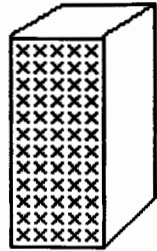


ANSSRDT NEWSLETTER



APRIL 2004

DATE OF OUR NEXT MEETING: May 1, 2004

DUES ARE DUE: If you can't attend the meeting please send your \$10.00 dues as a cheque payable to ANSSRDT.

Treasurer: Laurie and Wilma Illsley, RR3 Lawrencetown, Annapolis County, NS, B0S 1M0

LOCATION: E. H. Horne School in Enfield. Off Highway 102 take exit 7 going towards the Irving Big Stop on old route 2. The school is a large brick building on the left opposite the cemetery.

SCHEDULE

We have rescheduled the same workshops that were cancelled by Hurricane Juan last fall. Please refer to the September 2003 Newsletter for details.

We will also set aside some time for new ideas from Callerlab. (See articles in this Newsletter.)

9:30 - 12:00 Callers: Teaching

cuers: Teaching or questions (continued in afternoon)

12:00 - 1:30 Lunch

1:30 - 2:30 ANSSRDT Business Meeting

2:45 - 3:15 Callers: Discussion of Business Issues

3:30 - 4:30 Sight calling for a Beginner Class

CALLERLAB PROGRAM CHANGES

The AGM voted to change the Program review process to occur every three years instead of every two, so we are unlikely to see any major move changes for at least another year. Because "Left" was added to the preface of the Advanced Definitions, the Mainstream Committee is considering specifically listing those moves on the Mainstream list that are commonly used with Left and not now listed. Those are: Left Dosado, Lead Left, Left Touch 1/4, and Left Turn Thru.

MAURICE HENNIGAR, born about 1919 – died April 9, 2004, age 85

Maurice Hennigar called for the Maurianna Whirlers square dance club in Dartmouth from 1954 to 1964. In the square dance world, he's best known for a contra that he wrote called the Nova Scotian. The version here was slightly modified by Ralph Page. After the Swing, the active couple and Lady #2 take six steps towards the foot. Then in 4 counts the left hand lady under and the right hand lady over, the threesome reverse direction without letting go. Return in 6 steps. Then the ladies chain along the line back to their side.

Nova Scotian

Formation: 1, 3, 5 etc. active & crossed over

----, Actives Allemande left below

----, Actives Swing partner in centre

----, Down the set three in line

-- Right lady high, left lady under change ends

Come Back --, -- Ladies Chain

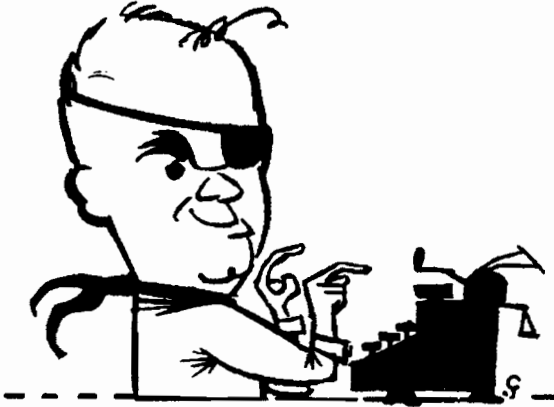
----, -- Circle Four

----, -- Right and Left Thru

----, -- Right and Left Back

BOB OSGOOD, 1918-2003

During the last year one of the prime movers of modern square dancing passed away. Even though he lived in far away California, it is highly unlikely that any current callers in Nova Scotia have been untouched by his influence. Bob Osgood was editor of the *Sets In Order* later



called *Square Dancing* magazine. It was published monthly from November 1948 to December 1985. That spanned a period of major change in Square Dancing from largely traditional with relatively few calls to the complex modern version with our multiple programs and thousands of calls. He was responsible for drafting the first list of Basic Moves. In 1968 he began producing the *Handbook Series* illustrating the Basic, Mainstream and Plus Movements. He wrote *The Caller/Teacher Manual* that was the handbook for new callers for many years and is still a common reference. He also compiled *The Caller Text* from articles first published in his magazine. In 1971 he received the prestigious Milestone Award from Callerlab. These major

accomplishments are only the most obvious legacies of a life dedicated to the development of Modern Square Dancing. We mourn his passing, reflect on his accomplishments with awe, and hope that his example will guide us as we carry the Square Dancing banner forward.

The following was written by Jim Mayo and published in the November-December 2003 issue of *Direction* from Callerlab

Square Dancing has lost a giant. Bob Osgood was strongly influenced early in his square dance life by Lloyd "Pappy" Shaw and he went on to exceed even Pappy's importance and value in the square dance world. None of us can know, completely, all that Bob did to help our wonderful activity to bring joy, community, and both mental and physical health to so many. It is hard to imagine any aspect of modern square dancing that did not benefit from his wisdom, hard work and influence.

