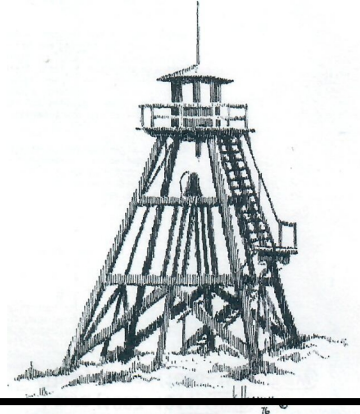


The Guardian



Last Chance Squares, Helena, Montana - August 2022 - Volume 8

Summer Dance Schedule

Aug 15 5:30 Meeting
6:30 Dance
Sept 19 5:30 meeting
6:30 Dance

DOUBLE ORANGE SCONES WITH ORANGE BUTTER

2 c. all purpose or unbleached flour
3 T. sugar
2 ½ t. baking powder
2 t. grated orange peel
1/3 c. butter
½ c. chopped mandarin orange segments, drained
¼ c. milk
1 egg, slightly beaten
1 T. sugar

Heat oven to 400°F. Lightly grease cookie sheet. Lightly spoon flour into measuring cup, level off. In large bowl, combine flour, 3 T. sugar, baking powder and orange peel. With fork or pastry blender, cut in butter until mixture resembles coarse crumbs. Add orange segments, milk, and egg. With fork, stir just until mixture leaves sides of bowl and soft dough forms. Turn dough out onto floured surface. Knead lightly 10 times. On greased cookie sheet, roll or pat into 6-inch circle. Sprinkle with 1 T. sugar. Cut into 8 wedges; separate slightly. Bake for 15 to 20 minutes or until golden brown.

CRAN-APPLE SPICED JELLY

3 ½ c. sugar
1 ½ c. cranberry-apple drink
½ c. apple cider or juice
1/8 t. cinnamon
1/8 t. cloves
3-oz. pkg liquid fruit pectin

In large saucepan, combine sugar, cranberry-apple drink, apple cider, cinnamon, and cloves. Bring to a full rolling boil, stirring to dissolve sugar. Boil 1 minute. Remove from heat; stir in pectin. Skim foam. Ladle into 4 clean, hot 8-oz. jelly jars or moisture-vaporproof freezer containers, leaving ½ inch headspace. Cool slightly; cover with tight-fitting lids. Let stand several hours at room temperature or until set. Store in refrigerator up to 3 weeks or in freezer up to 3 months. 4 cups.

Wi-fi went down for five minutes, so I had to talk to my family. They seem like nice people.

.....
Life is too short to waste time matching socks.

Last Chance Squares Meeting July, 18th. BHB. Fairgrounds

Present:

Karyn Hamilton, Sec., - Shirlye Kuykendall - Glen Tusler, Caller - Leola Tusler, Caller's Taw - James Diemert - Diana Diemert - Jeff Gonsowski - Helen Gonsowski - Tom Tompkins - Janet Tompkins - Stephanie - Wade Van Gilder - Theresa Jones - Mick Jones - Betty Carrol. Cathy & Virgil by Phone

Karyn called meeting to order at 5:34

Minutes were approved as printed in the newsletter.

Karen gave us a treasurer's report after she arrived.

OLD BUSINESS

Shirlye stated that Broadwater school was not available, but her and Cathy were working on Jefferson or Hawthorne.

Everyone agreed to dance at the BHB so Karyn will check on the dates for the 2nd and 4th Saturdays, starting in September.

Discussion for the Octoberfest ensued so Karyn called Cathy to get times and her ideas. Times were 11:00 am & 2:00pm.

No action was taken, on the By-Laws.

There was no other business so meeting was adjourned, to dance

Karyn L. Hamilton

Karyn L. Hamilton, Secretary

Education

From Stephen Cole

Last year, my wife and I went to a dance where, when I walked into the hall, I remember thinking, "There's probably someone that cares about this place but they're definitely not here."

When I walk into a dance, no matter how large or small, I try to put myself in the mindset of a first-time visitor or a possible new dancer.

