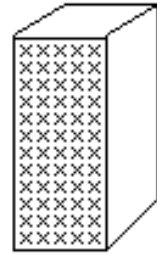


ANSSRD T NEWSLETTER



OCTOBER 2001

DATE OF OUR NEXT MEETING: November 10 and 11, 2001

NEW LOCATION: K. C. A. School (Kings County Academy) on School Street in Kentville, NS.

Directions: The easiest way to get to Kings County Academy is to leave the 101 at Exit 14. Turn towards Kentville and go several kilometres. Watch for the Post Office and a crosswalk. Turn right on School Street. The turn is nearly across the street from the Post Office. If you come to the stoplight you have gone too far.

HOTELS:

There is a Wandlyn in Coldbrook near exit 14. 1-800-561-0000 or 678-8311

The nearest motel is Allen's Motel at 384 Park Street, Kentville, 678-2683

Also in Kentville is the Sun Valley Motel at 905 Park Street, Kentville, 678-7368

In New Minas there is the Greensboro Inn 681-3201 or 1-800-561-3201

SATURDAY SCHEDULE FOR SQUARE DANCE CALLERS

- | | |
|---------------|--|
| 9:30 - 10:00 | Set Up and Coffee Chat |
| 10:00 - 11:30 | Formation Management Drill
(Please see attached practice worksheet) |
| 11:30 - 12:00 | Callerlab Program Changes -- see page 4
What suggestions do you have for replacements? |
| 12:00 - 2:00 | Lunch |
| 2:00 - 5:00 | Pre-cueing skills -- Discussion and Microphone practice
(We will provide drill material but bring your own if you would like help with something that requires pre-cueing.) <ul style="list-style-type: none">- Recognizing the correct moment to pre-cue- Starting Singers properly- Quadrilles- Sicilian Circles- Prompting Contras- Cueing Mixers- Cueing Line Dancing- Giving the words for Special Songs |
| 5:00 | Dinner |
| 8:00 | ANSSRD FALL DANCE and WESTERN FALL ROUNDUP
(Please see flyer.) |

SATURDAY SCHEDULE FOR ROUND DANCE CUERS

Details yet to be arranged; however, Beth says the schedule will include

- 1) a classic teach
- 2) a discussion on standardizing of cues.
- 3) Time to work on problem records and hash cueing.
- 4) The Cuers will teach an easy round for Sunday morning participants.

SUNDAY SCHEDULE

9:00 - 10:00 **Cuer coaching** for new cuers from the Square Dance Leaders.

9:00 - 10:00 **Showmanship Discussion**

- A time to share ideas on ways to bring excitement and variety to your dances.

10:00 - 12:00 **ANSSRDT Business Meeting**

13th CANADIAN NATIONAL IN SAINT JOHN, NEW BRUNSWICK -- July 18-20, 2002

Participating Leaders:

Questionnaires are now being distributed to all registered leaders. The deadline for leader registration is February 1, 2002.

Operations Centre:

Brenda and Reid Currie are organizing the Operations Centre and will be looking for assistance from Maritime leaders. Activities here include meeting and greeting the arriving leaders, giving directions to the various halls, and answering other questions. It is also the communications hub for dealing with problems. Please help us by volunteering to spend an hour during the convention in the Ops Centre.

Trail In / Out Dances:

Convention 2002 is looking for information about Trail In and Trail Out Dances around the Maritimes. If you are holding a dance shortly before or after the July 18-20 National and want to be advertised through the National Convention Newsletter, please inform Bob Dunham, Trail In/Out Committee (506-386-7175) or Dottie Welch, Program Director by March 2002.

Registrations:

More than 2160 dancers are registered now including an impressive line up of leaders. Accommodations are tight but there is still space available. Please encourage your dancers to register. For those who have never attended a National Convention this is a very special opportunity quite close to home. Dancing in a huge hall full of enthusiastic dancers from around the world is a unique experience that epitomizes the friendship of square dancing.

If you do not have registration forms, please contact Alan and Doreen Clays at 1-506-696-2114 or at clays@sprint.ca.

Schools:

Cuers are reminded that there will be a cuers school beginning on Sunday before the National. Contact Beth Dickinson for details, 902-667-3080. Callers should look for workshops planned for the afternoons during the National.

