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PRESIDENT'S REPORT

The 91/92 dance season is now in full swing and we hope that you, as teachers, have been able to recruit an enthusiastic class. We are all so aware how important this matter is in ensuring the growth, or survival, of our activity. This also is the principal reason for the existence of ANSSRDT. Our endeavour is to improve our abilities as leaders and teachers so that we may provide the most enjoyable and satisfying experience to our dancers from both the social and program viewpoint. I am sure it's true that this is by far the best way to build a large and faithful club. With regard to ANSSRDT, I strongly believe in the old saying that you can never get more out of an organization than you are prepared to put in yourself. The special efforts by each one of us to contribute to our weekend programs to our greatest ability will make ANSSRDT better and stronger and will attract others to join in with their own contribution. With this in mind I would encourage those of you who have not completed the "Special Abilities and Interests" form to complete the one included in this newsletter and return it to your program co-ordinator as soon as possible. See you all in February.

John and Valerie Pinks

NEXT MEETING

FEBRUARY 22 AND 23, 1992

GLENGARRY BEST WESTERN HOTEL
 TRURO, NOVA SCOTIA

Saturday Program:

10:00-12:00 CPR (Kerry Fletcher)
 12:00-1:30 Lunch
 1:30-3:00 Isolated Sight
 3:00-5:00 Writing Singing Calls
 1:30-5:00 Teaching Waltz Basic
 5:00-7:30 Dinner
 7:30-10:30 ANSSRDT FUND RAISING
 DANCE

Sunday Program:

9:00-11:00 Formation Management
 11:00-12:00 ANSSRDT Meeting

Notes:

The workshops and meetings will be held in the usual separate building. The large hall behind the restaurant has been reserved for the evening dance. It will be divided into three separate areas for a Basic Hall, a Round Dance Hall, and a Mostly Mainstream Hall with Star Tips and Rounds. Dance admission will be \$5 per couple. Brought in food is not allowed. The floor is carpeted.

Organizers are:

Local contact -- Cathy Anderson
 Sound -- Savages
 Evening Program -- Co-ordinators

TRAVELER'S TALES
by Nelson Labor

Last year Pat and I took a year off work and during that time took a 3 month trip south to Florida and west to California, dancing all the way. As we crossed the country we saw a variety of callers and styles of dancing.

Our first month was spent in Southern Florida where we attended many dances both large and small. We danced to some excellent callers there. Some names that might be recognized are Earl Johnson, Ron Schneider and Don Hanhurst. Here are some of the points of interest. Everyone danced hands down for swing thrus. A couples of clubs used cards with numbers for each tip to force people to mix. Most dances had rounds between tips. Several clubs did not have regular callers, instead hiring callers for each week and booking a year in advance. One caller had some special effects on his machine such as a push button echo.

When we left Southern Florida to head west, we stopped and danced at the Northeast Florida Callers Association Dance, a very large dance with about 20 callers taking turns. They danced what they called "Mainstream Plus". Most of the sets were breaking down on easy calls, but they didn't seem to care. They were only interested in doing fancy turns and weave the ring. There were a number of new graduates at this dance who could do very little of what the callers were calling. The one item on the plus side was the large number of young people including many teens.

After we left Florida the dancing became hands up. We danced twice in Lafayette, Louisiana at their Mardi Gras weekend. One of these dances featured Bob Newman (ESP records)

who was an excellent caller. I have his whole dance on video tape, sent to me by a new made friend after we got home.

We danced our way across Texas, Arizona and California. Here we noticed the use of a swing instead of a dosado. It worked fine if the next move was from a wave but not great in many other situations. Also many places always ended the patter with a stir the bucket before the singing call.

One of our favourite stops on the trip was Albuquerque, N.M. They have a very large square dance hall for 50 or more squares that was built by all the clubs in the city. It divides into two halls with excellent wood floors, which are busy almost every night of the week. We went to two dances there and found the dancers to be very energetic (it must be the mountain air).

On the way back we danced in Arkansas, Tennessee, Pennsylvania, and New York finding hands down again in Memphis, Tenn.

When we left on this trip, I was concerned that only having been calling for 2 years, it would hurt my calling to leave it for 3 months, but just the opposite happened. I made a diary of all the dances and callers and made it a point to talk to each of them to pick their brains on main methods of calling, years of experience, and helpful hints. I made mental notes throughout each dance on how they resolved squares and any special items they used and recorded these after. I found that at the end of the trip I was a better sight caller than before I left even though I hadn't sight called for 3 months.

