I used to worry about what others thought of me, until I realized how seldom they do!

So, quit worrying about if someone will be offended by you talking about NSDCA, Square Dancing or BOTH! Those that would love to join will hug you, the others, well, that's on them.

I have seen a hat that says, "I'm retired and have time to talk about it!" All of us should have a hat that says, "I Square Dance Camp and have lots of time to talk about it!"

I'll check with Membership for the count and place the order. We can bill NSDCA presidents John & Dolly Ide; they'll understand!

Bill & Kitty Baker, grandebill@grics.net - NSDCA Publicity Director

Smooth Dancing by Buddy Weaver

As dancers and sometime angels, we are familiar with the most common dancer traits and it doesn't hurt to review them.

- Always join the first square you find with an open position
- Never leave a square you have joined except in an emergency. Even then, provide a substitute.
- Thank everyone in your square after each tip
- Never talk in a square while the caller is calling or teaching. If someone is having trouble, help with non-verbal signals like pointing the direction they should go. At no time is manual guidance every acceptable. Save the verbal explanation until the tip ends, then offer help.

For the beginners, when is the ideal time to introduce this? From the second or third night, pretty much once you know the new folks are committed to learning our square dancing. It is easier for a new dancer to adopt the manners of his or her new social group once they have taken the visible and committed step of regular attendance.

Relationships within clubs are as important as are those between clubs. The wise board members will discuss cliques and the problems they cause. People who enjoy doing things together are not cliques unless they deliberately exclude other members from their activities. It is the small group that excludes other from their activities who pose threats to the health of their square dance club. That exclusion can come in the form of the same group of people dancing together in most every tip, sometimes the exclusion is compounded when someone attempts to join the "exclusive" square and is told that spot is taken or when the "exclusive" dancers fail to join other squares. This is especially wrong, when the "exclusive" dancers choose conversation with their friends while ignoring the plaintive calls for "one more couple".

Clubs and classes with leadership that is careful to invite all members to a function organized for members are the most successful. Several clubs with growing membership roles, sponsor a variety of activities for their 7membership in addition to square dance parties. They go to baseball games together, reserve a section at a popular stage play or concert, or schedule a trip to area attractions. Even the simple act of inviting couples to a home after a dance builds a feeling of inclusion.

Many a wonderful person has dropped his or her club membership because something was missing in their club's square dance attitude. It is the caller/teacher who must do a professional job of teaching the square dance skills but it is the dancer who builds human relationships within clubs that sets square dancers apart as “especially nice people”.

(Based on ideas presented by Jack Murtha)

Reprint from *National Square Dance Magazine* – December 2024 – Volume 80 #12

Mike Hogan on Marketing

Square dancing has two distinct products, with two very different customers. The product we think of most is a square dance, and the customers are active square dancers. We have established ways to promote the product to this customer, flyers, listings on club websites, even Facebook posts. This customer already wants the product and knows where to look to find it. The second product is lessons, and the customer is someone who knows next to nothing about square dancing, or even that it exists in their community. Our goal with this product is to teach those customers how to dance so they become our first customer, an active square dancer.

In the 60's we had huge crowds and we danced the 50 basics taught in 12 weeks. Today we have small dances, and we dance the Plus program taught in 50 weeks. We've let our first product evolve to our liking and modified the second product to deliver what we want; accomplished dancers who can dance the Plus program with all its complexity right out of lessons. This happened over time as follows:

- Not enough separation between lists made moving from Basic to Mainstream easy, virtually eliminating use of the Basic Program; 48 Basic Calls – 19 Mainstream Calls.
- Lessons went from 12 to 20 nights • Tenured dancers desired more, got older, and made decisions based on what “They” wanted.