FILMING "IT'S A LIVING" by Dottie Welch

In May the local square dance contacts received a request from CBC for a caller to participate in a filming of "It's a Living". They referred the request to me and I followed up. It's a Living is a half-hour program broadcast each Monday from 7:30 - 8:00 p.m. The star, Peter Jordan, learns about two or three ways to make a living in each show. In this case, the goal was to film Peter Jordan learning to be a square dance caller. After some phone and e-mail discussions exploring the possibilities, and re-exploring when the contact was changed, it was established that filming would occur July 5th and 7th when the crew was here in Nova Scotia filming other episodes. The plan was to teach him to dance on July 5th with some teaching of calling skills and then to film him calling at as large a dance as we could arrange on the 7th.

Some brain scratching occurred while I tried to figure out how to teach someone to dance and to call in two days. I finally settled on 20 moves, which I thought were easy to learn and would show the essence of modern square dancing. Those moves were:

- | | | | |
|----------------------|-----------------------|-----------------------|-------------------|
| 1. Circle Left/Right | 6. Allemande Left | 11. Chain Down Line | 16. Slide Thru |
| 2. Forward & Back | 7. Grand Right & Left | 12. Square Thru | 17. Run |
| 3. Dosado | 8. Rollaway | 13. Right & Left Thru | 18. Trade |
| 4. Swing | 9. Pass Thru | 14. Veer Left | 19. Bend the Line |
| 5. Promenade | 10. Ladies Chain | 15. Swing Thru | 20. Wheel & Deal |

For calling skills, modules were the only possible route so I made up several get-ins, zeros and get-outs using just these 20 calls. Also, I prepared some singing call figures.

The CBC producer had his own image of western square dancing and was looking for the "barn dance" image. Wanting to accommodate but also to show a modern dance hall, I made arrangements with Bob & Phyllis Fiddes to use their dance hall. It is, after all, a farm setting, is decorated with cows and has curtains made from the 2002 covered bridge material, but is definitely not a barn. Next job was to find enough dancers to participate in all these events.

Much discussion went on about attire for Peter at the big dance. Attempts to connect him with a square dance shop in Winnipeg or Halifax didn't work, so he ending up finding his own attire. It certainly satisfied the western "cowboy" image and actually was quite appropriate.

So it's Friday, July 5th. Shortly after lunch the film crew arrived at our home in Lawrencetown. Out of the big van came producer Rob Kirbyson, camera man Rich, associate producer John and 6'4" Peter Jordan. We proceed down to the dance area in the basement where the crew rearranged things and put up lights and black curtains. We had some dancers there (Wilf and Ethel Logan and Mary Sargeant) to help Peter learn to dance. We did some dancing and taught Peter most of the moves while they set up the lighting. Then they filmed the scene using the pawns (to be inserted later as if this had taken place after the dance that evening.) They also filmed Peter learning to call with the small square of two couples.

After a busy afternoon we were off to Dartmouth where we had arranged to dance on a basketball court overlooking Halifax Harbour. Unfortunately there was thick fog so the harbour couldn't be seen, but we danced there anyway. If you watch that scene closely you will notice a woman in a white shirt that is Peter's wife Pauline and a young boy that is his son Patrick. They were also learning to square dance while we filmed that scene.

On Saturday, Peter and the crew filmed a separate show with Peter learning to play the bagpipes at some Highland games. Meanwhile, I spent the day at the 50+Expo in the WT & CC in Halifax. Our volunteer dancers were certainly busy that week. Along the way I found the correct words for the singing call Peter had chosen which was "Life Goes On That Way".

Sunday morning dawned with beautiful clear skies; but by the time the film crew arrived after lunch it was again cloudy. Nevertheless, we were able to film the beach scenes and

achieve the crew's goal of clearly showing us on Canada's Eastern Shore. Sudden panic came when the crew realized how far they had to drive to get to the Fiddes'. Gary and I did a fast clothes change with supper in the car to get there by 6 p.m. The film crew went ahead to begin setting up, I'm not sure when or if they ate. Peter went to their hotel in Truro to check in and eat but then got lost finding the Fiddes hall. After some delay, all were on site and ready to go. After all the foggy weather, we finally had clear skies and a beautiful pink sunset to film the dancers arriving at the hall (a staged scene but effective).

Yellow cellophane on the windows made a nice mellow light but also closed out the airflow, which was need in mid July, but luckily it wasn't too hot. Okay, show time. Put on the two battery packs for two remote mics (did I have that much extra space inside the waistband of my skirt?), and string the wires up inside my blouse. Stage Peter's arrival and a discussion of dress (not shown). Warm the dancers up with some calling. Film Peter's grand entrance. Peter calls patter using the get-ins, zeros and get-outs cheat sheet and all goes well. Then the singer -- this guy is a natural, it couldn't have been better. Huge applause and multiple photos are taken for posterity.