It was a great trip as well as a great square dance experience. It is true that "Square dancing is friendship set to music". We were warmly welcomed wherever we went.

MAINSTREAM QUARTERLIES

TEACUP STROLL:

From a static square the Head Ladies Chain 3/4 while the Head Men Promenade 1/4 to meet and courtesy turn their original partner (at the side position). While the heads are doing this the Side Couples Promenade 1/4 to become the new heads. This action repeats 4 times until all are home. (timing -- 32 beats)

PLUS QUARTERLIES

CUT THE DIAMOND:

From any diamond the centres will Diamond Circulate while the Points Slide together and Trade.

BROKEN WHEEL:

From a two-faced line the in-facing couples Ferris Wheel and Sweep 1/4 while the out-facing couples Cast Off 3/4 and slide over behind the centres to end in double pass thru formation.

(Note: when we tried this at the last ANSSRDT meeting we found that it is easier to dance from a left-handed two-faced line.)

ROUND OF THE QUARTER

1ST 1992: SHE'S A LITTLE PAST FORTY (TNT 277)

4TH 1991: ROWDY

3RD 1991: O' JOHNNY

2ND 1991: AU REVOIR

1ST 1991: ANNIVERSARY WALTZ

TEACHING SCOOTBACK

from Al Mills

Those facing in, step straight ahead and join adjacent forearms. Those facing out, run into the just vacated position. Those with forearms joined, turn 1/2 (180 degrees) and walk straight ahead, taking the place of the person who was beside them at the start of the movement.

Emphasize the fact that all dancers change facing direction. Make it very clear that the in-facing dancers go straight forward and join adjacent arms, either right or left. Watch out for dancers who cross over and turn by the wrong arm. Watch out for out-facing dancers who do not move or turn too far.

Prepare the dancers by calling some patten that uses trades, turn thrus, and runs. Make sure all dancers get practice on all movements during the teach.

SAMPLE PRE-TEACH CHOREOGRAPHY:

(BOX 1-4), SWING THRU, BOYS TRADE, GIRLS TRADE, SWING THRU, GIRLS TRADE, BOYS TRADE, GIRLS RUN, BEND, STAR THRU, CALIFORNIA TWIRL, DIVE THRU, CENTRES SQUARE THRU 3, LEFT ALLEMANDE

(BOX 1-4), TURN THRU, CENTRES LEFT TURN THRU, CENTRES IN, CAST OFF 3/4, PASS THRU, U TURN BACK, STAR THRU, (BOX 1-4)

STATIC SQUARE, HEADS TURN THRU, SEPARATE AROUND 1 TO THE MIDDLE, TURN THRU, LEFT ALLEMANDE

SAMPLE POST-TEACH CHOREOGRAPHY:

HEADS SQUARE THRU 4, MAKE A WAVE, SCOOTBACK, SCOOTBACK, SWING THRU, BOYS RUN, WHEEL AND DEAL, LEFT ALLEMANDE

(BOX 1-4), TOUCH 1/4, SCOOTBACK, SCOOTBACK, SCOOTBACK, BOYS RUN, STAR THRU, DIVE THRU, SQUARE THRU 3, (BOX 1-4)

(BOX 1-4 WAVE), SCOOTBACK, SCOOTBACK, SCOOTBACK, BOYS SCOOTBACK, SWING THRU, GIRLS SCOOTBACK, ALL SCOOTBACK, BOYS RUN, WHEEL AND DEAL, LEFT ALLEMANDE

(BOX 1-4), TOUCH 1/4, SWING THRU, CENTRE 4 SCOOTBACK, BOYS RUN, STAR THRU, DIVE THRU, SQUARE THRU 3, LEFT ALLEMANDE

DRILL ON TIDAL WAVES AND LINES
from Carson Spicer

(ZERO LINE) DOSADO TO A TIDAL
WAVE, EACH 4 SWING THRU, BOYS
RUN, EACH 4 WHEEL AND DEAL (ZERO
LINE)

(ZERO LINE) DOSADO TO A TIDAL
WAVE, EACH 4 SWING THRU, BOYS
TRADE AND RUN, BEND THE LINE,
SQUARE THRU 3, LEFT ALLEMANDE

(ZERO LINE) DOSADO TO A TIDAL
WAVE, EACH 4 SWING THRU, BOYS
RUN, COUPLES HINGE, COUPLES CIR-
CULATE, BEND THE LINE (= ZERO
LINE)

