

# DANCERgram

February 2025



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

|    |   |
|----|---|
| 2  | Upcoming USDA Webinar   |
| 4  | Smooth Dancing by Buddy Weaver  |
| 6  | Reasons for giving Square Dancing a try.                                  |
| 7  | Social Square Dancing by Barry Johnson                                    |
| 8  | The Big Picture by Buddy Weaver   |
| 11 | Looking Back  |
| 14 | All Things Considered by Ed Foote   |
| 15 | Inspirational Quotes from Ed Foote  |
| 16 | FLYER – 74 <sup>th</sup> NSDC® Camp on the Wild Side                      |
| 17 | FLYER – 74 <sup>th</sup> NSDC® Looking for a Unique Valentine’s Day gift? |
| 18 | FLYER – 74 <sup>th</sup> NSDC® New Year’s Resolutions                     |
| 19 | FLYER - 74 <sup>th</sup> NSDC® Explore with the NSDC®                     |
| 20 | FYER – The NSDC® Needs your Help  |

## Upcoming USDA Webinar

**DON'T MISS OUR NEXT WEBINAR – SATURDAY, FEBRUARY 8, 2025**

**Topic:**

Encouraging Social Connections: The Key to the Growth, Success and Fun in Your Club and Association

**Program Description:**

One of the biggest keys to a successful club are the social connections created within the club. But what are social connections and how do you make them work to your advantage? Mike and Lisa have long been advocates of developing what can become lifelong friendships, stronger clubs and associations. How can you help transition your club membership from acquaintances to friends to extended family ... tune in and engage.

**Faculty:**

**Mike & Lisa Seastrom**

Mike has been dancing since 1960 and calling since 1963. He has a long history as a member of CALLERLAB, including serving on the Board of Governors, is a past Chairman and a Milestone Award winner.

Mike currently teaches for the Buckles & Bows Square Dance Club in Thousand Oaks, California. He teaches the Social Square Dance program which enables him to teach two classes a year plus a Summertime Funshop of the SSD calls.

Together with his wife, Lisa, they promote the importance of Social Connections in keeping square dancing a vital part of our lives, and work as Square Dance Ambassadors everywhere they travel.

**Time:**

|                       |          |
|-----------------------|----------|
| Eastern (US & Canada) | 2:00 PM  |
| Central               | 1:00 PM  |
| Mountain Standard     | 12:00 PM |
| Pacific               | 11:00 AM |
| Alaska                | 10:00 AM |
| Hawaii                | 8:00 AM  |

**Join Zoom Meeting:**

<https://us02web.zoom.us/j/3109144310?pwd=d2plamhHd0lJVkRpWU9sWnBQNG80UT09>

**Meeting ID:** 310 914 4310

**Passcode:** USDADance

**Phone Only Access:**

Dial by your location: 1 669 900 6833 US (San Jose)

Meeting ID: 310 914 4310

Passcode: 554513776

Find your local number: <https://us02web.zoom.us/j/3109144310?pwd=d2plamhHd0lJVkRpWU9sWnBQNG80UT09>

**For additional information please contact us at:** [Education@usda.org](mailto:Education@usda.org)

**MARK YOUR CALENDAR FOR FUTURE DATES:**

**Saturday, March 8, 2025** – The Biggest Party of the Year – What’s Waiting For You at the 74<sup>th</sup> National Square Dance Convention in Shreveport, LA – Ted & Tonia Hofmeister, General Chairmen

**Saturday, April 19, 2025** – The Wonderful World of USDA: The Benefits, The Programs, The Resources – Sally Bennett-Schmidt, USDA Information Officer

**Saturday, May 17, 2025** – Be Prepared! Tips to Help your Club/Association be Prepared For A Medical Emergency at Your Dance or Event – Renee Trevao, Member, Jackson Claim Jumpers, Jackson, CA

Bonnie Abramson

[bjabramson@gmail.com](mailto:bjabramson@gmail.com)

916-213-3640

Co-General Chairman, 64<sup>th</sup> California State Square Dance Convention

“Follow The Yellow Brick Road” featuring Andy Allemao, Vernon Jones, Jet Roberts & Charlie Robertson w/Rounds by Sharon & Casey Parker & Rikki Lobato - April 10 – 12, 2026, Santa Maria, CA

