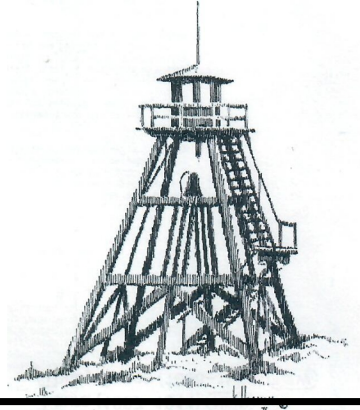


The Guardian



Last Chance Squares, Helena, Montana - July 2022 - Volume 7

Recipe Patch by Geri

Uncle Sam's Red, White & Blue Parfaits

2 cups boiling water, divided use
1 (3.25-ounce) package Jell-O Brand Gelatin, any red flavor
1 (3.25-ounce) package Jell-O Brand Berry Blue Flavor Gelatin
2 cups cold water, divided use
1 (8-ounce) tub Cool Whip Whipped Topping, thawed
Stir 1 cup boiling water into each flavor dry gelatin in separate large bowls 2 minutes until completely dissolved. Stir 1 cup cold water into gelatin in each bowl.

Pour each gelatin flavor into separate 8-inch square pans.

Refrigerate 4 hours or until firm. Cut gelatin in each pan into 1/2-inch cubes.

Layer alternating flavors of gelatin cubes and the whipped topping in 10 dessert glasses. Store in refrigerator.

Angel Food Flag Cake

1 package Betty Crocker® 1-step white angel food cake mix
1 1/4 cups water
3 cups fresh or frozen unsweetened (thawed and drained) raspberries

3 tablespoons sugar

3 tablespoons seedless red raspberry jam, melted

1 container (8 ounces) frozen whipped topping, thawed (3 cups)

2 cups fresh or frozen (thawed and drained) blueberries

Move oven rack to middle position. Heat oven to 350°F.

Beat cake mix and 1 1/4 cups cold water in extra-large glass or metal bowl with electric mixer on low speed 30 seconds; beat on medium speed 1 minute. Pour into 2 ungreased loaf pans, 9x5x3 inches, or 3 ungreased loaf pans, 8 1/2x4 1/2x2 1/2 inches.

Bake 9-inch pans 35 to 45 minutes, 8 1/2-inch pans 28 to 38 minutes, or until top is dark golden brown and cracks feel very dry and not sticky. Do not underbake. Immediately turn each pan on its side on heatproof surface and let rest until completely cool. Run knife around edges; remove from pans.

Line each same loaf pan with plastic wrap, allowing wrap to extend over edges. Place raspberries, sugar and jam in food processor; cover and process, using 3 quick on-and-off motions, until coarsely chopped. Cut each loaf cake horizontally into 4 slices, using serrated or electric knife. Place 1 slice in bottom of each pan; spread 3 tablespoons of the raspberry mixture over each. Top with another slice cake. Repeat with remaining raspberry mixture and cake slices. Cover with plastic wrap and refrigerate at least 2 hours until chilled.

To remove loaves easily from pans, place serving plate upside down on top of pan; turn pan upside down onto plate. Remove pan and plastic wrap. Cut each loaf crosswise into 8 slices, using serrated or electric knife. Serve with whipped topping and blueberries.

(High Altitude (3500-6500 ft) Prepare cake mix as directed in high altitude directions on package)

Summer Dance Schedule

July 18, 5:30 meeting

6:30 Dance

Aug 15 5:30 Meeting

6:30 Dance

Sept 19 5:30 meeting

6:30 Dance

TEN COMMANDMENTS

(FOR SQUARE DANCERS)