HEADS HALF SQUARE THRU, SIDES
HALF SASHAY, SWING THRU, SPIN THE
TOP, EACH 4 SWING THRU, GIRLS
SWING THRU, EACH 4 SWING THRU,
CENTRE 4 SWING THRU, EACH 4 SWING
THRU, BOYS RUN, BEND THE LINE,
LEFT ALLEMANDE

HEADS LEAD RIGHT AND CIRCLE TO A
LINE, TOUCH 1/4, ALL 8 CIRCULATE,
SINGLE HINGE, GIRLS TRADE AND
GIRLS RUN, CENTRE 4 WHEEL AND
DEAL, OTHERS BEND THE LINE,
CENTRES SQUARE THRU 4, GRAND
RIGHT AND LEFT

SIDES LEAD RIGHT, VEER LEFT, COU-
PLES HINGE, OUTSIDES BEND THE
LINE, CENTRE 4 WHEEL AND DEAL,
CENTRES SQUARE THRU 4, LEFT ALLE-
MANDE

SIDES SQUARE THRU 4, SWING THRU,
BOYS RUN, COUPLES HINGE, CENTRES
WHEEL AND DEAL, OTHERS WORK OUT-
SIDE AND WHEEL AND DEAL, CENTRES
PASS THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT AND VEER LEFT,
COUPLES CIRCULATE, COUPLES HINGE,
CENTRE COUPLES TRADE, COUPLES
HINGE, COUPLES CIRCULATE, FERRIS
WHEEL AND CENTRES SWEEP 1/4

DRILL ON SPIN CHAIN THRU
from Cathy Anderson

HEADS PASS THE OCEAN, LADIES
TRADE, CENTRES RECYCLE AND PASS
THRU, SPIN CHAIN THRU, ALL 8 CIR-
CULATE, TURN THRU, LEFT ALLEMANDE

HEADS SQUARE THRU 4, SWING THRU,
SPIN CHAIN THRU, MEN CIRCULATE,
RECYCLE, PASS THRU, TRADE BY,
LEFT ALLEMANDE

HEADS TOUCH 1/4, WALK AND DODGE,
SPIN CHAIN THRU, MEN RUN, COUPLES
CIRCULATE, FERRIS WHEEL, PASS
THRU, LEFT ALLEMANDE

HEADS STAR THRU AND PASS THRU,
SWING THRU, SPIN CHAIN THRU, MEN
CIRCULATE TWO, LADIES RUN, COU-
PLES CIRCULATE, MEN TRADE, TAG
THE LINE RIGHT, CALIFORNIA TWIRL,
PROMENADE

HEADS PASS THE OCEAN, FAN THE
TOP, SINGLE HINGE, MEN RUN, SPIN
CHAIN THRU, GIRLS CIRCULATE TWO,
MEN RUN, WHEEL AND DEAL, LEFT AL-
LEMANDE

HEADS TOUCH 1/4, MEN RUN, SLIDE
THRU, PASS THE OCEAN, ALL 8 CIR-
CULATE, SPIN CHAIN THRU, SCOOT-
BACK, MEN CIRCULATE, LADIES
TRADE, RECYCLE, LEFT ALLEMANDE

SINGING CALL FIGURES

4 LADIES CHAIN 3/4, HEADS STAR
THRU, (DOSADO), PASS THRU, RIGHT
AND LEFT THRU, SPIN CHAIN THRU,
SWING, PROMENADE

HEADS PASS THE OCEAN, EXTEND,
SPIN CHAIN THRU, GIRLS CIRCULATE
TWO, SPIN THE TOP, RECYCLE, TOUCH
1/4, ALL 8 CIRCULATE, MEN RUN,
SWING, PROMENADE

HEADS LEAD RIGHT, DIVE THRU,
CENTRES PASS THRU, DOSADO, SWING
THRU, SPIN CHAIN THRU, MEN CIRCU-
LATE TWO, (SCOOTBACK), SWING,
PROMENADE

SRDFNS FINANCIAL ASSISTANCE
from Barry and Carol Walker

It has been known in the past that the SRDFNS has funds available to anyone who is interested in attending a Callers/Cuers School or Workshop. This money was in the form of a Scholarship. Recently there has been new light shed on the availability of assistance through the SRDFNS for other purposes.

