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A N S S R D T
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NEXT MEETING

MARCH 6 & 7, 1993 at the BEST WESTERN GLENGARRY IN TRURO, NOVA SCOTIA

ALL CALLERS ARE REMINDED TO BRING:

PAWNS, PROGRAM LISTS, MOVE DEFINITIONS,
 RECORDS for patter practice and singing call in the evening,
 Samples of FAVORITE REFERENCES clearly labeled with your name.

SCHEDULE FOLLOWS -- DETAILS ON NEXT PAGE

TIME	FOR NEWER CALLERS	FOR EXPERIENCED CALLERS	FOR CUERS
SATURDAY 10:00 - 12:00	CALL USAGE AND GOOD BODY FLOW	SHARE YOUR LATEST CREATIVE IDEAS	HASH CUEING
SATURDAY 1:30 - 3:00	TIMING	DEFINITION SUBTLETIES	HASH CUEING
SATURDAY 3:15 - 5:00	SIGHT CALLING	MORE ADVANCED SIGHT CALLING	PREPARING A REDUCED PHASE II LIST
SATURDAY 7:30 - 8:30	MIKE TIME (Practice ideas from today)	CHOOSING NEW LIST OF SQUARE DANCERS' ROUNDS	PRESENTING ROUNDS FOR SQUARE DANCERS
SATURDAY 8:30 - 10:30	COMMON DANCE AND CHANCE TO SOCIALIZE (Be prepared to call patter or singer or cue round)		
SUNDAY 9:00 - 10:00	DISCUSSION TIME: SQUARE DANCE ATTIRE HANDS UP VERSUS HANDS DOWN, CALLER/CUER ETHICS CLUB & ASSOCIATION CONCERNS, ...		
SUNDAY 10-11	G R A D U A T I O N C E R E M O N I E S		
SUNDAY 11-12	A . N . S . S . R . D . T . M E E T I N G		

Available for perusal in your spare moments:

Record Box

Samples of available reference material

ANSSRD T members who are working with a new caller or cuer are asked to extend to them an invitation to attend this meeting.

MEETING DETAILS:

CALL USAGE AND BODY FLOW -- A time to begin work on a chart showing potential starting positions for each move that you use. If you have already done this type of analysis, please bring it with you. Also we will look at comfortable and uncomfortable combinations of moves. Each participant should bring a few samples of uncomfortable combinations and some choreography considered smooth.

TIMING -- Callerlab timing charts will be available (alphabetized). We will discuss their use in creating well-timed singing calls and in judging material available from other callers. We will also work on presenting patten at a pace that keeps the dancers moving comfortably without rushing or stop-and-go.

SIGHT CALLING -- A review and re-teach where necessary of methods presented at recent meetings and a chance to apply them with patient dancers and coaches present. If you have one particular method that you are working on, we will try to help you improve.

SHARE YOUR LATEST CREATIVE IDEAS -- All callers who wish to participate in this should be prepared to present their latest new move position, move combination or gimmick. Share with us what ever you have been exploring at your club. If you haven't climbed out of the old rut lately, then it is time to do so.

DEFINITION SUBTLETIES -- Do you really know the definitions of all the moves in the program that you call? We will test your knowledge with some less than common applications. After some thinking time and pawn pushing we will discuss the results.

MORE ADVANCED SIGHT CALLING -- Once you have mastered the basics of sight calling, how can you vary the process to surprize the dancers? Please come prepared to share some of your techniques.

HASH CUEING -- In line with our attempts to encourage the teaching of moves rather than dances, we will be working on the process of hash cueing using a short list of moves from a particular phase and rhythm.

PREPARING A REDUCED PHASE II LIST -- At the last meeting we decided that a new "square dancers' rounds" list should be based on a shortened list of Phase II moves. Accordingly we need to discuss this shortened list.

PRESENTING AND CHOOSING A NEW LIST OF SQUARE DANCERS' ROUNDS -- Several potential Square Dancers' Rounds will be presented and all will discuss their merits.