I look around at everything and everybody and ask myself if these people care about the dance, the hall, and each other.

Is it welcoming? Is it clean and fresh smelling? Are people attentive and interacting? Does it look like people are proud to be there?

When I walk into my own dances (whether caller or club run) I want to be sure that people feel good when they walk in the door. I want people to "like" coming to my dances. I want people to feel compelled to walk through the door; like they can't help it.

It's important to me that people are happy to see me. It's just as important for me to be happy to see them.

This "happiness" has its roots in a different feeling, value. Every detail about every dance adds up to create a feeling of value, of pride, and of excellence.

People notice and appreciate these things. It brings people back in the door again and again.

When these feelings of value, pride, and excellence are missing, there's no reason to return. (Do you enjoy going places where you're not valued?)

I came, I saw, I forgot what I was doing. Retraced my steps, got lost on the way back, now I have no ideas what's going on.

Live Lively -



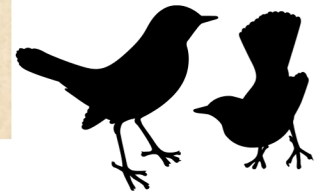
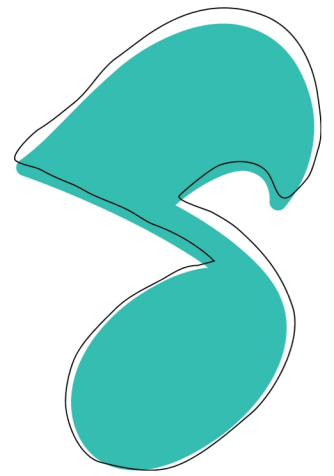
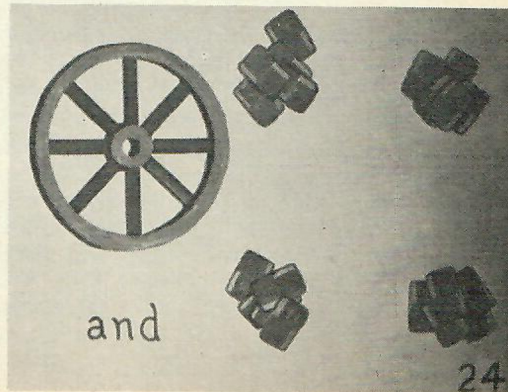
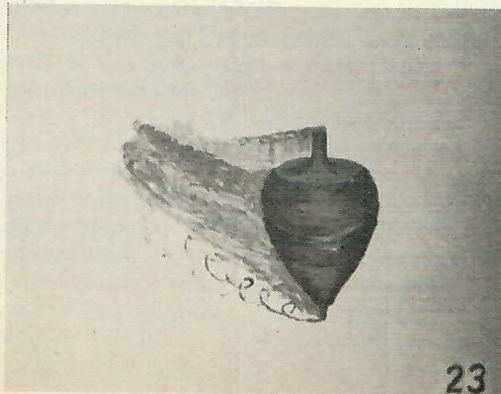
Square Dance!

A Square Dance Quiz

Our picto-grams which have been enjoyed by so many over the past several months come to an end with this issue as we feature Numbers 23 and 24. Both figures are being actively danced in 'most every part of the square dance world and you'll probably guess these with

no difficulty.

Once again we offer our sincere thanks to Bernard and Jake Smith of Southfield, Michigan, for letting us reproduce their paintings in Sets in Order. We're only sorry that you could not enjoy the originals in full color.



a little bird told me...

**"Happy
Belated Birthday"
Shirley
Kuykendall**

**ANOTHER
Year Older**



The WALKTHRU FUND RAISING

JO AND LAFI MILLER OF Fort Collins, Colorado, sent us this unusual and delightful idea for raising money for a square dance club project. Used successfully by their own group last year, it is passed along to you for possible future use by your club.

Each month individual calendars were duplicated on sheets of 8"x11" paper and each couple (or single person) was given one. For every day of the month, secret instructions were typed on small pieces of paper and scotch-taped into place.