In his magazine he provided the most comprehensive record of what was happening to square dancing in our lifetime. It was a "real time" record and is still the best place to learn what we did, at least until the end of publication in 1985. Bob also understood that we would need to be unselfish and work cooperatively if we were to make square dancing what it could be. He spread the word world-wide in his early travels and shared in starting the National Square Dance Convention. He set up leadership conferences and urged our leaders to support them. He convened the founders of Legacy to establish an organization that included representation from all who shared in the square dance activity. CALLERLAB was his dream and he invested a huge personal commitment to its success.

Nearly all of today's dancer and caller leaders have been influenced by Bob's wisdom, friendship and thinking or simply by the example of his own leadership. Long after he gave up active calling of squares his council, always given gently, provided guidance and caused us to think more carefully about the actions we took. As he now takes his place among others of comparable influence such Ford, Page, Greggerson and Shaw, we hope that we can live up to what he expected of us. May we always follow the example of his love and dedication as we work to preserve this great activity so that others may enjoy all that it can offer.

TRADITIONAL SQUARE IDEAS

From CALLERLAB in Reno, Nevada, April 2004

GRAPEVINE TWIST

Type: Traditional Square

Music: Turkey in the Straw

First gent leads his lady between the second couple, round the # 2 lady to the centre, loops to his right then goes between couple # 2 again and around the gent. Gent #2 joins hands with Lady #1 and all four repeat the pattern going around couple # 3. Then couple # 3 joins in to make six dancers going around couple # 4. Add filler as appropriate.

Cues are something like this:

Now take your lady by the wrist, First gent lead for the grapevine twist
Lead on to the next and go between, Round the lady, she's a Queen
Into the center and loop to the right, Back again but not too tight
Round that gent from Halifax, Buckle up four (six) and on to the next

PUSH OLE MA AND PUSH OLE PA

Type: Traditional Square

Formation: Square

- 1) Couples number 1 down the centre, split 2 around behind same sex at the sides
- 2) Push them in, those two swing in the centre and back out at the vacant spot.

3&4) Couple number 2 repeat going around same sex at the heads

5&6) Couple number 3 repeat after which all have their original partner in sequence

7&8) Circle Left (3/4 to home)

(Add filler as appropriate)

PEEK-A-BOO SQUARE

Type: Traditional Square from a Blue Grass Festival in Minnesota

Music: Something with 8 repeats of 64 beats.

- 1) Couple # 1 balance and swing
- 2) Couple # 1 arch over Lady # 2, slide to the right back to back with couple # 2, then arch backwards over Gent #2.
- 3) Couples 1 and 2 Circle Left Once around
- 4) Couple # 2 Peek-a-boo with couple number 1
(arch over lady 1, slide to right and back arch over the gent)
- 5) Dosado the opposite
- 6) Dosado your partner

Couple # 1 lead to Couple # 3 and repeat, then on to Couple # 4 and repeat again.
With one balance and swing, repeated for the three couples this is $8+40+40+40=128$ beats.

BEGINNER PARTY or YOUTH DANCE IDEAS (No Partner Changes)

From CALLERLAB in Reno, Nevada, APRIL 2004

CHILDREN'S POLKA

Type: German Circle Dance

Formation: Single Circle of couples, partners facing with hands joined

Music: Should be a Polka but a Jig will work.

Merry Christmas Polka on Double M Records #104 works well.

- A1) Towards the centre: Side Close, Side Close; Stomp, Stomp, Stomp
Towards the outside: Side Close, Side Close; Stomp, Stomp, Stomp
- A2) Repeat going in and out
- B1) Ready for the Claps: Knees, knees, hands, hands, partner 2,3
Repeat the Claps (It's own knees twice, own hands twice, partner's hands 3 times.)
- B2) Dosado
Repeat the Claps again

Part B2 may be varied to suit the situation.

If Dosado is too hard then each dancer may turn around once in place.

If a partner change is desired, then instead of Claps, Wave goodbye and move on to the next.

GUSTAF'S SKOAL

Type: Swedish Set

Formation: Four couples in a square

Music: Folkraft F1175 – it has a march feel so try a march such as

New England March, Silver Sounds Records 110 (Use a march instead of skip step.)

- A1) Head couples dance forward and back
Side couples dance forward and back
- A2) Repeat Heads forward and back; Sides forward and back
- B1) Side couples join hands with partner to form an arch, head couples dance four skip steps to centre, release partner's hand and face the nearest side couple, join inside hands with opposite dancer and dance four skip steps through the arch, separate and dance four skip steps back to partner (at home), join both hands and turn once around in place with four skip steps.
- B2) Head couples form the arch and side couples dance the action of B1.

Extra dancers may step into the vacated place of any dancer during the first part of the B music.