BY

Ann Anonymous

- 1) Thou shalt square dance only for the fun which thee will find in it.
- 2) Thou shalt not be a snob, considering thyself too good to dance with any and all, sitting out the mixer or leaving a square lest thou be required to dance with those whom thou deemest unworthy of thy talents, for the gods of retribution are zealous gods, and will visit their mischief upon thee, and thou will be the one to goof the square.
- 3) Thou shalt not forget that thou wert once a beginner.
- 4) Thou shalt be exuberant, but shalt act thy age. Do not offend others by the high flung legs and out-flared skirts.
- 5) Thou shalt go abroad and dance to other callers so that thy opinions expressed as to the merit of this one and that one are based on fact.
- 6) Thou shalt not let the stranger in thy midst sit on the sidelines and cool his heels, and not fail to speak to him.
- 7) Thou shalt bathe diligently that the sweet aroma of soap and shaving lotion may assail the nostrils of thy associates, leaving the more earthly smells to the farmyard.
- 8) Thou shalt take care that the words of thy mouth are not scented with garlic or beer.
- 9) Thou shalt honor thy club and give it thy loyalty, for if thou canst not do this, it were better to separate thyself from it and join thyself to another whose methods, members and caller are more to thy liking.
- 10) Thou shalt not kill thy club with bickering and fault finding.

Last Chance Squares Meeting June 24, 2022

BHB, Fairgrounds

Present:

Janet Tompkins, Tom Tompkins, Dwain Wood, Karyn Hamilton, Jeff Gonsowski, Helen Gongowski, Karen Long, Glen Tusler, Leola Tusler, Diana Diemert, James Diemert, Stephanie, Wade VanGilder, Betty Caroll, Revelin, David

Meeting was called to order by Karyn Hamilton, Secretary in the absence of Virgal Kaiser, President and Bonnie Hamilton, Vice President

No minutes from previous meetings were read.

Treasurers report attached.

FESTIVAL OLD BUSINESS:

Equipment Rental - Glen will take it in dance fees

Steve, no charge

Butch, no charge

Clyde - stands ?

RV Parking - To far to walk (2 people)

Dance schedule - for evening 7:00- 9:30

6:30 Pre-rounds

Dancers appreciated knowing about food & the surrounding area.

Like the HOSTt ribbons and the Ask Me To Dance Ribbons.

Hospitality - No pop and candy, yes to cookies, location was good.

Used clothing went to another club.

Toiletries went to God's Love. Thanks Leola

Registration sign-up was good.

Raffle tickets for baskets, sell by the yard or two.

Baskets went good.

Cups & Cozzie's a definate no.

Quilts. Helen has a source for quilting

Clean-up. Don't start till after 11:00 ON Monday

Cermonies & Barber Shopper's - Better organized and introduced

Signs- Where are they?

Boy Girl Scouts - Yes for a donation

Anthems - Do ourselves or with a tape. Keep Flags posted all of the time.

Guidelines for the State Dances (Recipe to hold a festival)was suggested.

CLUB NEW BUSINESS:

By-law's review. Virgil, Karyn

Lessons:

Glen moved that we try an get back into Broadwater School, Dwain Seconded. Motion carried

Lessons on Mondays from 6:30 to 8:00, starting Monday October 17th to run through March 20th.

Club dances - 2 & 4 Saturdays, from. , 6:30 to 8:30, starting September 10th through May 13.

Karyn will see when building is available for summer dances.

Meeting adjourned at 7:30 to dance. We danced a little later because of the meeting.

Karyn L Hamilton

Karyn Hamilton, Secretary

An Oldie but maybe some food for thought



AS I SEE IT

bob osgood

July 1966

THE VERY THOUGHT of *standardization* in square dancing brings forth mixed feelings. We think back to earlier days — to the years immediately following the war, when square dancing was beginning to take on the aspects of a national *fad* — and we recall the confusion when dancers from one area tried to adapt their local dancing styles so that they could dance with groups from other areas.

It was a natural evolution and today, because of *standardization*, dancers learning from one caller in a given area are able to dance to virtually all callers within that area. Carrying it even further; dancers from one area can go comfortably to other areas in their own state, in their own region, or even to a national gathering of dancers from all parts of the world, and still be able to dance comfortably in any square and to any caller. This is the value of *standardization*.