Once a day, each square dancer was to open that day's "lesson" and follow the instructions given. Each one involved some financial obligation. Actually it became a game similar to opening the fortunes from Chinese cookies, and while none of the finances were large for any particular day, by the end of the month several dollars had been accumulated.

This type of fund-raising campaign takes a lot of thought and work by the planners but certainly would be painless fun for those on the receiving end. Of course each individual couple would be on his honor to fulfill each day's duties and his piggy bank.

So you'll have an idea of what one month involved, we've listed the instructions for February. The forfeits would vary somewhat from family to family but all would save approximately the same amount by the end of the month.

February

1ST - Pay 10¢ for each zipper that was on your clothing today.

2ND - Deposit a dime if shoes haven't been polished today.

3RD - Pay 15¢ if you had a runner in your hose today.

4TH - Pay 2¢ for every doorknob in your house.

5TH - Deposit 24¢ if you did not attend church today.

6TH - Pay 15¢ if you have not passed a sincere compliment to someone today.

7TH - Pay 15¢ for every square dance you have missed since September.

8TH - Count your water faucets and pay 5¢ for each one.

9TH - Deposit 25¢ for each gripe or complaint you made today.

10TH - Pay 4¢ for each personal call you received today.

11TH - Deposit 5¢ for each pill taken.

12TH - Relax; free day.

13TH - Count your electrical outlets; pay 1¢ for each one.

14TH - Deposit 8¢ if you have not dusted today.

15TH - If you did not write a letter today, deposit 10¢.

16TH - Deposit 10¢ if sweeper has not been used today.

17TH - Pay according to color of dress worn: red 15¢, brown 4¢, purple 14¢, yellow 10¢, black 3¢, green 5¢, orange 6¢.

18TH - Count your shoes; pay 1¢ for each pair.

19TH - Deposit 10¢ if you did not have a visitor.

20TH - Pay 3¢ for every garment in your closet that is too long.

21ST - Weigh yourself and pay ¼ of your weight.

22ND - Count buttons on clothing worn today and pay 2¢ for each button.

23RD - Pay 3¢ for each piece of jewelry you have that cannot be worn.

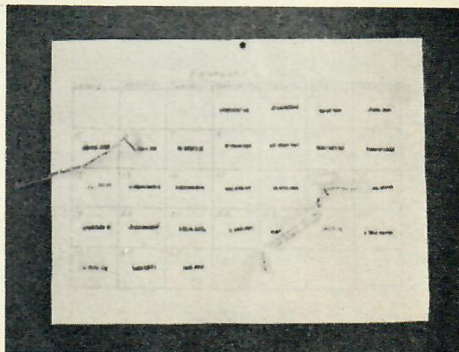
24TH - Deposit 15¢ for unpolished nails.

25TH - Pay 2¢ for every cup of coffee drunk today; 3¢ for those with cream and sugar.

26TH - Relax; free day.

27TH - Take 20¢ back out today if you remembered to feed the birds.

28TH - Measure your waistline and pay 1¢ per inch.



STYLE SERIES:

HEY!
PLEASE
GET OUT
OF THE WAY



A FIRST IMPRESSION REPORT on a square dance, as observed by a doctor and his wife in a Midwest city, emphasized the fact that square dancing was not exactly geared to the viewer.

"We were delighted at first with the constant swirl of skirts, the gay and friendly atmosphere, and the sounds of the square dance," they wrote. "However, after about 30 minutes up there in the balcony, it all began to look the same. For a minute or two, everyone seemed to be moving. Then, all of a sudden, some of the dancers stopped, almost getting out of character while the others moved around them."

This *stop and go* is all too typical. At one time, square dancing was built around patterns where two couples in the square might be active for anywhere from 32 to 64 counts, leaving the remaining two couples to "wait their turn." It was here that individualism took over. Rather than standing still and "waiting," the inactives would, depending on the area, conduct their own rhythmic cadence as they waited. Sometimes the dancers would do a little

jig step, or clog; at other times they would simply sway forward and back in a step-touch-back-touch movement to the tempo of the music. Regardless of the method used, they would all be *square* dancing rather than *square* standing.