DISCUSSION TIME -- Several items have come up recently that need to be aired. Some are discussed on the next pages. Hopefully we can reach some compromise agreements so that ANSSRDT will be presenting a common front.

GRADUATION CEREMONIES -- Cathy Anderson will be presenting the material that she has received regarding currently used ceremonies. This is a chance to share ideas and find new inspirations.

REFERENCE MATERIALS -- The newer callers would like to know about available reference material so please bring samples of note services, books about choreography, or singing calls, file card systems and anything else that you consider useful and available to a new caller. Please label everything with your name so that we can sort things out properly after the meeting.

SQUARE DANCE ATTIRE

OPEN LETTER to ANSSRDT from Elizabeth Hutchcroft:

At the MCCA Convention in November 1992 I was reprimanded for the prairie skirt I wore on Saturday afternoon as not being "proper square dance attire" and especially not for a caller. In light of this, I decided to write to Callerlab for their word on this subject.

George White, Executive Secretary of Callerlab answered as follows in a letter dated January 15, 1993.

"From time to time we are asked what is the proper way to dress for square dancing. the following is the dress code recommended by CALLERLAB:

Proper square dance attire for the caller/dancer is interpreted to mean that a caller/dancer's dress will clearly identify the caller/dancer with the square dance activity. The following recommendations are made by CALLERLAB:

1. Men caller/dancers shall wear a long-sleeved shirt, trousers, neat and comfortable footwear, appropriate neckwear in good taste; the caller should also be concerned with how open his shirt is to the viewing public.

2. Women caller/dancers shall wear a dress or full skirt and blouse, a petticoat and neat, comfortable shoes. Also, be advised the "Prairie Skirts" are also considered appropriate attire. This is not a substitute or replacement for traditional square dance dress. It is, however, an alternative western wear. When worn in good taste, the apparel reflects a more modern and up-to-date dress, coinciding with our change in time."

HANDS UP OR HANDS DOWN?

Elizabeth also asked Callerlab about the "hands up" or "hands down" controversy.

The answer:

"CALLERLAB recognizes that regional differences exist. There is no right or wrong way in this instance. Depending on the area one learned to dance, whatever they are showing is correct for them. We have to learn to be flexible in some areas of styling. Neither way is wrong."

EDITOR'S COMMENTS:

On the matter of Prairie Skirts, while dancing in the States last year we observed about 25% of the floor wearing prairie skirts. (Yes, one couple in every square.) Most square dance shops are now displaying them. Also, Anne Uebelacker, most famous Canadian lady caller, was wearing one while calling at the National Advanced and Challenge Convention last year. In our opinion, graceful and encouraging acceptance is the only route to go.

Regarding "hands up" versus "hands down", there is definitely a mix of styling even within Nova Scotia. "When in Rome, do as the Romans do." Yes, you will occasionally find yourself Swinging Thru with one hand up and the other hand down.

Our observations of behavior in the Advanced and Challenge community is that nearly everyone dances hands down. An analysis of the type of choreograph used in these programs shows that hands down is much more efficient.

ACHY BREAKY HEART LINE DANCE

Music: "Achy Breaky Heart" by Billie Ray Cyrus

Choreographer: Melanie Greenwood

Following description by Alex Ritchie

Wait 16 beats of music, then begin dance with right foot.

- 1 Step sideways with **RIGHT**
- 2 Cross **LEFT** behind right
- 3 Step sideways with **RIGHT**
- 4 Hold with weight on right and feet slightly spread,
the right knee is straight and left knee is bent

- 5 Shift weight to **LEFT**, straighten left knee and bend right knee
- 6 Shift weight to **RIGHT**, straighten right knee and bend left knee
- 7 Shift weight to **LEFT**, straighten left knee and bend right knee
- 8 Hold with weight on left foot

- 9 Touch right toe straight back (no weight change)
- 10 Touch right toe out to the side then begin a 3/4 left face turn
- 11 Touch right toe to the new side and continue the 3/4 turn
- 12 Finish 3/4 turn and step back on **RIGHT**

- 13 Step back on **LEFT**
- 14 Step back on **RIGHT**
- 15 Lift left knee then begin a 1/4 left face turn
- 16 Finish 1/4 turn and step back **LEFT**