On the other side of the coin is the sad fact that the intriguing and beautiful area differences that used to mark a dancer as coming from the East, the West, the Mountain Areas or the New England States have now all but vanished.

Oh, yes, you probably can seek out some small groups of dancers hidden in the hills somewhere who still do the dances much as their grandparents did them many years ago. Occasionally, you can find an authentic (not Hollywood) version of the old clog step. Or you can hear an old leather-lunged caller as he stands up on the kitchen chair and bellows out his prompts. You may be fortunate enough to go into the back areas in New England and find an authentic contra or you may even stumble across a large circle "square dance" if you look hard enough.

What we miss the most, perhaps, are the costume differences, the variety of tempos, the appealing two-step which some of our Texas

friends first introduced to us, or the smooth, gentle rise and glide of the Abilene or Sweetwater *lift*.

We used to enjoy adapting ourselves to the different swings in every area, and the different promenade styles in almost every city we visited. Hands up palm-to-palm in a pigeon wing variety of right and left grand, or thumbs hooked in an *allemande left*, or the graceful sweep of skirts in "ladies center back to the bar," these were the area highlights which made touring to the various square dance centers such a delight.

Somewhere along the line a choice had to be made and, so that you can enjoy square dancing anywhere, so that you can welcome others into your square dance groups, and so that dancers in any given area can get along comfortably with other dancers in the same area, *standardization* has played a most important role.

Yes, we are sorry that it's necessary and we miss the old and the beautiful and the lovely. But the loveliness, the smoothness, the dancing to rhythm — virtually the best of all the styles can somehow still be kept for us in our dancing today. Maybe somewhere, hidden in little basement groups, folks can keep alive the spark of tradition, the beauty of movement, the grace of the skirt work, the sound on the floor of the clog, the two-step, the lift. For the sake of the future and for the sake of what is beautiful in square dancing, we hope so.

A Different Approach

THERE'S AN INTERESTING experiment in square dancing about to take place. All it needs is the blessing of the United States military forces overseas and the cooperation of the various square dancers stationed in Germany and France.

The project ties in with the military recreation plan known as "Learn to" In rather comprehensive condensed learning

sessions taught by outstanding enthusiasts of the field, U.S. personnel stationed overseas have an opportunity to "Learn to play golf," "Learn to bowl," "Learn to sail," etc., in just a week's time.

Utilizing military recreation centers, individuals sign up for one of these courses and by attending day and night sessions for a period of a week, get the equivalent of many months' training in capsule form. Think of what this would mean in square dancing. The forty-nine hours of morning, afternoon and evening classes conducted for a week in one of these special recreation institutes would be the equivalent in time of 20 once-a-week sessions.

Consider the advantage of dancers not needing a new "warm-up" period every time a class was called together. The normal *forgetfulness* that occurs between regular once-a-week classes would not be a problem here. Add to this the fact that learners would not be "tempted" with the normal excuses which tend to keep a person away from one or two classes during a session, and you begin adding up points in favor of the experiment.

In an area such as Europe where the participation of an individual connected with the military is sometimes limited to little more than a year, this particular *crash program* could be very successful indeed.

If we wonder how a person may stand up physically and mentally in doing this much dancing every day for five days, we need only look in on any one of thirty, forty or more square dance vacation institutes in the United States and watch as the enthusiasm builds up rather than decreases during a well-paced square dance vacation.

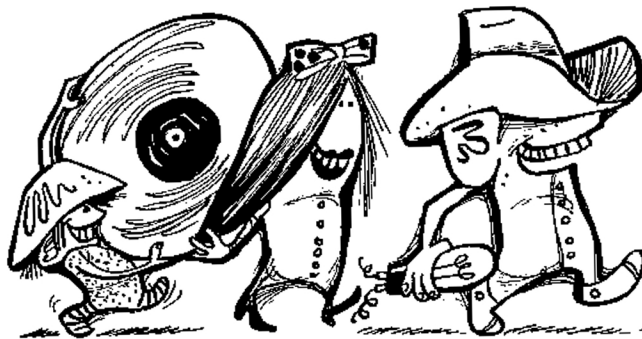
If this experiment works, and there is no reason to believe that it won't, perhaps some individual or group or even an association may undertake a similar "New Dancer" program at Kirkwood Lodge, at Boyne Mountain, at Asilomar or at any one of the well established, week-long square dance vacation institutes.