Today some of these little niceties have vanished. However, there still remains the responsibility of the inactive person — to get out of the way and to blend, or counter-balance, those who are active. In today's square dancing, there are few times when a person can really stand still. But this idea of blending, or moving out of the way, is our subject for the feature this month.

There is nothing more awkward to a pair of active dancers doing a grid figure, than to find the inactive couples standing stationary and immovable as the actives try to go around them. For example; if the head couples pass thru and separate to go around one (1), and the inactive couples stay in place, then there is that period of "tight squeeze" as the actives attempt to go between the inactive couples (2) to move into the center (3).





You learn early in the game that, as an inactive dancer — when couples are about to split you and your partner — you simply move apart (4). On the other hand, when an active couple splits you and your partner, then separate to go around you, you should move closer together to give the actives more space to move.

No one who has become proficient as a square dancer needs to be reminded of the importance of counter dancing — the art of balancing his movements with the movements of the others in the square. This maneuvering in the simple example just shown, is going on constantly in virtually every movement in the square.

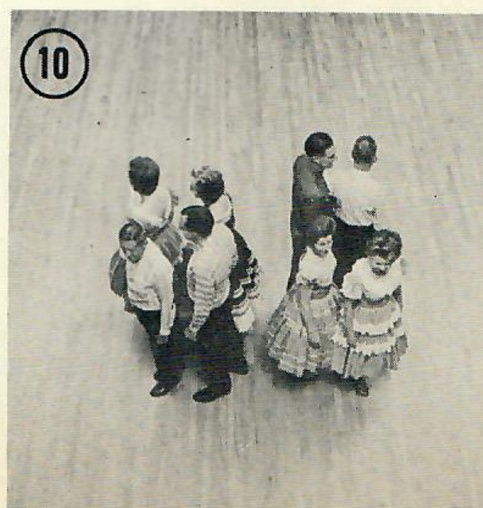
Take the example of the common call from a completed double pass thru position of “first couple left — the second couple right, etc.” There is a great tendency here to bunch up the square and to restrict the movement of those who start out in the center. From the double pass thru position (6) for example, if on the call the first couple immediately wheels left, the couple behind them must either slow down their pace or bump into the couple

ahead (7).

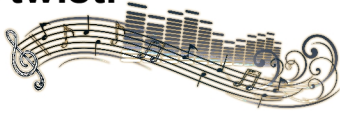
If, on the other hand, following the call the lead couple moves a step or two ahead before moving to the left, those behind have sufficient time and space to wheel right without their motion being impeded (8).

The same thing might be said for a movement such as a clover leaf. Starting from the same completed double pass thru position (9) if, on the call “clover leaf,” the lead couple immediately separates, those behind crowd up and are forced to either stop or bump into the person ahead (10). If those in the lead move forward and define a larger arc (as the crowd conditions of the floor, and the timing of the caller allow), then the movements of those following up are less restricted (11).

It is true that ours is a participant activity and not a spectator’s sport, but quite frequently, if the dance becomes appealing to the viewer, it also becomes more satisfying to the dancer. The restricted, abrupt, or erratic movements of dancers, which obviously would appear to be uncomfortable to a viewer, are, indeed, very unsatisfactory to the dancer as well.



Some people call me crazy. I prefer happy with a twist.



My doctor asked if anyone in my family suffers from mental illness. I said, "No, we all seem to enjoy it."



I really don't mind getting old, but my body is having a major fit.



Love is how excited your dog gets when you come home

BANNER ETIQUETTE



1. BANNER CLASSIFICATION

- A. TRAVELLING BANNER: Four (4) or more couples from the same Club is required to steal or retrieve a Travelling Banner.
- B. SUPER BANNER: Ten (10) or more couples from the same Club is required to steal or retrieve a Super Banner.
- C. Banners should show the Club name, and should be identified as "Travelling Banner" or "Super Banner".

a. The Banner should be in a container or packet, with the name, address, and telephone number of the person to communicate with, should it be necessary to return the banner.