Program Chair, ASDSC's Harvest Hoedown - October 24 – 26, 2025; Yuba City, CA  
Secretary, California Council of Square Dancers, Inc.  
Education Chair, United Square Dancers of America  
Education Chair, 74<sup>th</sup> NSDC® - June 25 – 28, 2025, - Shreveport, LA

# Smooth Dancing by Buddy Weaver

## Solving the Challenges of Rough Dancing in Square Dance

Square dancing is a wonderful way to connect with others, enjoy lively music, and have fun as a group. But sometimes, the experience can be disrupted by something dancers often refer to as “rough dancing.” This term describes movements or behaviors that are overly forceful, uncoordinated, or inconsiderate. Rough dancing can create discomfort, confusion, and even injuries, taking away from the joy and flow that make square dancing so special.

The good news? These challenges are easy to address with a little awareness and a focus on smoother, more cooperative dancing. Let's take a closer look at the problems rough dancing can cause and explore remedies to ensure every dance is a positive experience for everyone involved.

### The Problems Caused by Rough Dancing

✗ **Discomfort for Partners.** When dancers grip hands too tightly, pull too hard, or spin their partners with excessive force, it can lead to physical discomfort or even minor injuries. Rough handholds and overly enthusiastic moves often make the dance feel more like a struggle than a shared experience.

✗ **Loss of Flow in the Square.** Square dancing depends on timing and coordination among all dancers. When one person moves too quickly, too slowly, or ignores the caller's instructions, it can disrupt the entire square. This loss of flow can cause confusion, mistakes, and frustration for everyone.

✗ **Uneven Energy Levels.** Not all dancers bring the same level of energy to the floor. Rough dancing can happen when one person's energy is far greater than their partner's or the rest of the square's, making it harder for everyone to stay in sync.

✗ **Reduced Enjoyment.** At its core, square dancing is about having fun and building connections. When dancing becomes too forceful or chaotic, it can make the experience stressful rather than enjoyable for participants.



## Remedies for Rough Dancing

- ✓ Use Gentle, Controlled Movements. The key to smooth dancing is gentle precision. When pulling, spinning, or guiding a partner, focus on moving with them rather than forcing their movement. Think of it as a dance conversation: a light, controlled touch keeps the dance enjoyable for both of you.
- ✓ Pay Attention to the Caller. The caller is there to guide the square and keep everyone in sync. Listening carefully to the cues and following the timing helps maintain the flow of the square. If you're unsure of a move, keep your steps simple and reset as needed—this keeps the group moving together.
- ✓ Match Your Energy to the Group. Square dancing works best when everyone is on the same page. Observe the energy level of your partner and the rest of the square, and adjust your movements to match. If your partner prefers a gentle pace, follow their lead to create harmony.
- ✓ Practice Comfortable Handholds. Your handhold should be secure enough to maintain connection but gentle enough to avoid discomfort. Avoid gripping too tightly or pulling abruptly. A firm but light touch makes movements smoother and more enjoyable for everyone involved.
- ✓ Be Mindful of Personal Space. While square dancing brings people together, respecting personal space is essential. Avoid stepping too close to others, especially during promenades or tight formations. Keeping movements measured and considerate ensures everyone stays comfortable.
- ✓ Focus on Teamwork. Square dancing is a group activity, and success depends on everyone working together. Approach the dance with a cooperative mindset, adjusting to the needs of your partner and fellow dancers. By prioritizing teamwork, you can help create a seamless and joyful experience.

The occasional challenges of rough dancing can become opportunities to improve your skills and deepen your connections with others. By dancing smoothly and with intention, you not only enhance your own experience but also contribute to the overall enjoyment of the entire square.

So, the next time you step onto the dance floor, keep these remedies in mind. With gentle movements, attentive listening, and a focus on collaboration, you'll help transform any square into a place of laughter, connection, and smooth dancing. Let's keep the joy in square dancing alive!

Reprint from *American Square Dance* – January 2025 Volume 81 Number 1

### **Reasons for giving square dancing a try.**

Your mother would approve.

You're not doing anything exciting with your Monday evenings anyway.

You like to yell out phrases and move around somewhat spontaneously

Your most intense form of exercise these days involves your cell phone.