Recruiting for a program of this type would be entirely different than that involved with encouraging experienced square dancers to spend a week in this type of activity. It would also require different handling than that used with "normal" beginner groups. We feel that it's worth thinking about.

Gremlins in Square Dancing

DURING THE WAR, we called them *gremlins*. They were the unseen little nuisances that almost seemed real and managed to get into bits of machinery, upset reports, foul up the working mechanism of an airplane, hide some important statistics, or in some way impede progress.

Gremlins have a knack of showing up in square dancing, too. Perhaps they should have a different name, but whatever we call them, they're just as great a nuisance.



They're undoubtedly the cause of many a caller leaving his favorite mike at home or his collection of records safely locked in "the other car." They may influence you to show up at a dance with a pair of shoes that just don't match, or without your belt or with the wrong petticoat.

The worst possible kind of square dance *gremlins* are those that get into our p.a. systems, change our tempo controls, play havoc with the volume and make it impossible to hear in some parts of the hall.

At some time and in some place we all have our experience with these mischievous creatures. It's just fortunate that we have someone, like the *gremlins*, to blame it on.

More on the Record

TO THE PERSON unaware of the size and growth of the square dance activity, nothing will jar him into reality quicker than a glimpse at our record library. There, among the thousands of releases, are represented not only all of the major non-square dance labels who have *dabbled* with a square dance album or two but a hundred or so labels specializing in this hobby.

Some of the labels are not in existence today, a few having released only one or two

records. We estimate, however, that at the present time there are some thirty-five actively producing specialized square dance companies supplying the field with several hundred new round dance, singing call and hoedown records annually.

Along with the well known labels are many lesser known names. Some, undoubtedly, were created as an outlet for just one individual. Some record companies release only in a limited area. However, all contribute to the changing square dance scene.

In this widely divergent activity we feel that there is a need for some type of quality control among the various labels. A few of the leaders do compare notes with each other on a regular basis. The atmosphere of these producers' meetings is extremely professional and a compliment to the entire activity. Attempts to avoid duplicate releases of the same tune are made and are sometimes successful. There have even been attempts made to properly direct the type of material being recorded and this also in some cases has been successful.

We do believe that the record manufacturers would be doing the entire activity a service if they would give special attention to a few of the following callers' needs.

We would like to see all hoedown and singing call instrumental records recorded at the same volume level. It's extremely aggravating to a caller to set his amplifier volume controls to satisfy one record and then discover that they must be completely changed each time he places a new record on the turntable. In checking, we find that some of the labels do use the same dial setting for their instrumentals and we would like to suggest this same setting for all.

Though giant strides have been made in the quality of recording, we still come across some pressings with grooves cut so shallow that after a playing or two the needle breaks through the groove walls adding just another record to the discard pile. Most of the labels at one time or another have experienced this problem and we can only suggest a better form of quality control that will insure deep enough grooves to allow the needle to stay on the record. This is providing, of course, that the needle and the equipment are not at fault in the first place.

Another of our pet peeves is the accompaniment record that seems to pick up tempo as the record progresses. To be of value, a steady

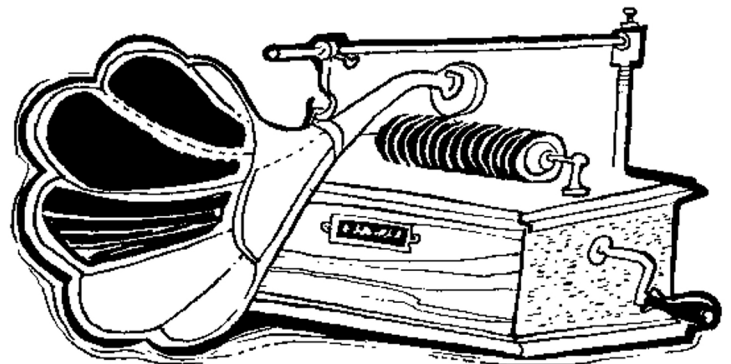
tempo should be maintained throughout the playing. And, on this same subject of tempo, we've had a number of callers write in asking why the label specifies one tempo and yet plays at a different speed — usually faster.