- Beginners found it harder to learn and a longer time before getting what they came for.
- Callers introduced more calls to entertain tenured dancers, and they loved it.
- Callers introduced more complicated choreography to entertain tenured dancers, and they loved it.
- The journey for a beginner became 20 weeks of class with a higher expectation of call knowledge and execution.
- Tenured dancer's acceptance of beginners who couldn't keep up 10with them waned.
- Class length was changed to 25 weeks so beginners could learn enough to keep up.
- Beginners found it even harder to learn and even longer before getting what they came for.
- Tenured dancers oversaw running clubs and hiring callers, continued to make decisions based on what "They" wanted, and they wanted more!
- Answer: Add 28 calls and start dancing Plus! • Callers saw a new revenue stream: teach Mainstream dancers to dance Plus.
- Callers saw a new revenue stream: start Plus clubs giving them more calling opportunities.
- Mainstream was eliminated in many areas of the country and replaced with Plus clubs.
- The journey for a beginner became a full year of class with high expectations of call knowledge and execution.
- Beginners found it even harder to learn and way too long before getting what they came for.
- Most of our customer base is now older, long-time dancers, who dance Plus or more, who still make the decisions based on what "They" want, including running our clubs and hiring callers, who better call what "They" want, or not get hired. What about what the beginner wants? The beginner wants to take a few lessons, go dancing, be welcomed and have fun, and they are willing to pay for it. We, all of us, inadvertently lost track of what our most important customer wants from our product and

changed the product to suit our fancy. Consequently, we can no longer attract and keep these new customers.

I've spent some time over the past few months asking two questions of coworkers and acquaintances who know very little about square dancing: if you and your partner decided you want to take square dance lessons, how many classes would you expect to take before you could go to square dance, and how much would you expect to pay for each lesson? When I can, and only after I have their answers, I describe what taking square dance lessons entails. All were surprised at how long it takes, and how little it costs. We are used to how we do it, so maybe their answers will shock you. Of the 23 individuals I've asked, the average number of classes they expect to take before they can attend and participate was 6.6. The most common answer was 5. The lowest number was 4 and the highest number was 12. I'll save what they think it would cost per lesson for a later article but suffice it to say they expect to pay substantially more than we are charging. There was an interesting trend as well: the older the respondent, the longer they were willing to stay in class, but the less they would pay.

One of those follow up discussions was with 28-year-old woman named Hailey. I learned several things from her. The number one benefit she was looking for was to have fun. She would never commit to 20 weeks of lessons. She does not want to join a club whose average member is 40 years her elder. She expected class to be held in a church, dance studio, or gym. She would not take class at a senior center. She would not be surprised or offended that at some point in the evening there was a dance tailored for dancers who could do more than she could. Finally, if she enjoyed it enough to stay in the hobby, she would want to learn even more. Our lesson product is 20 to 50 weeks of class before the student can participate in a dance, often given in senior centers and basements, by 70-year-old callers, and clubs callers, and clubs whose average member age is 70+. Hailey won't be taking lessons.

The fix is the creation and support of an entry program built around what the beginner wants and expects, not what serves our club best, or our personal dance preferences best! Before we turn our world upside down, perhaps now is the time for CALLERLAB, or The ARTS, or The USDA to fund professional research to determine what the beginner actually wants and expects. A sample size of 23 is too small to validate its accuracy. Such research would tell us, by demographic, how long they would stay in lessons before expecting to go to dances, how much they think it costs, if they would care if there was a Mainstream or Plus tip held during the dances programmed for them, if they would naturally seek out more material, if they expect to dance in a if they expect to dance in a basement or a palace, and so on. Every one of us has an opinion on these topics. It's likely that none of us are 100% accurate!

Until more in-depth research is available, I'm going to draw only three conclusions from my research which are:

- Beginners want to have fun
- Beginners expect to be able to attend regular dances after six weeks • of class
- Beginners are resistant to committing to 20 weeks or more of class

Currently the two shortest to teach programs recognized by CALLERLAB are the Basic program and the Social Square Dance program (SSD). Both are estimated to take 12 weeks to teach. Can we use one of these programs for beginners? Do we need to create an even shorter program?

* * * * * From American Square Dance archive

Reprint from *National Square Dance Magazine* – December 2024 – Volume 80 #12

SOCIAL SQUARE DANCING by Barry Johnson

Being blunt: The SSD program has generally not been successful in those clubs that did not embrace the SSD list as their primary dance level.

If your focus is on growth through attracting and keeping new dancers, then you must look at your club through the eyes of newly graduated dancers. They've just spent three months working hard to learn all these calls, and they're eager to really begin using what they've learned.

How do you think they feel if they come to a dance and find that the majority of tips are at some higher level? That answer is easy: They generally feel disappointed and misled. Here they've worked hard learning everything that you asked them to learn... and it's not enough??? That's a terrible emotional blow, and it's a big reason why new graduates fail to transition into active club members.