Your partner likes heavy metal and you like country music, and you need something that is somewhat in the middle.

You haven't met any new fun friends in several months.

You don't really have much rhythm, but you would like to dance anyway.

Suncoast Squares - 2.29.24

## **Social Square Dancing by Barry Johnson**

Over the last several months, we've mentioned "The Proposal" currently being discussed by CALLERLAB members. The proposal itself is fairly simple: Modify CALLERLAB's official policy to require that the "entry level program" consist of no more than 50 calls and that the next program must consist of a minimum of 100 calls.

This would effectively reduce the Mainstream program down to about the size of the SSD program, while keeping the Plus program about where it is.

The intent is to allow Square Dancing to better compete with other activities for people's time in the years ahead. Shorter, simpler lessons are vital: There are so many other options for our "prospects" to consider that relatively few of them are willing to make an extensive time commitment for an activity that they don't even know that they will enjoy.

In talking with callers, I do hear a few negative reactions to the proposal. One fear is that this will “further fragment” our activity. Folks, it’s ALREADY fragmented, with FIVE different dance programs used as an entry level: Basic 1, Basic 2, SSD, Mainstream and Plus are all used as entry level somewhere. This is an attempt to -reduce- the amount of fragmentation by defining just ONE program to replace Basic 1, Basic 2, SSD and Mainstream.

Another fear is that some callers will simply ignore the new program and continue to do what they’re doing. The response to that: This individualism has always been part of our hobby. There are no “square dance police”, there are no regulatory agencies issuing fines. There is no effective mechanism to force anyone to change — there never has been, and we don’t want one. But as we look forward 10, 20 or 30 years in the future, this individualism is a relatively short-term problem that goes away with time. This fear shouldn’t be a barrier to moving forward.

Finally, some callers simply say “We don’t need to change anything. What we have is working just fine today.” A larger view would indicate that these folks are just plain wrong. World-wide, the count of active dancers has declined about 90% over the last 40 years — and relatively few areas are seeing any significant growth. What we have today simply is not working as well as it did years ago — and if we look even further back, the dance program was shorter and simpler during the period of greatest growth in the 1950’s, 60’s and 70’s.

Overall, those areas that have embraced the “shorter, simpler” concept are gaining more new members than those that have not embraced the idea. Yes, there are some places showing great growth with the current dance programs, and some that have adopted SSD but aren’t yet seeing dramatic changes in growth — but overall, those groups that have made the change to a simpler entry level are doing better than they were before.

I wholeheartedly endorse this proposal, and hope that you will as well. An official vote on the proposal is expected to be taken at the 50th Annual CALLERLAB Convention in April, with ratification by the full membership during the following few months.

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# The Big Picture by Buddy Weaver

## Retention Challenges

Retention in square dance clubs is a key factor in maintaining the longevity of the group; essential in beginner programs or classes. While we frequently talk about how to get more people in the door, the ability to keep participants engaged and involved, transitioning them from beginners to active members along with keeping existing members happily participating is not often discussed. Focusing on retention directly impacts the health and growth of square dancing.

In the context of square dance classes, retention is the measure of how many individuals who start a beginner class continue their journey beyond the first few weeks. Extended post-graduation, attending regular dances, joining clubs, and becoming long-term participants in the activity. Retention plays a crucial role in shaping the future of square dancing. Without retention, the square dance community faces a “revolving door” effect where recruitment numbers may remain high, but long-term participation dwindles. Time and resources spent on recruitment and teaching may go to waste if participants leave shortly after completing a class. Persistent losses can lead to frustration among existing members, affecting the overall energy and enthusiasm within a club.

**Square dancing is a social activity,** and without strong social bonds, new dancers may feel disconnected from the group. If beginners don't quickly form friendships or feel a sense of belonging in the club, they may not feel motivated to continue. Long-time dancers may form tight-knit groups that can unintentionally make newcomers feel like outsiders. Successful clubs have existing members who will purposefully go over to folks they don't know, introduce themselves, and get into squares with them. This is true at club dances and beginner sessions.

