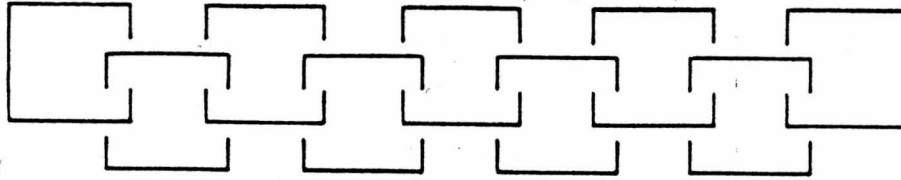


INTERNATIONAL ASSOCIATION



OF GAY SQUARE DANCE CLUBS

April 20, 1986

Dear Members;

This is the third in a series of newsletters that is supposed to total six. I doubt if we will reach that goal before convention time in San Francisco in August but at least some communication during this year has been maintained.

This issue will contain a treasurers report, the history of one of our clubs, and an article by Doug Barnett of Washington D.C. on styling.

No input has been received concerning any additional discussion of the by-laws. If any should be forthcoming we will cover Article 5, Meetings and Quorums in the next newsletter.

The Times Squares of New York City went with eleven dancers to Toronto, Ontario and danced there with ten squares on one night and twelve squares on the following evening. At this time no club has been formed in Toronto, but the contact I spoke to would love to see it happen. The organization "Out and Out" invited the New York group to Toronto. Anyone wishing to extend encouragement may contact;

Len Berk
50 Quebec Ave. #2105
Toronto, M6P-4B4, Ontario
Canada

Since I am moving please do not send mail to my home address. Please send to me in care of the South Florida Mustangs, P.O. Box 462, Hollywood, Fla. 33022..

Dean Hofmann

TREASURERS REPORT

March 17, 1986

Beginning balance June 1, 1985.....\$00.00
From Puddletown Squares 1984 Conv.....\$95.00
From C.G.R.A. Denver Conv.....\$87.04

Balance at end of 1985.....\$182.04

Dues collected 1986:

T-Squares, Tucson, Ariz.....\$10.00
South Florida Mustangs.....\$10.00
Western Star, San Francisco.....\$10.00
Puddletown Squares, Seattle.....\$10.00
Times Squares, N.Y.....\$10.00
Wilde Bunch, Albuquerque.....\$10.00
Rocky Mt. Rainbeaus, Colorado.....\$10.00
Desert Valley Squares, Phoenix.....\$10.00
Midnight Ramblers, Phoenix.....\$10.00
New Years Resolutions, Sou. Cal.....\$10.00
Capitol City Squares, Sacramento.....\$10.00
Foggy City Squares, San Francisco.....\$10.00
Midnight Squares, San Francisco.....\$10.00
Mile High Squares, Denver.....\$10.00
Gaslight Squares, Tacoma.....\$10.00
D.C. Lambda Squares, Washington, D.C.....\$10.00
Squares Across the Border, Vancouver.....\$10.00

Balance March 17, 1986.....\$352.04

The following clubs have not paid as of this date:

Emerald City Squares, Seattle
Doppler Dancers, Seattle
B.O.Q. ,Seattle
Rosetown Ramblers, Portland
8 Star Squares, Anchorage
Sundancers, Palm Springs, Ca.

There have been no expenditures from the treasury as of this date.

Joe Osborn
Treasurer

Why Weave the Ring Properly?

Weave the ring is as good a place to start as any for considering flourishes and how they relate to square dancing. Weave the ring involves all the dancers, and as such, weave the ring emphasizes the fact that square dancing is a cooperative activity. That is, all dancers must work together cooperatively to continue to dance smoothly in a satisfactory manner. Specifically, each dancer must execute precise movements in an exact prescribed time. When dancers do work together in this fashion each dancer makes contact with the others at exactly the right time, and the dancing flows and meshes like multiple gears of a finely designed clock or machine. The dancing feels good. If any dancer(s) is not dancing the movements in the prescribed time, the consequence is jerkiness or roughness. The more the dancers are not dancing to the proper timing, the more jerky and unenjoyable the dancing becomes. Carried to the critical point, the result is breakdown.

In thinking about this area of square dancing, four things need to be considered. They are: the time for the call, the dancer executing the call in the proper time, dancing to the music, and the caller's role in giving the square dance call at the proper time. In addition there is a note for those who dance to records.

First, the proper time for the movement. Callerlab has, through thousands of measurements and experiments, determined the proper time to execute each call from the several possible positions. The times for the basic and mainstream calls for a few positions are given in "The Illustrated Basic and Mainstream Movements of Square Dancing." Callers of course have a much

more extensive list of times for calls from different positions and know the exceptions to the stated timing. Hopefully, the caller has taught the dancers the proper execution time and drilled them so that they execute the movements in exactly the prescribed time, not too fast and not too slow.