2. GUIDELINES

- A. Each participating Club should have more than one banner available to permit more than one Club to steal a banner at any one dance.
- B. Banner Stealing shall be limited to REGULAR CLUB open dances, not Festivals, Jamborees, etc.
- C. The Host Club should be notified of intent to steal or retrieve a Super Banner a week in advance.
- D. Permanent Club Banners, or articles of personal property, such as ties, belts, scarves, etc., shall not be taken in lieu of a banner.

- a. If the Host Clubs banners are gone, it will be necessary to go back another time to steal a banner.
- b. If the Host Club does not have enough banners to steal, the Club travelling furthest shall have preference.

- E. A Club should not retrieve and steal a banner on the same night.
- F. A Club should not steal another Clubs banner if they do not have a banner of their own.
- G. A Club should not steal the banner of the same Club more than twice in one season.
- H. A Club need not participate in Banner Stealing if they choose not to.
- I. Banner Stealing season should run from September 1st thru April 30th leaving the month of May to retrieve outstanding banners.
- J. If a banner has not been retrieved by the end of the season, the visiting Club should return it to the Club from which it was taken.

TIPS TO DANCERS

BE A DANCER - NOT A WALKER OR BOUNCER.

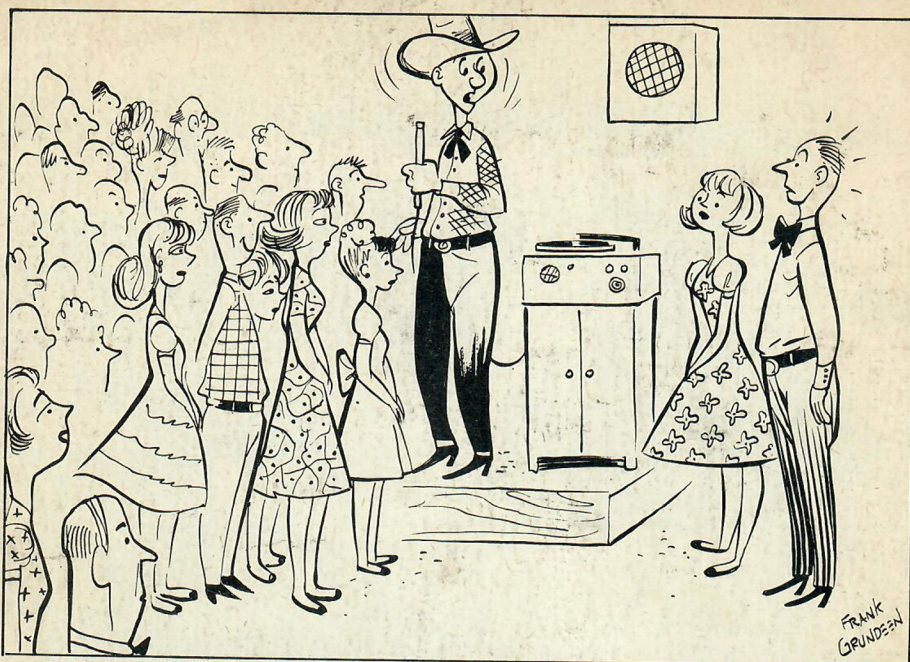
Some people walk all the calls instead of dancing them - others bounce their way around the set - to the discomfort of those they are dancing with. This looks bad, throws a person's timing off, and quite likely throws off the timing of the whole set. The result is an uncomfortable dance feeling and the square is more likely to break down.

SHUFFLE YOUR FEET

Lifting your feet will tire you more rapidly and will break up the dance rhythm. Remember that you are dancing and not merely moving mechanically through various figures. Keep the rhythmic beat of the music with your feet while you glide along the floor.

COMPROMISE

If you miss part of a call, don't try and catch up by racing through all the missed parts - the odds are you won't make it and the set will break down. Instead, forget the part you missed and try to pick up the action where everyone else is - this will keep the set dancing.



"If all the club members will move to my left we'll introduce our guests - er -!"

If you see me talking to myself, just move along. I'm self-employed, we're having a staff meeting.

I won't be impressed with technology until I can download food.