The explanation of this is simple enough. In the actual recording the musicians play to a metronome so what is recorded actually corresponds to the tempo shown on the label. However, in the processing of the record, a different tape recorder may be used. The cutting lathe may be slightly off strobe or there may be a combination of several of these mechanical problems involved, so that instead of the finished record showing 130 metronome beats as advertised, it may actually result in 132 to 136. Thank goodness we have variable speed controls on our turntables.

We also would like to recommend hoedown records that have *no fancy endings*. If they just "go out" at the end of a phrase it's much easier for us to move the needle without irritating the dancers than if the music goes through a fancy flourish much as might be expected on the ending of a singing call.

Square dance records have come a long way in the last few years. If this had not been the case, we would probably be suggesting the use of improved instrumentation, better musicians and more adequate musical arrangements. But today's square dance and round dance instrumental records feature some of the recording industry's finest musicians. In many instances the guitarist, the pianist, or the drummer, who plays background for your singing call or round dance may be featured on pop records and on radio and television with some of the nation's outstanding dance bands.

Yes sir, when you come right down to it, we have far more to be grateful for than to criticize.



Would'nt this be nice --Anyone own an Island?

THE SQUARE DANCERS WHO OWN AN ISLAND



IT MAY BE THAT "no man is an island" but there is a square dancer in Massachusetts who owns one. He is Joe King of Lynn who has achieved what many persons only dream of; he has a 10-acre island which he can call his own. The island is located in the middle of Lovell Lake in New Hampshire, on one shore of which is Trail's End, a cottage court with a nice square dance hall. In this hall Joe and his wife Helen first became interested in square dancing.

Being gregarious people who like nothing better than to have a lot of congenial folks around, Joe and Helen King often have square dance groups for a weekend on their wooded Island, where there are a large and a small cottage and space for tents to be pitched. Sometimes they have the cottages filled, tents pitched and friends in trailers or campers on the mainland.

Various Clubs Invited

The Kings also have their "days" for various clubs, among them NOBS (North of Boston Squares), their home club. They also try to invite, for the day, members of clubs whose caller happens to be at Trail's End on a Saturday evening.

As a tribute to those who were working hard to make the 1966 New England Square Dance Convention last April the great success it was, Joe (the Convention Chairman) and Helen invited committee heads, etc., to spend a day

with them on the Island. They expected about 50 people; some 250 showed up!

Used to emergencies, the Kings took this all in stride and the entire group enjoyed swimming and boating and hiking and eating and square dancing, children included.

To transport guests from the mainland to the Island and from the Island to Trail's End on the opposite shore of the lake, the Kings sometimes use boats but more often motor driven barges which have comfortable deck chairs and can transport 20 or so dancers at a crack.

The dock on the side of King's Island towards Trail's End is large enough to accommodate several squares of dancers. Electricity is run into a nearby tree so that a player can be plugged in. Non-square-dancers passing on the lake sometimes pull up the oars to watch in amazement as King's Island guests square up or work out some round dance clad in their bathing suits!

Last year Joe, as Commodore, led the Annual Labor Day Boat Parade around Lovell Lake. The Kings' barge was decorated with square dance signs, figures, petticoats, etc., had a record player and Bob Marsh called for the two squares on the barge as it moved on its way.

The Kings have found a real recipe for summer fun; not only to own an Island but to share it with their friends.

Joe and Helen King (they're there in the center somewhere) invited some 50 committee chairmen for an outing on their island. (Left) These 250 people showed up. All had a great time, including the Kings.