Filming goes on for a leader sequence, which we choreograph and repeat several times before the crew is satisfied but this is not included in the final edit. Dancing goes on with Peter and family participating and more filming. Finally we wind up with a typical square dance lunch kindly provided by the Strathmore Strutters and then Bob continues to call for the diehards.

In the aftermath, there are several follow-up calls to obtain more tidbits of information and some discussion of SOCAN issues. They also need a clean copy of the singing call music, which I tape and send to Winnipeg by Federal Express. Another day they call and ask for something to show the scale of square dancing and I suggest searching their archives for pictures of one of the National Conventions, which they found and used. So, now we know what went on to produce about 7 minutes on National TV on the evening of October 15th. Knowing what was filmed, I know there was extensive editing to produce the final product. I was pleased that the editor, Rob, captured the essence of modern square dancing and some of the skills required to be a caller. Hopefully, the show gave us, and the reruns will give us, some good national advertising.

CALLERLAB PROGRAM CHANGES

During odd numbered years CALLERLAB considers changes to all of the Program Lists. Accordingly the Mainstream and Plus Committees have voted to delete 3 moves from Mainstream and add them to Plus. The moves are Eight Chain Thru, Fan the Top and Spin Chain Thru. As always when moves are removed, we are faced with making adjustments in our choreography. Here are a few substitutions. What else can you find?

For the standard singer: "Heads Promenade half way, Sides Right and Left Thru, Sides Square Thru Four, Dosado and do an Eight Chain Four, - - - - , - - - - Swing your Corner, Promenade"
Replace Eight Chain Four with "Box the Gnat, Grand Right and Left"

Spin Chain Thru = Ends Circulate, All Scoot Back (mixed sex)
Spin Chain Thru and Ends Circulate Two = Swing Thru, Ends Circulate double while the Centres Circulate and Trade

The following assume right-hand waves with girls in the centre:

Fan the Top = Centres Trade, Pass the Ocean

(But, how many dancers can do Pass the Ocean from a wave?)

Fan the Top = Recycle, Right and Left Thru, Pass the Ocean

Fan the Top and then Right and Left Thru = Centres Trade, Recycle and Sweep 1/4

FORMATION MANAGEMENT DRILL PRACTICE SHEET

1. From a squared up set create each of the following formations in three moves or less.

- | | |
|---------------------|------------------------------|
| a) Eight Chain Thru | e) Double Pass Thru |
| b) Trade By | f) Right-hand Wave |
| c) Facing Lines | g) Right-hand Two-faced Line |
| d) Lines Facing Out | h) Right-hand Column |

2. Convert from the given FASR to each of the given formations in three moves or less.

- a) Heads Star Thru
 - Right-hand Wave
 - Two-faced Line

- b) Heads Lead Right and Veer Left
 - Double Pass Thru
 - Right Hand Column

- c) Heads Square Thru Four
 - Trade By
 - Lines Facing Out

- d) Heads Pass Thru and Separate around one to a line
 - Completed Double Pass Thru
 - Inverted Line

3. Convert from the given FASR to a normal facing line.

- a) Heads Pass Thru and Separate around two to a line
- b) Heads Pass the Ocean and Swing Thru, Extend
- c) Heads Lead Right, Pass the Ocean, Girls Run,

4. Convert from the given FASR to a normal right-handed two-faced line

- a) Heads Pass the Ocean, Extend, Girls Run
- b) Heads Pass Thru and Separate Around one to a Line, Touch 1/4
- c) Heads Touch 1/4, Girls Pass Thru

5. Resolve from the given FASR to an Eight Chain Thru Formation Allemande Left

- a) Heads Pass the Ocean, Extend, Single Hinge, Centres Trade
- b) Heads Lead Right and Veer Left, Ladies Chain Down the Line, Touch 1/4
- c) Heads Pass Thru and Cloverleaf, Sides Swing Thru

The ANSSRDT NEWSLETTER is the newsletter of the Association of Nova Scotia Square and Round Dance Teachers. Our intention is to publish twice 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, 415 Conrad Road, Lawrencetown, NS, B2Z 1S3, dwelch@orion.stmarys.ca, 902-435-4544