SAN ANTONIO STROLL

Formation: Circle with all facing in, partners not necessary

Music: Original Vocal version of San Antonio Stroll (Square version is too fast)

- 1-8: Vine to the Left, Vine to the Right
9-16: Balance Left and Balance Right, Twice
17-24: Forward 3 and Kick, Back 3 and Touch
25-32: Stroll to the Left 8

BEGINNER PARTY and COMMUNITY DANCE IDEAS

From CALLERLAB in Reno, Nevada, April 2004

FARMER'S JIG

Type: Traditional American, used when teaching history through dance in the schools.

Formation: Proper Contra lines of four couples

Note that more than four couples won't time properly

Music: Glory Hallelujah or other vigorous marching music

- 1-8 March Up Eight
- 9-16 March Down Eight
- 17-24 Sashay Up in Eight
- 25-32 Sashay Back in Eight
- 33-40 Each 4 Star Right
- 41-48 Each 4 Star Left
- 49-56 Top Couple turn out and lead a Cast Off, same sex all follow
- 57-64 Top Couple arch at the foot, others come through

BOOT SCOOT AND BOOGIE SICILIAN

By Jack Murtha

Type: No partner change but the dance action is with the opposite who changes each time

Formation: Sicilian Circle – couples facing couples in Butterfly

Music: Boot Scoot and Boogie on ESP # 178

- 1-4: Vine away from the centre of the big circle (couples stay together)
- 5-8: Wiggle, wiggle, wiggle, wiggle
- 9-16: Vine towards the centre of the big circle; Wiggle, wiggle, wiggle, wiggle
- 17-32: Repeat 1-16
- 33-48: Slow Canter Out twice; Slow Canter In twice
- 49-56: Dosado your Opposite
- 57-64: Pass Thru; Clap knees twice, own hands once, new opposite's hands once

THE GATE MIXER

Type: Suggested for a University Get Acquainted dance

Formation: Several Circles of 3 to 6 couples

Music: Golden Slippers, or other 64 beat music

Gate = Lady walking forward into the centre like a Cast Off, pivot one full turn.

1. Circle Left 8
2. Big Circle walk In Four Steps and Out Four Steps
3. Gate in 8 with Partner
4. Big Circle walk In Four Steps and Out Four Steps
5. Gate in 8 with Corner
6. Ladies Promenade once around inside to corner
7. Swing with corner (acquiring a new partner)
8. Scatter Promenade to a new Circle

BEGINNER PARTY and COMMUNITY DANCE IDEAS

From CALLERLAB in Reno, Nevada, April 2004

LANCASH BARN DANCE

Formation: Double Circle, all facing partners about 6 feet apart,

Ladies facing Center of Hall, Gents back to the centre facing the Wall

Music: Lancash Barn Dance on Lloyd Shaw E-35, Note: It is a 48 count (24 measure) dance

1-8: All forward 3 and stamp then back 3 and Clap

9-16: Repeat

17-24: Pigeon-Wing (fingers up, elbows down) Right Hand Turn and back away

25-32: Left Hand Turn and back away

33-40: Two Hand Turn and back away

41-48: Dosado Partner and progress to Left to a new partner

DOUBLE DOT

By Stew Shacklette, from the Kentucky Dance Foundation.

Type: Variation on Polka Dot, which is a Scottish Country dance.

Formation: 5 dancers, one at each usual couple position of a square and one in the centre.

Music: Most appropriate if you have 5 groups of 32 bars or 64 beats.

Set = Centre dancer join right hands with #1

Step to right with a Right, touch; then to left with a Left, touch; Turn half in 4 steps

Reel of 3 = Hey for 3 = #1, Centre and #3 each walk a figure eight pattern as follows:

Centre and #1 pass right shoulders, #1 and #3 pass left shoulders while Centre is looping to the right, Centre and #3 pass right shoulders while #1 is looping to the left, Centre and #1 pass left shoulders while #3 is looping to the right, #1 and #3 pass right shoulders while Centre is looping to the left, Centre and #3 pass left shoulders while #1 is looping to the right, #3 loops left to complete. All end where they began. The rules are: Use alternate shoulders going in one direction. On the ends if the last pass is left, loop left then pass left or if the last pass is right, loop right and pass right. In this case the top loops will be to the right and the bottom loops to the left.

The Dance:

1-8: Centre with # 1 and # 4 Right Hand Star

9-16: Centre with # 2 and # 3 Left Hand Star

17-32: Centre with # 1 and # 3 Reel of Three (don't rush, you have 16 beats)

33-40: Centre Set with # 1

41-48: New Centre (# 1) Set with # 2

49-56: New Centre (# 2) Set with # 3

57-64: New Centre (# 3) Set with # 4

#4 begins again as the Centre working with the new dancer in the #1 position.

The ANSSRD 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 editor: Dottie and Gary Welch, 415 Conrad Road, Lawrencetown, NS, B2Z 1S3, dwelch@orion.stmarys.ca, 902-435-4544