If you want the powerful benefits of SSD's entry level (larger classes graduating more frequently), then you must structure your regular club dances so that new graduates feel like these dances are for them. The decision to make this change, however vital it may be, is frequently heart-wrenching for a club. In some ways, it's a fundamental change in self-image for the club and its members. "But we've always been a Mainstream (or Plus) club!" "I don't want

to dance that simpler level – it’s boring!” “No-one will come dance with us if we change our level!” These are the types of objections and fears that every club must contend with when considering this change.

Our best recommendation: Emphasize the focus on growth. If the club hasn’t been doing well in the past, then something has to change in order to do better in the future.

Some clubs are choosing to support two dance levels at their regular dance. If you do so, we recommend that the first tip, the last tip, and at least half of the other tips be SSD, so that SSD-only dancers will come for the beginning and stay until the end, while also dancing in the middle.

* * * * * From American Square Dance archive

Reprint from *National Square Dance Magazine* – December 2024 – Volume 80 #12

THE BIG PICTURE by Buddy Weaver

Resisting Evolution in Square Dancing

Change is inevitable. Change will happen whether we embrace it or not. We are a few years past the pandemic shutdown which almost killed square dancing in some areas, a change that nobody embraced. When dancing resumed, we saw some clubs adopting the Social Square Dance (SSD) program, a smaller list of calls that allow for shorter learning times which results in more classes, more often. A “new” recipe for success in square dancing. However, even with the backing of some truly influential callers and leader and evidence of the sustainable success of the program, there is resistance to SSD. Why? Here are some observations and contrasting thoughts:

Observation. Plus and Mainstream dancers, especially those who have spent a significant amount of time and effort mastering complex calls and progressing through the traditional learning curve, may feel that simplifying the process devalues their accomplishments. They may see the harder learning curve as a rite of passage. BW says, I fully agree that the process of becoming a square dancer, certainly in the years preceding the pandemic shutdown, was an investment of time and effort to master the complexity; it was a rite of passage for which there was no alternative. That was our model. It graduated a number of dancers that was considerably smaller than the number which started the class, as many learners could not sustain a weekly class for the better part of a year. Our model was fun for the survivors, but it was not sustainable.

Observation. Dancers in “higher” levels often have an emotional connection to their journey, viewing the traditional model as part of what makes square dancing challenging and rewarding. A simpler path might be seen as removing the challenges that gave them pride in their mastery. BW says, again, full agreement. The heart wants what it wants, but lets ask the bigger question – what is the greatest reward that you receive from square dancing? Is it the people? Is it the excitement of joining 18 friends in something you all enjoy? Or is it knowing that you spent three weeks learning “Spin The Top”? Is it calling yourself a Plus dancer?

Observation For some dancers, the complexity of square dancing is what makes it enjoyable. They may fear that an easier program will make the dance less interesting or intellectually stimulating. BW says, while its true a segment of our dance population derives their enjoyment from the complexity, that is a small percentage. The majority of dancers, who come back every week, do so because they feel good their dance friends, their caller, the ambiance. Complexity and quantity of calls used is almost too small to measure when it comes to the dance experience. As a veteran caller, no-one at my SSD dance ever remarked they would have enjoyed the dance more with “Spin the Top” or “Load the Boat”.

Observation Experienced dancers may have the perception that simplifying the learning process could lead to a lower overall quality in dances. They might think dancers who progress through a simpler model won't have the same level of skill, precision, or understanding of the dance, which could lead to less fluid or enjoyable dances. Experienced dancers may fear an influx of dancers who aren't as sufficiently prepared as they perceive themselves. BW says, for too long, we have failed to engage more than the smallest sliver of the non-dancing masses into our Mainstream or Plus clubs. Now with SSD, we are seeing growth that has not happened in decades. My club chose an influx of new members, who are new friends bringing new excitement and making every dance, every week – something exciting. As a caller, I estimate that the quality of my calling has increased with the work that I have put into calling a quality SSD dance.

Observation Long-time dancers often build their identity around a label they believe synonymous with greater proficiency, like Plus Dancer, or Advanced Dancer. They may view their self-identification as a key part of their self-worth within the square dance community. BW says, your self-identification is not impacted by the success of 19 SSD. In much the same way that my ability as an Advanced or Plus caller is not lessened by my increased ability to call an excellent SSD dance; the opposite is true.

