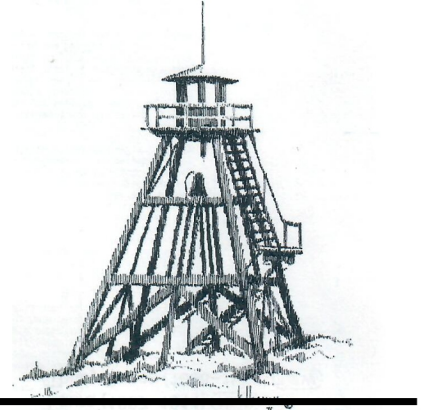


The Guardian



Last Chance Squares, Helena, Montana - March, 2023 - Volume 15

New Dancer Lessons

March 6th - Hawthorne

13th - Hawthorne School

20th - Hawthorne School

27th - East Helena Church

April 3rd - Graduation

10th - Hawthorne school - floor time

17th - Hawthorne school - floor time

24th - Hawthorne school - floor time



Club Dance Dates:

March 11th - BHB - St. Patricks Dance 6:30-9:00pm

Steve & Judy Sullivan Calling

Plus - 5-6:30pm - Glen Tusler

25th - BHB - Club Dance 6:30 - 9:00pm

Butch & Faye Suttley Calling

Plus - 1:30 - 4:00 pm - Glen Tusler

April 1st- BHB - Available from 8am to 9:00pm

22nd - BHB - Spring Fling - David Hinds Calling

Plus - 3:30 - 5:00pm

Potluck - 5 - 6:30pm

Pre-rounds/Evening Dance 6:30 - 9:00pm



May 13th - BHB - Available from 4:00 - 9:00pm

26th, 27th, 28th, 28th - STATE DANCE - Great Falls

Moose Lodge, 401 21st St.

June 17th - BHB - 4:00- 6:30 Plus with Glen

6:30 - 9pm with Butch



Leg Warmers

Does your husband turn on the heater fan before there is anything resembling warmth coming off the car engine? Are icicles forming on your knee caps? Then knit yourself a pair of these silly tubes to keep your legs warm to and from the dance. Slip them off as soon as you get in the hall or if you are feeling wild, wear them for the first dance until the hall warms up.

You are the first one in the door and the last one out, aren't you?

Materials - Size 8 Double pointed needles. Worsted weight medium yarn. The amount of yarn depends on the size. Different weights of yarn can be used. Skill Level - Very Easy

Gauge - Really doesn't matter. Just knit with your usual tension. After knitting about 4 inches, pull out the needles and try the tube on. If it pulls up to the middle of the thigh, it's fine.

Instructions

1. **Measure** the thigh where the pettipants end. Cast on 4 stitches for every inch. The number of stitches must be a multiple of 4.
2. **Working** in a circle Knit 2 & Purl 2 all the way around until the piece measures 4 inches. This is the ankle end cuff because the cast on end is usually tighter than the bind off end.

*The reason this is worked in Knit 2 & Purl 2 is that it draws up more
and is more elastic than Knit 1 & Purl 1.*

3. **After 4 inches**, change to any stitch or just keep going in Knit 2 & Purl 2. Measure from the edge of the pettipants to the ankle and make it 4 or so inches longer. Remember there will be a loss of length when they are stretched to fit.
4. **At the top edge** work Knit 2 & Purl 2 for about 4 inches. Then bind off very loosely. An easy way to bind off, is to use a medium sized crochet hook. Remember, this edge must stretch to fit around the thigh, so work loosely.

Teenage girls love leg warmers and this is a great project for them to learn to knit.



*We are fools whether we dance or not,
so we might as well dance.*

- Japanese Proverb





The Dancer Looks at SQUARE DANCING

By Madeline Allen



ROUND DANCE

WHY?