Now let's add the music.

It's simple. One step to each count/beat of the music. Enough said.

When the caller gives a command or call, the dancer steps off on the first beat after the call is given. That means that the caller must give the call before beat number one of the musical phrase for the most effective dancing. Said another way, the caller will finish the call on the beat just before the first beat of an 8 beat phrase of music so that the dancer can step off on the first beat. Dancing this way feels good. It feels good primarily because the dancer is dancing with the music not in opposition to the music. Dancers flow through a whole dance without stopping or hesitating when dancing to a caller giving the calls properly. Of course it is not possible to give every call so the dancer can step off on beat number one, but beat number 5 dances almost as well.

Now a discordant note or two. For those of you who dance to calls on records. BEWARE only about one in 1206 singing-called records has the calls given as discussed above. Yes, it is true most of the records have the first call of the opener or figure given before the first beat, but don't expect the remainder of the calls to be called at the proper time. Further, the records may not allow the proper amount of time to execute the calls. You may notice this, because you have to rush to keep up with the caller, or you may notice having to stop and start or stand still for several seconds during the dance. Worse still, you probably will stop and stand 2, 4, 6, 8 or more beats of music between the introduction, the first figure, second figure, etc.

Now don't be too harsh on those who make records. After all, the record with the calls on it was not necessarily meant to be danced to. Actually, the record was probably made at a recording company, and square dancers were not even present. Sometimes, the music is recorded one place, the vocal part in another, and the two mixed later. Usually, the instrumental side is a quality recording--resonant, full, and rich. This side of the record is for dancing. The called side may sound like it was recorded in someone's basement. It may have been.

What does all this about time and beats of music have to do with weave the ring? It's simple. It takes 10 steps (=10 beats of music) after an allemande left to weave the ring and reach the partner. If you do anything extra that takes time, i.e., flourishes, kicks, bumps, grinds, pattycakes, whatever, then you have less than 10 beats of music remaining to finish weave the ring and to get to the partner. Running is the option most dancers choose at that point. Running is not dancing to the music. Running is for rabbits. Dancing is for square dancers.

Please dance to the music. Please dance the movements in the proper time. Weave the ring in 10 beats, one step to one beat of music. Dance to the music. Enjoy dancing.

Orly Barnett

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 * R O C K Y M O U N T A I N R A I N B E A U S *
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 * C L U B H I S T O R Y *
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 * (February, 1984 -- April, 1986) *
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We Rocky Mountain Rainbeaus formed in February 1984, bound together by our enjoyment of square dancing and by our common interest in a socially-oriented square dance club open to Denver's gay community. Originally we planned to call ourselves the Rocky Mountain 'Rainbows', but soon we changed the spelling to 'Rainbeaus' to pick up the square dance reference and the idea that we would be a club of same-sex couples.

Our founding group had much to do to get the new club on its feet. Karl Jaeckel offered the use of his music and equipment and he would be the club's instructor, but the club had no place to dance. Some wanted to set up the club outside of the bars, but the places we found either charged too much rent or were not interested. Within a week of our first organizational meeting, we accepted an offer to dance rent-free at Oscar Wildes, a small bar that could accommodate two squares. Our first dance was held there Valentines Day 1984. Oscar Wildes was our Rainbeau home thru that spring and summer.

The new Rainbeaus were full of square dance enthusiasm, and for good reason. The first IAGSDC Convention, 'All Join Hands', to be hosted by Seattle, was only six weeks away. If our club were to be represented at the convention, we could not waste a moment in preparations. To complete mainstream lessons in time, we needed to double our meetings. For six weeks we danced Tuesdays at Oscar Wildes and Saturdays at the Foxhole, one of Denver's largest discos/patio bars. We pooled our ideas for a club logo and had badges made; we started work on a club banner to be made of velvet on satin; we held sewing parties to make a set of vests that we could wear for club unification; we had a photograph taken to be used in the convention program. Also at that time we applied for and received IAGSDC membership status; we are listed as one of the charter members of the international organization.

The Seattle convention, April 6-8, 1984, carried incredible energy; all of us felt it. As much planning as we did, as much as we anticipated the trip, it was not until we arrived at the convention hotel that we realized what an emotional high was in store for the weekend. Featured callers Elmer Sheffield and Paul Marcum had us dancing and laughing and interacting with others from across the country and Canada until all hours of the night. For the nine of us who made the journey, the convention was an experience that we'll never forget. We all returned to Denver with renewed commitment to square dancing and with more determination than ever to promote our new club.