Observation People tend to resist change, especially when they are accustomed to a “traditional” progression model. They may resist a new, easier learning curve simply because it represents change, and change can feel unnecessary, particularly when they have personally thrived under the old system. BW says, change is already happening in our square dance world. The pandemic shutdown caused us to lose more than fifty-percent of our dance population. SSD saved my club and it has saved others. The clubs that held to the “traditional” progression model have either folded or in the process of closing. Truly, the pandemic killed off many sectors of our economy, it was only those who pivoted that survived.

Observation Experienced dancers might construe an easier learning curve as “dumbing down” the activity. The fear that simplifying one part of the dance might lead to a wholesale reduction in complexity drives resistance. BW says, the reality is simplifying the early stages of learning can make square dancing more accessible without reducing its overall depth. Plus and Advanced dancing will always require much more learning – close to three times more than SSD – and will always be a model for greater complexity. . SSD is no more “dumbing down” than Plus is to Advanced or Advanced is to Challenge. They are different programs with a different vibe. SSD is the answer to a problem that was accidentally created when entry programs became too burdensome.

Observation Existing dancer who have already moved through the progression model may not remember what it was like to be a beginner or might undervalue the challenges that new dancers face. BW says, experienced dancers might not fully understand that simplifying the learning curve could help new dancers feel more successful, stay engaged longer, and ultimately increase participation in the activity. SSD is still in its infancy but the results we are experiencing is terrific. While there is no progression model beyond SSD, most of the dancers in SSD are not asking for progression. They are happy with SSD and it is only the Plus or Mainstream dancers who are advocating for progression. This is a new way of looking at square dancing and we should learn from this sustainable influx of new dancers rather than pushing “the way we've always done things”.

Observation Experienced dancers may be more focused on their personal enjoyment of advanced calls and may not prioritize the broader goal of expanding and revitalizing the square dance community. They may resist changes that cater to beginners because they don't see the immediate benefit to themselves. BW says, it took a pandemic shutdown to speed up a demise that was decades in coming. As an activity, we have not seen significant increases in numbers for nearly fifty-years, except for clubs that have embraced SSD. They are the only ones reporting measurable and sustained growth. It is not immediate. Our SSD club took a three-to-five year plan and discipline to make

it happen. It takes cooperation and collaboration between caller, club leadership, and members. It takes work, patience, and perseverance. It is not immediate and for those who work it – SSD is worth it.

CALLERLAB EC “proposal” is taking shape. It proposed a “new” program that is very much like SSD and is intended to be an entry level program that is as sustainable as SSD. The “proposal” validates SSD and seeks to “mainstream” the idea. I wonder if we should expect the same push back as we are seeing to SSD right now? Addressing these concerns requires open communication about the goals of simplifying the model, emphasizing that it enhances inclusivity and accessibility without diminishing the integrity of square dancing. I feel that we must keep our core traditions intact while ensuring that both groups – those opposed to change and those advocating for it- feel respected and valued.

what do you think? Lets hear from you through our survey. Here is the link. <https://forms.gle/xZzvLywz9JxjKmgQ8>. Future issues will cover survey responses and continue this conversation.

Reprint from *National Square Dance Magazine* – December 2024 – Volume 80 #12

HELPING HANDS by Buddy Weaver

Keep Those New Dancers

Authored by Mike Seastrom, one of the hardest working callers from Southern California and quite frankly, the nicest person you will meet.

When new dancers walk into the door of your hall to join you for the first time, what do you think is running through their minds? Think back, if possible, to the first time you walked into a hall to learn to square dance. If a friend, relative, co-worker, or neighbor brought you and introduced you to others in attendance, you were lucky. If you were courageous enough to walk in by yourself, how you were treated and received probably made a big difference in your decision to stay or leave and never come back.

They say that we only get one chance to make a first impression, so let's take a good look at not only what it takes to make that first impression a positive one, but what it takes to keep our new dancers coming back week after week and becoming new friends and members of our club.

There are a few things that already need to be in place when you open the doors for the first time to your new dancer program. When there are more than a few members of your club helping and attending your new dancer dances, it's extremely important to make assignments ahead of time. If no one is asked specifically to do a job, it probably won't get done so make sure to have a written list of those members helping out.