Callers encourage social connections by taking a moment between the patten and singing calls, to ask the Head Couples to change square and then if see someone that you don't know, shake a hand and say “hello”. This works well in classes and club dances, especially when one square may be having a problem or the same people seem to be squaring up every tip. It is incumbent on the caller to observe the social dynamics and have tools at the ready that generate social interaction.

Many square dance events outside of classes are geared towards more experienced dancers, which can be intimidating for newer dancers. A recent graduate who hasn't had frequent opportunities to practice at their skill level, might feel out of place. **Clubs that are not beginner-friendly will lose newer members who aren't yet comfortable**; the newer dancer is discouraged from continuing. Here is where the existing club dancer is so important. They reach out to the newer graduate with friendship getting them into a square with them.

Sometimes, the struggling newer dancer needs to be in one tip of all experienced dancers to help them build their self-confidence, particularly if they have been in failing squares most of the dance. Every dancer, whether they are a new graduate or a practiced member needs to grow at their own pace.

In classes where the graduation level is Mainstream or Plus, the increased complexity of new calls can feel overwhelming, causing some dancers to feel like they've hit a plateau. Without proper guidance or mentorship, these dancers may struggle and decide not to pursue square dancing further. As many veteran callers will attest, SSD classes have a much higher rate of retention than Mainstream or Plus. Fewer calls and less complicated calls provide more time for beginners to refine their skills, leading to higher-quality dances.

In Mainstream and Plus classes, beginner retention is difficult by the nature of the programs. More calls, more complicated calls require more weeks to teach. **A larger number of calls to learn means that a beginner who misses a week has so much more to catch up with, compounded by missing multiple weeks.** The reality is that in today's world, people often have many commitments competing for their time, so Mainstream or Plus classes require too much time. Your beginners may prioritize other activities that offer more convenience or less obligation.

The preceding two paragraphs are addressed to the club dancer. There is nothing your caller/teacher can do in a class setting that cures the problems of more calls, greater complexity, and large commitment from the beginner in a Mainstream or Plus class. All a caller could do is teach less each week, spend more time on review of missed calls or allow time for dancers to work on their proficiency, but that would only add more weeks to the class making a bad situation, worse. It is the club members working with their board, perhaps working with a neighboring club, that could make a club building program like SSD, a reality for their club. It is worth noting, that SSD was a program that was gaining in popularity, years before being recognized by CALLERLAB. It was

a true grass roots program that gained traction by the simple fact that it worked. With the current CALLERLAB EC “proposal” to make Mainstream into a sustainable, club growing program like SSD, here is an opportunity for clubs to grow. **It is the will of the club dancer that directs the club to sustainable growth or continued demise.**

Moving forward, consider the following elements for dancer retention, whether in class or club:

✓ **Improve Dance Quality.** Dancers who have more time to develop their skills in a class setting will enhance the overall quality of both class and club dances. This creates a more enjoyable experience for all participants, which in turn encourages greater attendance and enthusiasm.

✓ **Stronger Club Culture.** A focus on retention helps build a sense of community and belonging among dancers, both new and existing. When beginners feel welcomed and supported, they are more likely to continue participating and become advocates for square dancing within their personal networks. When existing dancers are an active participant in social bonding, their lives are enhanced and a feeling of being part of something bigger is nurtured.

✓ **Efficient Use of Resources.** Impress upon all members that recruiting new participants requires significant investment in time, money, and effort—whether through advertising, venue rental, or instructional fees. Retaining dancers maximizes this investment by ensuring that these efforts result in long-term engagement rather than a cycle of attrition. Our investment in dances for existing dancers is similar, so it is incumbent upon all club members to practice social bonding in classes AND club settings.

✓ **Encouragement for callers and club leaders.** Consistently retaining dancers provides validation for the hard work of instructors and club officers. Seeing their efforts result in committed, skilled dancers fosters motivation and innovation in teaching and dancer retention methods.

By recognizing the importance of retention and implementing strategies to support it, square dance clubs can build a sustainable future. Retention ensures that the square dance community continues to grow and thrive. A growing pool of dancers can result in more dynamic dances, which encourages attendance and participation in future get-togethers.