- 17 Step back **RIGHT**
- 18 Step back **LEFT**
- 19 Step back **RIGHT**
- 20 Stamp left foot beside right (no weight change)

- 21 Step sideways with **LEFT**, straighten left knee and bend right knee
- 22 Shift weight to **RIGHT**, straighten right knee and bend left knee
- 23 Shift weight to **LEFT**, straighten left knee and bend right knee
- 24 Hold with weight on left

- 25 Step forward **RIGHT** and turn 1/4 right face
- 26 Stamp left foot beside right (no weight change)
- 27 Turn 1/4 left face, step forward **LEFT** and turn another 1/4 left face
- 28 Stamp right foot beside left (no weight change)

- 29 Step sideways with **RIGHT**
- 30 Cross **LEFT** behind right
- 31 Step sideways with **RIGHT**
- 32 Stomp **LEFT** beside right (changing weight) and clap hands

Repeat dance, facing a new wall, until music ends
The dance turns 1 1/4 left face each time through
(**Bold** letters indicate a weight change to that foot.)

MAINSTREAM QUARTERLIES

GRAND SWING THRU:

Starting formation: tidal wave, ocean wave of 6 dancers, or facing lines.

Action: Those who can turn by the right 1/2, then those who can turn by the left 1/2.

GRAND LEFT SWING THRU:

Those who can turn left 1/2 then those who can turn right 1/2.

CROSS THE TRACK

Starting formation: lines of four facing out

Action: Centres Partner Trade, Ends Cross Fold, All Extend twice to parallel right hand ocean waves.

CROSS ROLL TO A WAVE:

Starting formation: any two faced line

Action: Centres cross run as the ends run to end in an ocean wave.

PLUS QUARTERLIES

CUT THE DIAMOND:

Starting Formation: Any diamond

Action: Centres will Diamond Circulate while the Points Slide together and Trade.

BOX THE TOP:

Starting Formation: Columns

Action: Centre four box circulate 1 1/2 positions as the ends cast off 3/4. Three dancers on each side do their part of Fan the Top, while the Very Centres Trade and move up to the ends.

Timing: 10 beats

CLOVER AND (ANYTHING):

(currently in the A1 Program)

Starting Formation: Anywhere two couples are facing out.

Action: The couples facing out will Cloverleaf while the others do the Anything call.

ROUNDS OF THE QUARTER:

1ST 1993: WHEY MARIE (MGR 095)

3RD 1992: JEANIE'S WALTZ (Bluestar 2406)

2ND 1992: MAKE IT NICE (Windsor 4793)

BASIC SINGERS from Sept. Meeting

TO # 23

HEADS PROMENADE HALF & LEAD RIGHT CIRCLE TO A LINE

GO UP AND BACK, PASS THRU

BEND THE LINE, STAR THRU

RIGHT AND LEFT THRU, PASS THRU

SWING CORNER, PROMENADE

TO # 26

HEADS PROMENADE HALF

RIGHT AND LEFT THRU

SQUARE THRU FOUR

MAKE A RIGHT HAND STAR

HEADS STAR LEFT

SWING and PROMENADE

TO # 28

HEADS LEAD RIGHT, CIRCLE TO LINE

GO UP TO THE MIDDLE & BACK

STAR THRU, CIRCLE FOUR HALFWAY

RIGHT AND LEFT THRU, DIVE THRU

CENTRES SQUARE THRU 3, PASS THRU

SWING CORNER, PROMENADE

FOUR LADIES CHAIN

HEADS PASS THRU, SEPARATE AROUND

TWO TO A LINE, GO UP AND BACK

STAR THRU, CALIFORNIA TWIRL

DIVE THRU, CENTRES PASS THRU

SWING CORNER, PROMENADE FULL

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The ANSSRDT NEWSLETTER is the newsletter of the Association of Nova Scotia Square and Round Dance Teachers. Our intention is to publish three times a year. The opinions expressed are those of the authors and not necessarily those of the Association. Your comments and articles are encouraged. Please forward to:

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