Surely, a person or couple will be taking names, money, and personal information of those attending as they come in the door, but what about the other important things going on? At least a couple of people, (ideally as many as four to six members) need to be assigned to act as host and hostess positioned around the entrance and inside after your new dancers sign in. These folks are not only verbally welcoming everyone coming in the door, they are introducing themselves, exchanging and learning names, and introducing people to one another.

Get to know your new dancers a little as individuals. Knowing some personal information about new acquaintances helps you remember their names, because you associate a visual or mental image about them. It also gives you the opportunity to share some of that personal information with others as you introduce them, and it will in turn keep those folks who have like experiences or hobbies, to more easily converse with each other. This "social tuning" can really get a good verbal buzz going before people even start to dance and it can make the evening even more fun. Successful clubs have done this at their regular dances for years, as a way of welcoming and getting to know their guests while getting their dance nights started.

That brings me to another point. Try to make each 'new dancer dance' or 'new dancer evening' a party. It may sound like more work, but everyone likes going to a party and it will give your new dancers another reason to come back week after week. Celebrate Square Dance Month in September, celebrate the first day of fall, celebrate Columbus Day, Halloween and on and on. Put up some simple decorations and you'll find it really makes it seem like a party is going on. These are simple things that can be delegated to members of your club. Be sure to involve your new dancers later on down the line.

Always have food available and when possible have the food you serve go along with the theme of the party for the evening. Food and square dancing go together and it always seems like more of a party when there is food. You can also use the food you serve for your theme. Have a Fruit Night, Pie Night, Men's Cake Bake, and so on. Use your imagination, have fun with food and themes you choose, but keep it simple so that no one feels burdened or inconvenienced.

Bob Osgood, the long time editor of Sets in Order Square Dance Magazine, and the caller leader that started CALLERLAB, said long ago that the 'dance is the bricks that our club and our dance nights are built with, but the social fun is the mortar that holds all the bricks together' Pay some real attention to the detail that makes up the social part of your club and dance events and the extra effort will really pay off in the 27 long run.

Many leaders in our activity have been careful in the last ten to twenty years to eliminate certain words from our vocabulary that might be offensive or sound like too much work for you members and new dancers. I used to think we were just being too picky, but I have seen then change really have an impact on my own new dancers and I now believe that it really makes a difference.

The first on is calling a new dancer a 'class member', 'student', 'greeny' or something like that. They are new dancers, because they're dancing the first time the music starts and should be recognized for that. Although this may sound like a small thing, it subconsciously recognizes their accomplishments and unlike some of the other terms above, is much more positive.

I also found that by welcoming new dancers the first night to the "(your club's name) New Dancer Dance", that I had a much more positive impact than when I previously welcomed them. It is much more motivating to your new dancers to come back week after week to a dance than (yawn) another class. Think about it, would you rather go to a party every week to dance or go to a class?

Make each night a dance and not a close order drill or rigid event, and it will add so much to the fun. It's really easy to do singing calls right away, get the new dancers singing with you, shouting back at you with various calls, and just plain enjoying themselves. It's all about the FUN every night and every tip!

Lose phrases like, "when you learn to really dance", or "when you get good enough to dance with our club". They're dancing from the first night and it's much more positive to be encouraging Say things like, "you are doing so well", and "isn't this dance of ours good fun?"

Try to be encouraging with comments like, "don't worry, we were all new dancers before and we can really understand what you're going through". I know these things sound so picky, but just making the attempt to be positive and encouraging can go a long way in making your new dancers feel more comfortable. It's important for them to know that their feelings are normal 28 and understood by the experienced dancers and club club members.

Offer some additional learning opportunities to those that need it. Sometimes just another walk through of a call between tips is enough. Occasionally it helps to schedule a separate time, in a fun and social setting (with food) at

someone's house, to dance and practice what has been taught. These efforts can make the difference in keeping new dancers coming back instead of becoming frustrated and dropping out.

Have someone assigned to personality call those new dancers who miss a new dancer dance. It lets them know they were missed and that someone was thinking about them. New dancers will be absent less if they know, in the back of their minds, that people miss them and know when they are not in attendance.