Top priority upon returning to Denver was to organize our first beginning class. To advertise, we passed out flyers, we talked to friends, we held a demo/potluck/first time lesson at Cherry Creek Mining Company (disco)--we knew that for Rainbeaus to succeed, we must be able to attract new interest. The club decided to hold the class at the Foxhole rather than at Oscar Wildes--the Foxhole offered better lighting, better ventilation, more dance space and more club visibility. The first night of the class was Wednesday, May 16th; again Karl was the instructor.

In June we organized a six-couple square to dance for the second annual CGRA Regional Rodeo. Later that month we decorated a pickup with an arch of rainbow balloons and danced in Denver's gay pride parade. (We discovered then that it is impossible to dance and move down the street at the same time!)

During the club's first few months members volunteered their services to manage club business. Soon, however, we realized that the club needed a board with well-defined responsibilities. In June the club voted to establish a five-member board elected to a term of six months. Included on the board would be President, Secretary, Treasurer, Instructor and a 'New-class-rep'. The New-class-rep, to be chosen by the beginning class, would provide a communication link between the class and the board. Though not a graduated member of the club, the New-class-rep would carry a vote on the board. The club's first board (July thru December 1984) was headed by President Jon Lentz.

As the Fall approached, we started planning for our second beginners class. We continued to refer to our first class (still in basics) as the 'beginning' class, but the terminology lead to confusion. What we needed was a means of distinguishing the two classes. After discussion, we devised a scheme, surprisingly simple, that has proven quite useful--we would name the classes by the colors of the rainbow. Our first class (May 1984) would be referred to as the 'red' class; our second class (the new one) would be referred to as the 'orange' class, and so on. One problem we had had with our first class was that the dancers felt they had no club standing; they just came to the class for the lessons. Our new means of naming the classes would give the not-yet-graduated dancers an identity. Also, the naming scheme would promote a sense of relative location within the development of the club. From the start, beginners would have a sense of importance, a sense of contribution.

In an attempt to develop a broader base of club instructors, Rainbeaus asked Cornell Trouw, an advanced dancer recently relocated from California, to teach the 'orange' class. The class began at the Foxhole Monday night, October 15.

At the end of the term of Rainbeaus' first board, the officers decided to make a few changes to the structure of the board--as yet, no bylaws had been written. Instructor was dropped as an elected officer, and Vice-president and 'Rep-at-large' were added. Vice-president (elected) would be responsible for activity planning; Rep-at-large (filled by out-going President) would provide continuity from one board to the next. The New-class-rep would now be chosen by the 'orange' class.

Thru the winter and spring of 1985, Rainbeaus classes began to focus on upcoming IAGSDC Convention #2, to be hosted by Denver's Mile High Squares May 25-27. The goal of the 'orange' class was to graduate from mainstream lessons and become club members; the goal of the founders/'red' class was to complete plus lessons. Although planning for 'Promenade Along the Rockies' was handled primarily by members of Mile High Squares, Rainbeaus arranged to contract Albuquerque's Pam McKeever to conduct workshops during the weekend. (Pam's specialty was a flying squares workshop which some of us had attended at the Albuquerque Balloon Festival, October, 1984.) Also, Rainbeaus went together with New York's Times Squares to host a Saturday morning swim/dance party called by Pam. Again this year, the IAGSDC Convention was a terrific time for all who attended. It provided an inexpensive opportunity for our newer dancers to experience the excitement of a convention for themselves. This year, Seattle's Johnny Kozol joined Elmer Sheffield and Paul Marcum as one of the convention's featured callers.

May and June were months of high visibility for square dancing--timing was good to advertise for our third beginning class, this time the 'yellow' class. The well-publicized IAGSDC Convention did much to generate interest. Then in June Rainbeaus danced on the back of a 20-foot flatbed in Denver's 'Alive With Pride' parade. The parade was a good opportunity for us to show a large crowd how much fun we have dancing together--many had never seen us before. At the end of June, St. Paul's Methodist Church invited us to go to the mountains for a potluck. We took along our sound system and got everyone out for some first-lesson dancing in hopes that a few would follow up and join our new class. First night of the 'yellow' class was Monday, June 17; Karl was instructor.

Thru the spring and summer, second term President John Howard set as a top-priority goal of his board an effort to write formal bylaws. In July, after several meetings of the board, a document was completed and was presented to the general membership for ratification. The new bylaws split 'Secretary' into positions of 'Recording' and 'Corresponding' Secretary in an attempt to spread out the responsibilities of the old overburdened position. New-class-rep, still selected by each class, would no longer have a vote on the board.