It has been my experience that clubs without new members suffer from “we've always done it this way” syndrome. Its obvious that since there aren't new members bringing new ideas, there are the same “old” ideas that keep circling around and around. It is a downward spiral that has no remedy without new members bringing fresh ideas. Retained participants often bring these much needed, new perspectives along with enthusiasm and energy. Retention is one of the key elements to sustained growth of your club and square dancing overall.

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## Looking Back

### Henry Ford and Benjamin Lovett

This is a story many of you have never heard. The year is 1923, Henry Ford is visiting the Wayside Inn in Sudbury, Massachusetts. America's oldest operating inn, dating back to 1716, it symbolized colonial American history, which was particularly appealing to those nostalgic for the nation's early roots during the 1920s.

The resort offered guests dance instruction in the gavotte, the schottische, mazurkas, minuets, the Virginia Reel, and square dancing. Teaching was under the leadership of Benjamin B. Lovett.



Henry and Clara Ford at the Wayside Inn, Sudbury, Massachusetts, circa 1923  
(photo from the Henry Ford Museum)

Benjamin and Charlotte Lovett in a promotional photo. Circa 1925  
(photo from the Henry Ford museum)

Mr. Henry Ford enjoyed the program so much that he asked Benjamin Lovett to teach dancing and train dance instructors in Dearborn, Michigan. He offered Lovett a handsome salary and a two-month contract. Benjamin Lovett

reluctantly turned down the offer, explaining that he was under contract to the Wayside Inn.

It should be noted here that at the time, Henry Ford's personal wealth was in excess of one billion dollars, roughly twenty billion in today's dollars, so Benjamin Lovett's obligations to the Wayside Inn posed no major problem to Mr Ford. He simply purchased the Wayside Inn, met the terms of Benjamin Lovett's contract and renegotiated a new contract to bring him to Dearborn for two months; Benjamin Lovett stayed in Dearborn for twenty-six years.



Benjamin and Charlotte Lovett in a promotional photo. Circa 1925  
(photo from the Henry Ford museum)

At the time when the country was in the midst of a depression, Lovett was paid \$12,000 per year (\$371,000 dollars today) plus a new Lincoln every year, plus a home, most of his meals, and all his travel expenses. He had substantial pay raises as the square dance program increased.

The Wayside Inn would become a favored destination for America's elite. Mr. Ford would cement its reputation as a place of national significance.

As for Benjamin Lovett, once in Michigan, he and Mr. Ford began to publicize and promote early American square dancing. Two hundred dancing instructors from Ohio and Michigan were invited to Dearborn to learn how to dance and to call the Virginia Reel. Mr. Ford also directed Benjamin Lovett to begin a program for the Dearborn public school children. Dances that Benjamin Lovett taught and called began to appear in newspapers around the country and included detailed instructions on how to execute these maneuvers.

Mr. Ford also sponsored a radio program. Lovett would travel to Chicago every Sunday and call dances on the radio which had been printed in the newspapers during the week. This one-hour program was broadcast from

Chicago to the East Coast and after an hour wait to compensate for the time differential, the same broadcast was sent to the West Coast. Old fashioned square dancing became the rage.

At a convention of the Dance Masters of America held at the Waldorf-Astoria Hotel in New York City, the chairman of the convention announced, "Ballroom dancing has problems. The Black Bottom (a free-form style of dancing done to up-beat jazz music) is done. The Charleston is gone.

Attendance is dropping at dance halls." "Meanwhile", he complained, "through the efforts of Benjamin Lovett and financial backing of Henry Ford, square dancing is on the increase and is more popular than it has ever been".

Henry Ford, had become a passionate advocate for square dancing, an art form he believed embodied the essence of traditional American values and a simpler, more harmonious way of life. In the face of rapid industrialization and the growing influence of modern entertainment, he feared that the nation's rich heritage could be forgotten. For him, square dancing was more than just a pastime; it was a vibrant expression of the pioneer spirit that had built America.

Mr. Ford recognized square dancing as a wholesome and invigorating form of physical activity. Long before modern fitness trends, he understood the importance of exercise for maintaining physical and mental health. In an era when sedentary lifestyles were becoming increasingly common, he saw square dancing as an antidote to inactivity. In promoting square dancing, Mr. Ford also sought to foster a sense of moral and social order. He admired the structured format of the dances, which encouraged proper etiquette, teamwork, and respect among participants. At a time when modern dance styles were seen as overly freeform or provocative, square dancing was viewed as a virtuous alternative that upheld dignity and decorum.