If you have someone good enough with email and you have email addresses for your new dancers and members, an email can be sent out a day or two after your new dancer dance to thank everyone for coming and list what was taught. You can also remind them about the next event, mention the theme, and any changes in time or venue. I've seen some groups make up fun questions about what was taught in these emails. This short email can go a long way in connecting with your new dancers and club angels and is another opportunity for your new dancers to learn and remember what they are dancing.

Include you new dancers in as many club events as possible. Make them honorary members of your club right away and send them the club newsletter. Put your new dancers' names in the newsletter under the section for birthdays, anniversaries and accomplishments as often as possible. These little steps can go a long way in keeping your new dancers with your program and eventually becoming regular members in your club. Treating them like royalty is a great way to make them feel good about themselves and their accomplishments as new dancers and a terrific way to keep them coming back. That's really what it's all about. Have some great new dancer dancers and have a great new dancer program!

From square dance archives

Reprint from *National Square Dance Magazine* – December 2024 – Volume 80 #12

PONDERINGS by Tony Oxendine

In 2000 Kevin Spacey and Helen Hunt starred in a movie entitled “Pay it Forward”. In the movie, Spacey was a 7th grade social studies teacher. He gave his class an assignment – The assignment is simple: Look at the world around you and fix what you don’t like. #1 it has to be something that really helps people. #2 Something they can’t do by themselves. #3 Do it for them, and they do it for three other people.

Hunt was a struggling single mother. When her son (one of Spacey’s students) creates a plan for "paying forward" favors, he not only affects the life of his mother, but he sets in motion an unprecedented wave of human kindness which, unbeknownst to him, blossoms into a profound national phenomenon.

Our activity can use some “paying it forward”. Covid has rocked the square dance world on its’ heels. Many clubs are struggling to stay afloat. Many people are afraid to come back. Callers are retiring. It all sounds so glum.

But..... I’m a “glass half full” kinda guy. We can approach this as a means to start a regrowth of our activity. It all starts with one person (in the movie – one seventh grader). Here’s a challenge for you. Let’s take all three points and apply them to our activity.

#1 Find something that helps people. This one’s easy. What can be more helpful (mentally, socially, and physically) than square dancing? Find and invite three people to come to your club for a fun night.

#2 Something they can’t do by themselves. Again, a “no brainer”. You can’t really square dance alone – you need seven other people.

#3 Do it for them and they do it for three others. This is the hardest one. You (read that “we”) have to ensure that everybody has a GREAT time. If they enjoy themselves, they will be our best advertisement for more new people.

All of us need to be good and positive stewards for this great activity. There has been WAY too much negativity among all of us. Now is a perfect time to change all of that. Now is a perfect time to truly “Pay it Forward”.

* * * * * From American Square Dance archive

Reprint from *National Square Dance Magazine* – December 2024 – Volume 80 #12

CALLERLAB Viewpoints by Mike Seastrom

Email Signatures – Why Do We Need One and How To Create One by Brian Freed

Why use an email signature? We can organically create social connections and promote the activity in several ways. One is using customized signature blocks. Through a simple signature block that is used in every email we send, we can

advertise square dancing, share websites, etc. Having this additional information allows you to further communicate and connect with people you send emails to without doing anything else. For example, if someone clicks on your website, they see your schedule, flyers, new class information, and the list goes on and on. Here are a few more reasons to consider using an email signature.

Professionalism: A well-designed email signature adds a touch of professionalism to your emails. It helps create a positive and polished impression, especially in business or professional communications.

Contact Information: An email signature provides an easy way for recipients to access your contact information. This is crucial for networking and business relationships as it allows people to contact you via phone, email, or other channels.

Branding: Including your company logo, job title, and other branding elements in your email signature helps reinforce your professional identity and promotes brand consistency.

Marketing Opportunities: Email signatures can be used as a subtle marketing tool. You can include links to your social media profiles, promotional banners, or links to your latest blog posts, increasing your online presence and promoting your personal or company brand.