WHEREVER WE square dance around the country, we seem to get into discussions on round dancing. Some people want more rounds; some want fewer. Some want everybody to get up and dance while others want to see everybody learn to waltz *right*. Some want to know how to get their husbands to learn rounds; some want every caller to teach rounds along with squares. Others want callers to stop teaching rounds at all and send their beginners to round dance classes. Some think they are too hard. Almost everybody thinks there are too many new rounds. So won't I please write something about rounds?

After thinking it over, I find I have some real opinions about rounds, and also some questions I can't answer either. Taking the most basic question first — why should we have rounds with our squares at all? (Some clubs don't) — here is my opinion. I think we have rounds in between the squares to take up the slack between those energetic dancers who never get enough to satisfy them and that marginal group who are doing as well as can be expected to get there at all and who need a lot of rest to keep going.

In square dancing we have plenty of real dancers who could just as well be doing any

other kind of dancing, but who love the spirit of a square dance. We also have a lot of people who aren't dancers at all, but who still love to get out there and do the figures, with no one caring where they carry their hands, or whether or not their toes point right, or even whether they keep time to the music. In between, we have every variation of those types. The first group could do any round, the second can't do *any* round, and the others can do some but not others. So there you have it.

With this set-up in mind, my second strong opinion is that it is a mistake to aim for a program where everyone gets up for all the rounds. Unlike some Traditionalists, I don't bewail the fact that square dancers don't all *dance*; I think it is fine that so many non-dancers enjoy squares. My sympathy goes out to the lady whose husband is in that category, but she might as well relax. Let her console herself with the thought that she *did* succeed in getting him to the dance, and not strain her luck. It would be cruelty to animals to make him get up and struggle with rounds, and worse than that, he might never come back.

The opposite extreme, of which I also dis-

approve, is to aim for a program in which every popular round is taught as soon as it comes out, no matter how few members of the club even try to learn it. I am all for letting the few leftfooters sit them out, but when you find a club with six squares dancing the squares, and three couples doing the rounds, something is wrong. There must be a happy medium somewhere.

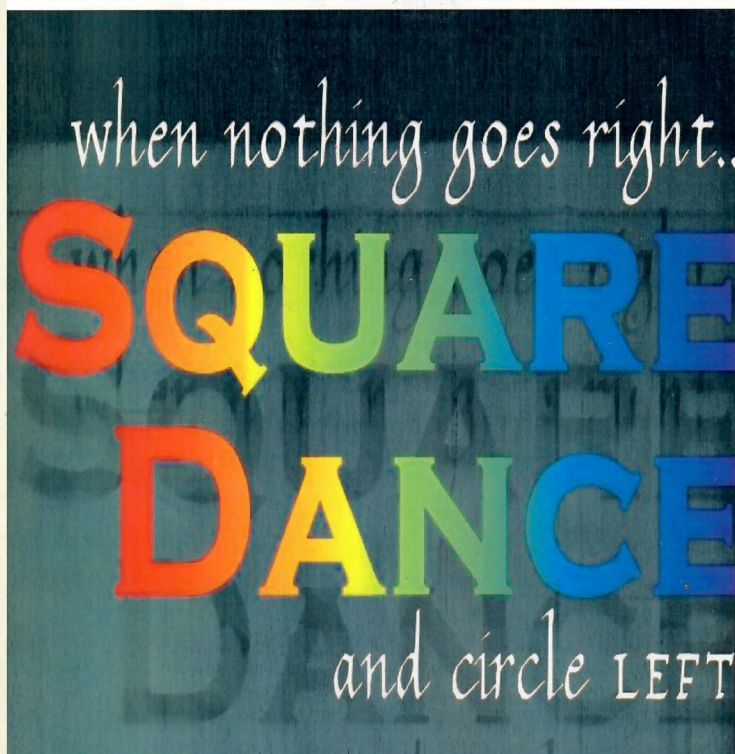
Of course, the question I can't answer, and neither, apparently, can anyone else, is — how can you take time in a Square Dance class to teach the fundamentals of round dancing to the majority of dancers who would like to learn, without making the minority feel left out? Especially if your caller is better at squares than rounds? Various answers have been suggested — the round dance class, for instance. This works fairly well in areas with good round dance teachers, but there does seem to be a general tendency, once you get into a class, to begin to take rounds too seriously, and to rather snub those who, for one reason or another, can't get to a special class.