By the end of 1985 the 'orange' class had caught up with the 'red' class and founders; all were through plus lessons. Everyone seemed to notice a significant improvement in dance ability. For the first time we had two squares that could dance to the Sets in Order plus level premium albums. During the same period, the 'yellow' class moved from basics lessons into mainstream.

In January, 1986 we started our fourth beginning class, this time the 'green' class. In an attempt to off-load some of Karl's teaching responsibilities, the club asked plus dancer BJ Dyer to instruct the 'green' class. Karl would work closely with BJ to make sure he had the necessary music and teaching materials. (Plans are for the 'green' class to complete mainstream lessons in time for San Francisco's 'Star thru the Golden Gate' convention in August.)

Until January, 1986 Rainbeau dancers paid no membership dues. Club expenses had been minimal--we paid no rent and we had no caller's

fees. Dancers paid \$1.50 per lesson, and that money covered all club expenses. In January, 1986, however, the board approved a procedure requiring dancers to pay a semi-annual \$2.00 're-registration' fee to maintain club membership. The intention of the requirement is not to generate revenue, but to provide the club with a meaningful membership list. Prior to 1986 the club had no means of producing or maintaining an official roster.

March 1986 was an exciting month for the club. The 'yellow' class, our largest class to date, graduated from mainstream lessons. The following weekend, in celebration of our second anniversary, we held our first major live-caller dance. We hired Eric Henerlau, one of Western Stars favorite callers, to call the dance. The event included afternoon workshops, a catered dinner and an evening dance at a hall rented especially for the occasion. In total there were seventy at the dance, including five dancers from Albuquerque's Wilde Bunch.

***** Current Status, April 1986

Rainbeaus dance to a wide variety of records and tapes. Karl Jaeckel has developed a computer listing (using R:Base 5000 database software for the PC) of all square dance music, hash and singing calls, available to the club. The music can be listed in teaching order sequence, by calls. Thus it provides a ready-made lesson plan from first-night basics thru calls in the plus level. The club now has approximately 1000 music selections.

Since the time of the Seattle Convention, our schedule has included a 'fun' dance every 2nd and 4th Saturday afternoon. All classes are invited, the dance level is relaxed, and everyone has a chance to work in some extra practice. Often a dinner or party is planned for later in the evening. Some fun-badge dangles we have earned at Saturday dances are the apple muncher, the pickle, the boots and bags and the life saver. Don Durham, former caller for Albuquerque's Wilde Bunch, now plans and leads our Saturday dances. Currently the dances are held at Charlies.

Although dancing is our primary recreation, occasionally we plan non-dance club activities. Some non-dance activities have included volleyball in the park, a night at the bowling alley, a chili supper/horse drawn hayride and a caravan to Albuquerque for the colorful hot-air balloon festival.

Our board is working to get our newsletter, the Rainbeau Connection, into regular production. In the past our newsletter was organized by volunteers, usually in time for a special dance or for Convention. Now, with the acceptance of our bylaws, Corresponding Secretary is responsible for the newsletter. We hope we can distribute news of our goings-on soon.

Another ambition of the board is to encourage integration of Rainbeaus with the Mile High Squares. More and more, Rainbeaus and Mile High plan combined special activities--last fall Mile High hosted a

'Race for Life' dance/AIDS benefit and Rainbeaus hosted a Halloween costume dance. Some dancers dance with both clubs for extra practice. By working together, our two groups will be better able to promote square dancing city-wide.

In two years we have grown from a club of twenty to a club of approximately fifty. As excited as we are about square dancing, our commitment goes beyond the mechanics of dancing. Underlying the dancing is a network of caring, a sense of shared 'family'. Those who come to lessons soon realize that dancing provides more than an opportunity to learn call execution; it provides the valuable opportunity to relax and be with friends in a non-competitive environment. In square dancing, we must work together with the spirit of cooperation; it takes team work to get thru challenging dance routines and it takes team work to manage club business. Rainbeaus encourages dancers to express their personal talents within the framework of the club. By doing so, they may further their own growth while contributing toward the growth of the club.

We are anxious to enlarge our 'family', to share our fun with others who will give square dancing a try. The larger we grow, the more interest we can attract, and the more interest we attract, the faster we can grow--our future promises to be exciting.

Beginning this month, April 1986, we will be dancing Monday nights at the Events Center at 16th and Gaylord. We extend a warm welcome to anyone who can join us.

Please direct correspondence to our Post Office box:

Rocky Mountain Rainbeaus
P.O. Box 18814
Denver, Colorado 80218