Some Examples:

Brian Freed
Square Dance Caller/Instructor
Phone: 612-961-6572
Email: brian@callerbrian.com
Websites: callerbrian.com facebook.com/CallerBrian [X.com/CallerBrian](https://www.x.com/CallerBrian)
livelivelsquaredance.com

David Mee
Square Dance Caller/Instructor
Email: davidmee1108@gmail.com
Websites: dancewithmee.com livelivelsquaredance.com

Mike Seastrom
Square Dance Caller/Instructor
Phone: 818-422-8690
Email: mikecaller@aol.com
Websites: mikeseastrom.com callerlab.org

Creating an Email Signature:

Here are some instructions for creating an email signature on the most popular platforms:

Outlook

To add an email signature in Outlook, you can do the following:

Select Settings

Select Mail > Compose and reply

Under Email signature, type your signature

Use the formatting options to change the appearance of your signature

Select the default signature for new messages and replies

Select Save

Gmail

Open Gmail

Click the Settings gear icon in the top right corner

Select See all settings

Scroll down to the Signature section under General

Enter your signature text in the box

Click Save Changes at the bottom of the page

Yahoo

To add an email signature in Yahoo Mail, you can do the following:

Log into your Yahoo Mail account

Click the Settings gear icon in the top right corner

Select More Settings

Select Writing email

Under Signature, select the toggle next to the email address you want to add a signature to

Type or paste your signature in the text box

Select Save at the bottom of the page AOL

To change your email signature in AOL Mail, you can do the following:

Click the Settings Menu icon

Select More Settings

Click Writing email

Find the Signature section

Enter or edit your signature in the text box Your signature will be saved automatically

Zoho

To add an email signature in Zoho Mail, you can do the following:

Log in to Zoho Mail

Click the Settings icon

Select Signatures

Click the + icon to create a new signature

Name the signature

Enter the signature details and format it

To add an image, click the Insert Image icon
Upload an image from your disk or link to an image from the web
Choose the fit and alignment
Click Insert Click Save

Reprint from *National Square Dance Magazine* – December 2024 – Volume 80 #12

**ViSiT the onsite,
lunch time food
trucks on Friday, 1/17
& Saturday 1/18
11:00 am - 2:00 pm**

Rustic Road

Jd'licious

**Angel's Frozen
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Check out the menus at www.floridasquaredance.com. Scroll down the list in the upper left hand corner. Click on the date for FL State Convention Website. Scroll down the page to the blue bars and click on “Food Tent Flyer & Menus”

Friday, Jan. 17, 2025 4:15 pm to 6:30 pm **\$45pp**
at

The Center at Deltona

Dinner

By popular opinion, we present an Italian
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Menu

- Chicken parmesan
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w/onions & peppers
- Baked ziti (meatless)
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- Steamed California Blend
- Fresh green salad
- Assorted dinner rolls & butter
- Brewed sweet tea & water

Show CIRCUS

BY RAVELLI



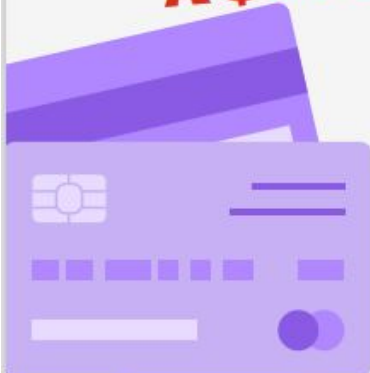
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70TH FSSRDC

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*The 74th NSDC invites you for Food,
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Shreveport Convention Center
June 25-28, 2025

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Come Dance on the Wild Side!

Photos courtesy of Shreveport-Bossier Convention & Tourist Bureau



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Shreveport Convention Center
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Experience New Orleans 6/22/25-6/25/25

Take a trip with us to Louisiana's most famous city. Fly into New Orleans a few days early to experience this tour and then ride our bus back to Shreveport for the convention. Stay in the heart of NOLA and see all that the French Quarter has to offer. Highlights include a trip to Mardi Gras World, an airboat swamp tour and fine dining experiences in the city.

Come Bowl with Us!

Experience our convention after-after party Friday night at the bowling alley. Busses will transport you from the convention center to historic Holiday Lanes for a night of bowling, food and fun! A package price gets you unlimited bowling and shoes, access to our snack and ice cream sundae buffet and karaoke. Door prizes, contests, arcade. Party into the early hours with us!

Historic Natchitoches

This all-day tour will transport you to historic Natchitoches, Louisiana's oldest settlement and the filming location for "Steel Magnolias". To start, you will tour Fort St. Jean Baptiste, an original French fort and even have the opportunity to dance in the fort! Next, a hop-on-tour guide will give a city tour. Afterward, enjoy food and shopping in the historic downtown on your own. Learn, Explore, Enjoy!