The usual system in most square dance clubs has been to teach *dances*, rather than fundamentals, and to teach only those which can be learned in about ten minutes. This results in a lot of dancers who can do the popular Round of the Month, but who still have to learn every step of every new round the hard way, and who never learn to waltz at all. There are also callers who are satisfied to teach every Beginners' Class the Oklahoma Mixer, only to have them disappointed when they find out later that it is no longer on the programs at Hoedowns.

Perhaps the answer is in some sort of short course in basic round dancing, presented along with each beginners' course in squares. If dancers could be taught the language of rounds, along with the positions used and a few maneuvers like the turning two-step, it would be a simple matter for almost any caller to introduce a new routine. Most Rounds of the Month can even be cued through without teaching to dancers who understand round dance terms. Of course, the waltz is something else again. Maybe the best thing would be to teach no waltzes at all in the first course, but later, when the dancers realize that there is something lacking, offer a second short course in the waltz. Alone. In other words, wait until they ask for it.

We won't go into the question of what sort of rounds to teach, or how to teach them. As to programming, I personally like the idea of two rounds between each set of squares, one simple and one not so simple, instead of a long rest. I am not one who likes to dance *all* the time, and while I am resting I like to see someone doing the newer rounds, to see if they are worth pressuring my husband into learning. At least, this system gives you something to listen to during the breaks, and this brings up another point. To a lot of us, the one thing above all others that makes a good round dance, to dance or to sit and watch, is the music. No matter how well written, or how simple, or how beautiful, no round will ever win my approval unless the record is real music, well played, with the sort of *lift* dance music should have.

Too many new rounds? Of course there are too many for *me*, and for most people. The Round of the Month helps some, but why learn a dance in ten minutes, just to forget it? For that reason, I'd like to suggest a Round of the Year, picked from dances at least two or maybe three years old. Thus if a dance is still popular three years later, it could be officially recognized and re-taught, for those who missed it the first time around. Then people like us could learn one really good dance a year, and leave the rest of the rounds to the real round dancers. For them, there are never too many rounds.





Teresa's Fudgy Brownies

INGREDIENTS

- 1 cup butter or margarine
- 2 oz unsweetened chocolate
- 2 cups sugar
- 4 eggs
- 1 cup all-purpose flour
- 1 teaspoon vanilla extract
- ½ teaspoon salt
- 1 cup coarsely chopped nuts

DIRECTIONS

- 1 Preheat oven to 350 degrees. Grease 13-by-9-inch baking pan.
- 2 In a 3-quart saucepan over very low heat, melt butter and chocolate, stirring the mixture constantly.
- 3 Remove pan from heat and, with a spoon, stir the sugar into the chocolate. Allow the mixture to cool slightly.
- 4 Add eggs, one at a time. Beat until well blended after the addition of each egg. Add flour, vanilla and salt to the mixture and stir in well. Add the chopped nuts to the mixture, stir to blend.
- 5 Pour mixture into greased baking pan. Bake for 30 to 35 minutes. Cool in pan on wire rack. Cut brownies into pieces and serve.

DANCING IS SILENT POETRY

- SIMONIDES (556 - 468 BC)



Miranda's Delicious Pork Tenderloin with Veggies

INGREDIENTS:

1 Pork tenderloin (approx. 1.5 pounds)

Veggies: yams, sweet potatoes, Brussel sprouts or any combination thereof

For the dry rub:

- 1 tsp salt
- ½ tsp pepper
- ½ tsp paprika
- 1 tsp thyme
- 1 tsp rosemary
- ½ tsp garlic powder
- ½ tsp onion powder

For the glaze:

- 1/3 cup honey
- 1/3 cup Dijon mustard
- 1 tsp garlic powder
- 2 Tablespoons soy sauce
- 2 Tablespoons olive oil