Benjamin Lovett became so busy that he had to train additional dance instructors. He developed a minimum staff of twelve to fourteen dance instructors to help him with his ever increasing work load. The program kept expanding by the generosity of Mr. Henry Ford. Any school district that wanted a dance program merely had to contact Benjamin Lovett and Mr. Ford would write a check from his person account and Lovett or one of his instructors would be sent to that school. Mr. Ford felt that by introducing square dancing into schools, children would have a fun activity with a framework for developing important life skills.



Henry Ford was responsible for bringing square dancing and ballroom dancing to thirty-four institutions of higher learning, among them Radcliffe College, Stevens College, Temple University, University of Michigan, University of North Carolina, and the University of Georgia. Again, there was no charge to these universities. If Lovett approved, Mr. Ford would write a check.

(Next month is part II)

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## **All Things Considered by Ed Foote**

### **QUESTIONS I GET ASKED**

Here are some questions I have been asked over the years.

QUESTION: When you call material, how do you know what call to give at what time?

ANSWER: Experience. Certain calls go well together, and over time you learn these. You also learn what combinations not to call. The bottom line is that the material must be smooth-flowing from one call to the next. To accomplish this, a caller must know all the starting and ending formations for every call, and also know the body flow for each call - is it right, left or straight ahead? The caller must also know "hand availability" for each call - ie. which hand is free to begin the call based on the hand that ended the previous call.

QUESTION: Do you get disappointed if a floor does not do what you expect?

ANSWER: No, because I have no expectations. If I had expectations and then the floor did not measure up, I would be disappointed and this would come across in my calling. So I play a psychological game with myself. I go into every dance expecting nothing; then if I get just a sliver of something from the floor, I'm happy, and this happiness shows in my calling.

QUESTION: But if you have been to a club several times, don't you know ahead of time how they dance?

ANSWER: Yes, but I always expect less. That way I am never disappointed.

QUESTION: How do you schedule your calling trips?

ANSWER: I start by filling a weekend, then I backfill into mid-week. Or, I may fill two weekends and then work to fill the weekdays between.

QUESTION: If you are starting a calling tour, or are going from one region to another, how far are you willing to drive in a day and call a dance that night?

ANSWER: 625 miles, assuming most of this is Interstate highway. But this does not happen very often. Usually I will start a trip by driving 350 – 400 miles, and then subsequent calling spots are closer.

QUESTION: Do you fly on your calling tours?

ANSWER: I used to fly a lot, but not any more, because it has become such a hassle to fly. I fly once a year for my California tour, and that's it. Occasionally I'll fly a second time if I need to do so to get to the Callerlab Convention.

QUESTION: Do you go to the Callerlab Convention every year?

ANSWER: Yes. I have attended 48 conventions in the last 49 years.

QUESTION: Why do you go every year?

ANSWER: Because you learn a lot, such as how to improve your calling, and you learn what is going on in the square dance activity. The fellowship with other callers from around the world is priceless.

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#### INSPIRATIONAL QUOTES from Ed Foote

“Education is when you read the fine print. Experience is what you get if you don’t.” ...Pete Seeger, singer

“One who is patient glows with an inner radiance.” ...  
Allan Lokus, author and teacher

“Students deserve great teachers. And teachers deserve the support they need to become great.” ...Bill Gates, philanthropist and former CEO of Microsoft

“All things are difficult before they are easy.” ...Horace Greeley, newspaper journalist and politician

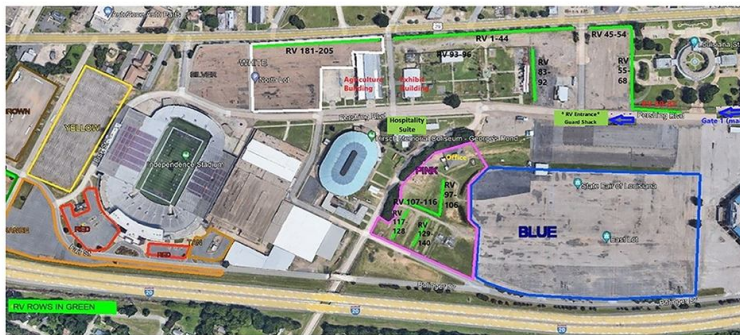
“Kindness is the golden chain by which society is held together.”  
...Johann von Goethe, German writer