Gator & Friends

This tour will take you to Gators and Friends where you can have close and personal experience with our convention mascot. You also have the opportunity to zip line over a swamp of gators for an additional cost. Afterward, enjoy lunch at BeauJax Crafthouse where you can eat a gator.

Down on the Farm

In this special experience, you will be transported to a local dairy farm where you can learn all of the ins and outs of life on the farm. Afterward you will be treated to a box lunch at the farm and the opportunity to square dance by the cows.

Shreveport City Tour

See all that Shreveport has to offer on this two-hour tour of the city and the surrounding area from the comfort of an air-conditioned tour bus.

Watch future editions of *National Squares*, our website www.74NSDC.com/tours, and Facebook group for details and signup information on the 74th NSDC tours.

Background photo of Holiday Lanes bowling alley courtesy of Rachel Rose, 74th NSDC Chairman Social and Special Events, Fashion Show

WE NEED YOUR HELP

PLEASE VOLUNTEER!

We need YOU to help us to have the best 74th National Square Dance Convention® ever and to ensure that operations run efficiently and smoothly June 25-28, 2025 at the Shreveport Convention Center.

REGISTRATION

We will need people willing to work at the registration desk at the 74th NSDC. We are looking for people to give an hour or two of their time to help others check in to the convention. Please contact Assistant Registration and Housing Chairman Cheryl Rush at (251) 222-4495 or email peppercatt2@gmail.com if interested.

INFORMATION DESK

For many dancers, this will be their first big dance and we need to be sure they are able to enjoy all the activities. We need friendly volunteers to provide guidance concerning dance locations at the convention, to hand out pamphlets, etc. as well as other information about Shreveport/Bossier City and the region.

DANCE CLINICS

Clinics are an educational activity primarily involving demonstrations and exhibitions and are presented in either classroom settings or in dance hall. Volunteers may be needed to serve as Dance Directors who will engage in demonstration, exhibition and a brief discussion of their topics, followed by audience participation. Clinics may be held for square dancing, round dancing, country and western and line dancing, contra and clogging. Clinic leaders will ensure the room is properly prepared, all materials are available, collect statistics (the number of participants, number of people observing, etc.), close the session, etc. If you are interested in volunteering or need more information, contact Nelda Eaton at EatonSDCaller@gmail.com or call (903) 278-8068.

EDUCATION PROGRAM

Volunteers are needed to assist in the Education Coordination Room to help greet presenters, distribute presenter packets, coordinate Leadership Certification Program participants, collect statistics, serve as Education and Sewing Session Room hosts, monitor the NEC Archives Room, assist with the Showcase of Ideas, and support sewing activities such as Make and Take, Pattern Tracing, Mending, Raffles, etc. For details, contact Education Chairman Bonnie Abramson at bjsquaredance@gmail.com.

VOLUNTEER TODAY

Many of the volunteer positions can be accomplished sitting, so while you are taking a break from dancing to rest those tired feet, please consider donating an hour or two of time. You can message one of the 74th NSDC Chairman listed above and they can help you find the right position to fit your interest or need.

The DANCERgram magazines are written and published by a square and round dancer concerned about preserving our dance activity. The magazines include *Planner* (weekly), *This & That* (monthly), *Joys, Concerns, & Sympathies* (as needed), and *Directory* (as needed). All of the magazines are under the DANCERgram banner. In the event of new information between publication dates, notification is sent via the *Flash*. The Editor reserves the right to edit, condense, or rewrite any submission to the DANCERgram magazines. Opinions expressed in any DANCERgram magazine or on this website are not necessarily that of the Editor. All new information (since the previous issue) in these magazines is highlighted in yellow. Distribution of the DANCERgram magazines is encouraged via forwarding or hard copies. All of the Magazines, as well as additional content, can be found at www.dancergram.com. If you would like to receive the DANCERgram Magazines via email or you would like to submit information to any of the magazines, please contact the Editor at sqdnxfan@gmail.com or 863-224-3393.

The Editor is not responsible for errors in reprinted articles or articles submitted by others.

DANCERgram Magazines

Planner (weekly)

Joys, Concerns, & Sympathies (as needed)

Directory (as needed) • WC Key Contacts • WC Dances • SCCA • Links

This and That (monthly) • Reprint of articles • New Articles

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