Square dance attire on Kings' island is informal (right) as befits the relaxed atmosphere of this lovely, wooded spot.



A Tribute to:



Music

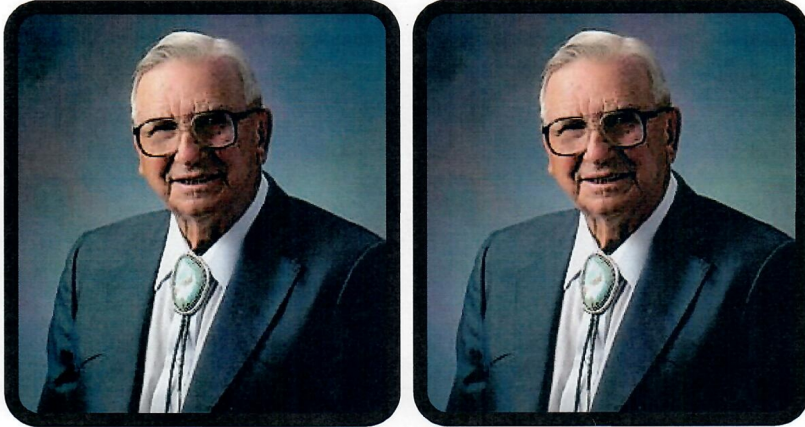
Artist Profile - Ernie Kinney

[show menu](#)

Ernie Kinney Square Dance Caller

ID: 19

[Profile in Callers and Cuers](#)



Whether at a dance or class; on records, tapes or CDs; on the movie screen - Ernie Kinney defines entertainment as a caller. He is also responsible for such classics as "El Paso City", "Come To Me", and many others. Ernie Kinney joined Callerlab in 1977, served as its Chairman from 1990-1992 and received the coveted Callerlab Gold Card from Buddy Weaver in 2010.



Callers and Cuers

Ernie Kinney

[show menu](#)

Deceased

Rest in Peace

Deceased



Ernie Kinney Fresno, California, USA

Square Dance Caller

[Recording Artist profile](#)

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Calling Beginners thru A2



- Recording artist
- [CALLERLAB](#) member
- Accredited Caller Coach
- Party Dances
- [Community Dance Program \(CDP\)](#)
- [BMI](#) and [ASCAP](#) licensed

In 1963, Hi Hat Dance Records premiered. Joining Hi Hat Records in 1965, Ernie Kinney would go on to record 130 vocals on the label. In 1976, Ernie and Lani Kinney acquired Hi Hat Square Dance Records (the Round Dance label is split off to another owner). Under the Kinneys, additional record labels were added - Blue Ribbon Records (1976), Elk Records (1984), and DJ Records (1993). The Kinneys created the only-one-of-its-kind records with "karaoke" music on 45-RPM vinyl, with a square dance caller singing on the flip side. The Kinneys also pioneered the vocal recordings of patter for 2-couple squares. Now even groups that couldn't get a whole square could enjoy dancing to the best callers in the world. Ernie Kinney joined Callerlab in 1977, served as its Chairman from 1990-1992 and received the coveted Callerlab Gold Card from Buddy Weaver in 2010.

[World's Oldest Square Dance Caller Keeps Central Valley Dancing \[Video\]](#)

last modified: 21-March-2020 18:20:29 ID: 2391

Deceased

Rest in Peace

Deceased

NOTICE!!
I CAN ONLY PLEASE
ONE PERSON PER DAY.
TODAY IS NOT YOUR DAY.
TOMORROW DOES'NT LOOK
GOOD EITHER

REMEMBER WHEN;

It took 3 minutes for the
TV to warm up.



When a Quarter was a
decent allowance and
made with real Silver!



You got your windshield
cleaned, oil checked and
gas pumped, without
asking, all for free, every
time. And you didn't pay
for air? and you got
trading stamps to boot.



It was considered a great
privilege to be taken out
to dinner at a real
resturant with you
parents.