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# Come Camp on the Wild Side

Camping accommodations for the 74th National Square Dance Convention® are available at the State Fair of Louisiana, located at 3701 Hudson St. in Shreveport. Each site (\$35 nightly) is roughly the same site with full hookups, including water and sewer with 30 or 50-amp connections. The 200-site campground is 4.6 miles from the Shreveport Convention Center. There is no bus shuttle service to the convention center. Parking is available at the convention center for \$4 per day (in/out) and at the nearby Sam's Town and Bally's Casino Resorts. The 74th NSDC has rented the campground's air-conditioned hospitality building for our campers to have a place to meet and socialize and there are restrooms with showers onsite. (The campground is currently undergoing renovations, which will be completed in time for the 74th NSDC!)



To the **Camping area** take 20 West to exit 16A, Hearne Avenue and State Fair Grounds, 4.6 miles from the convention center. **From the camping area**, simply take I-20 East and exit 19A and north to Caddo Street for the Convention parking structure or right at Fannin to dead end at Clyde Fant for free parking at either Sam's Town or Bally's Casino parking.

An aerial view of the State Fair of Louisiana grounds in Shreveport shows campground sites highlighted in green (pictured above). Also depicted is a map showing parking areas. Be aware there may be height restrictions.

*Register for the 74th National Square Dance Convention® and secure your campsite today!*

## RESERVATIONS

Assignments will be made in order of **COMPLETED REGISTRATION** form received: <https://www.74nsdc.com/register-online>. You can not register to camp if you have not registered first for the 74th NSDC. Sites must be booked through the 74th NSDC Registration & Housing by May 1, 2025 to guarantee pricing.

Site reservations will be coordinated through the RV and Camping Vice-Chairmen Dan and Vicki Hatfield, [vhat@cox.net](mailto:vhat@cox.net). Reserve your RV and Camping using the online form found at our website <https://www.74nsdc.com/housing>. Requests for Group Camping must be received by Jan. 2, 2025.

No reservations or payments can be made at the Fairgrounds, you must have registered and paid for your RV camping site either by mail, in person with one of our team members, or online through the website: <https://www.74nsdc.com/housing>.



# Looking for a unique Valentine's Day gift?

Give your loved one the gift of paid registration to the  
**74th National Square Dance Convention®**



**Shreveport Convention Center**  
**June 25-28, 2025**

**Sign up today at [www.74NSDC.com/register-online](http://www.74NSDC.com/register-online)**

*Tip: You can print a receipt of paid registration & put it in a special card or gift box for a thoughtful Valentine's Day gift!*



# Pa and Ma Gator's 2025 New Year's Resolutions



## THIS YEAR WE WILL...

- ✓ Attend the 74th NSDC June 25-28, 2025 in the Shreveport Convention Center
- ✓ Dance to the Ghost Riders Square Dance Band
- ✓ Meet up with old friends at the 74th NSDC
- ✓ Make new friends at the 74th NSDC
- ✓ Attend Wednesday night special event with Dennis Swanberg
- ✓ Dance in each hall at the 74th NSDC
- ✓ Attend the keynote address with Tom Miller
- ✓ Spend at least a couple of hours exploring the convention city
- ✓ Try at least one Cajun or Creole dish
- ✓ Attend the Organizational Roundtable
- ✓ Watch at least one dance exhibition group
- ✓ Participate in an education class
- ✓ Buy at least one item from a vendor at the 74th NSDC
- ✓ Participate in a group tour
- ✓ Dance to a new-to-us caller or cuer
- ✓ Buy a raffle ticket for chance to win a quilt or purchase an item from the Ways & Means table



***What are your New Year's Resolutions? We hope it includes a trip to the 74th National Square Dance Convention®!***  
**Register at [www.74NSDC.com](http://www.74NSDC.com) and Dance on the Wild Side!**



# Come Explore with the 74th NSDC

## 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 Craffthouse 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](http://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](mailto: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](mailto: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](mailto: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](http://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](mailto: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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