DIRECTIONS:

- 1 Pre-heat the oven to 350 degrees Fahrenheit. Make the dry rub in a bowl
- 2 Prepare the pork tenderloin by rinsing and trimming any of the silver skin (white stringy stuff) away.
- 3 Rub the dry rub all over the pork tenderloin. Let the pork tenderloin rest with the dry rub while you cut up your veggies and make your glaze.
- 4 Heat oil or butter in a skillet and sear the meat on each side, about 5 minutes per side on medium heat.
- 5 While the meat is searing, place the cut up veggies in a large bowl, and toss with olive oil. Then, toss again with some of the glaze and make sure you get good coverage. Spread the veggies out on a parchment paper-lined baking sheet, and put it in the oven to cook. The veggies need about 45 minutes in the oven.
- 6 Remove the meat from heat and place on a parchment-paper lined baking sheet. Drizzle the sauce generously over the meat. Cook for about 30 minutes, and toss the veggies half way through cooking.
- 7 The pork should get to an internal temperature of 145 degrees. Remove the pork from oven a little early as it will continue to cook while resting. Let the pork rest 10 minutes, and then enjoy!

*We are fools whether we dance or not,
so we might as well dance.*
- Japanese Proverb

AMERICAN CALLERS' ASSOC. VIEWPOINTS



By Patrick Demerath

Happy St. Patrick's Day To Square Dancers

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations has provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls that drive square dancers away from 2000 to the Present. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over North America and abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

History alleges that St. Patrick lived in the 5th Century and was either from Scotland or England. He was kidnapped by pirates from Ireland where he was enslaved and grew up. Later he escaped and went home where he entered the seminary and was ordained priest. He returned to Ireland and ultimately converted the Irish people to Christianity. Historically, St. Patrick's Day was celebrated as a special religious holiday in Ireland. The current way that St. Patrick's Day is celebrated with all the green and parties was started in Boston, Massachusetts. What is admirable about St. Patrick? He feared for his life, daily defined courage as acting in the face of danger.

What does this have to do with Square Dancing? Often square dancers are very hesitant to invite good people to square dancing for fear of being told no and personally feel for being rejected. One partial comforting solution to this is to bring up at club meetings that the person saying no is not rejecting the square dancer, but is not interested in square dancing. Therefore: "The Do not Take it Personally" syndrome fits here. If we read professional SALES books or journals, the authors argue that 90% of sales come on the 5th request. The lessons of both are to act in the face of fear and rejection and ask people several times over periods of time to visit a square dance. When a person agrees, the communication of welcome must come from the dancers and the caller to the visitor. Make them feel that they are at a St. Patrick's Day party regardless of the month. ACA advocates that square dancing has the potential to be of interest to all visitors and does not have to fail if we all focus on the visitors' needs and preferences.

One might say St. Patrick focused on the positive side of his mission and we as square dancers can focus on a positive side of Square Dancing.

Who are the modern St. Patrick's?

- Square dancers who have helped support church activities and entertained the infirmed.

- Square dancers who take offices in clubs and associations because no one else will take them.
- Square dancers, who work to recruit new dancers, retain current dancers and retrieve former dancers.
- Square dancers who work as volunteers, unrecognized, in support of square dance activities, such as jamborees and most importantly club dances.
- Square dancers who start new square dance activities where there were none and expand the fellowship and fun for new dancers.

During these times of conflict, unrest and decline in Square Dancing, let us focus on overriding our fear of rejection and put our attention to service on the new dancers. Let's touch the "heart" of square dancing, by focusing on the needs of visitors

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association (Loulet@aol.com) or Dr. Patrick Demerath (pdemerath17@gmail.com).

Please visit our website and newsletters at AmericanCallers.com/news.

Until next time, happy dancing. St. Patrick would say "C'est Mille Failte".

lucky lucky lucky lucky lucky



"Very strange – every time they invite us to dance on their Reservation, it rains."