The SRDFNS has offered assistance to an individual for the purpose of purchasing equipment for use in the 4H Square Dance Program in the Antigonish Area. The offer was either a \$400 grant for the purchase of equipment at their own discretion; or a loan of equipment of value up to \$1000 to be maintained and reported on regularly. We understand that the \$400 grant was accepted.

ANSSRDT members should be aware that such assistance is available, although it is a bit unclear as to how SRDFNS would determine eligibility in the case of multiple requests.

SETTING UP THE SIX IN-FACING LINE ARRANGEMENTS from workshop by Wade and Mark Savage

1. Heads lead right and circle to a line.
2. Heads crosstrail thru and separate around one to a line, pass thru, tag the line in
3. Heads pass thru and separate around one to a line
4. Heads square thru 4, touch 1/4, centres trade and run, bend the line
5. Heads lead right and veer left, tag the line in
6. Heads pass the ocean, extend, swing thru, boys run, tag the line in

CAN YOU DO THIS FOR OTHER FORMATIONS AND WHILE SIGHT CALLING? THINK ABOUT IT BEFORE FEBRUARY!

MCCA JUNE WORKSHOP
from Al Mills

The next MCCA Workshop Weekend is June 12 - 14, 1992 at the Wandlyn Motel, Amherst, Nova Scotia. Room rates are \$49.95 + taxes per night. Individuals are responsible for their own booking but please make sure the motel knows that you are part of MCCA so that we can obtain the workshop area free of charge.

Part of the weekend will be a follow-up to the teaching ideas presented last year. Attendees should have a an outline on "Methods of Learning and Teaching Techniques" as well as a "SELF IMPROVEMENT" sheet on Analyzing a Basic. Each participant is asked to select a movement and prepare a 15 minute teach including a singing call.

There will be an opportunity to discuss your tip with one or more callers of your choice. If you wish to be taped, bring a tape in VHS format that will be returned to you for your self critique.

CLOSING CHUCKLE

There was a dancer named Madge
Who kept forgetting her badge
She was called "hey you"
And "the lady in blue"
Until Madge remembered her badge.

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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:

Dottie and Gary Welch
Comp. 13, Site 6, R. R. 2
Porters Lake, Nova Scotia
B0J 2S0

SPECIAL ABILITIES AND INTERESTS

NAME:

WHAT LEVELS DO YOU FEEL COMFORTABLE TEACHING?

WHAT LEVELS DO YOU FEEL COMFORTABLE CALLING/CUEING?

WHAT LEVELS DO YOU FEEL COMFORTABLE DANCING?

FROM THE FOLLOWING AREAS INDICATE THOSE THAT YOU WOULD LIKE TO WORKSHOP REGULARLY (at least once a year), THOSE THAT YOU WOULD LIKE TO WORKSHOP OCCASIONALLY (maybe once every three years), AND THOSE THAT YOU WOULD BE WILLING TO TEACH.

	REGULARLY	OCCASIONALLY	TEACH
TEACHING:	_____	_____	_____
PREPARING DRILL CHOREOGRAPHY:	_____	_____	_____
ANALYSING DEGREE OF DIFFICULTY:	_____	_____	_____
VOICE:	_____	_____	_____
MICROPHONE TECHNIQUE:	_____	_____	_____
SOUNDING HALLS:	_____	_____	_____
PROGRAM CREATION:	_____	_____	_____
ONE NIGHT STANDS:	_____	_____	_____
CLUB LEADERSHIP:	_____	_____	_____
GENERAL DISCUSSION TIME:	_____	_____	_____
FOR CALLERS:			
FORMATION MANAGEMENT:	_____	_____	_____
CREATIVE CHOREOGRAPHY:	_____	_____	_____
WRITING SINGING CALL FIGURES:	_____	_____	_____
PRESENTING SINGING CALLS:	_____	_____	_____
SIGHT CALLING:	_____	_____	_____
FLOOR CONTROL:	_____	_____	_____
ROUNDS FOR CALLERS:	_____	_____	_____
TRADITIONAL DANCING:	_____	_____	_____
CONTRAS:	_____	_____	_____
LATEST QUARTERLIES:	_____	_____	_____
FOR CUERS:			
HASH CUEING:	_____	_____	_____
CLINIC IN NEW RHYTHM:	_____	_____	_____
LEARNING NEW MOVES:	_____	_____	_____
LEARNING NEW DANCES:	_____	_____	_____

WHAT HAVE WE MISSED THAT YOU WOULD LIKE TO LEARN ABOUT OR TEACH?