

Dance Up A Storm

The 29th Annual IAGSDC® Convention
June 29 – July 2, 2012
Vancouver, Canada



The Magic Continues

**Squares Across The Border is proud to
present**



**The 29th Annual IAGSDC® Convention
The Hyatt Regency Hotel
Vancouver, Canada
June 29 – July 2, 2012**

FEATURING:

**Vic Ceder Mike Kellogg
Todd Fellegy Anne Uebelacker
Barry Clasper Sandra Bryant
Barry Sjolin Gary Monday
Mike DeSisto John Marshall**

And

Featured Callers from the Gay Callers Association

Dear Convention Attendees,

On behalf of the Board of Directors of the International Association of Gay Square Dance Clubs, welcome to the 29th Annual IAGSDC® Convention.

I would like to thank the Dance Up A Storm committee and volunteers who have worked tirelessly to make it a reality. This is the hat trick for Vancouver, a third convention, the first city in the IAGSDC®'s history to accomplish that feat. And with a majority of the same convention committee working together to make it all happen. Take a moment to personally thank your hosts when you see them throughout the weekend.

Each convention is unique, a gathering of friends where so many memories are made and where we share our history as a community. Included with those activities is the potential for new friendships and experiences that can be life changing.

Everyone attending a convention has a role to play. Many will set aside time to volunteer, serve on an IAGSDC® committee, or be an ambassador for gay square dancing. But everyone should take part in the dancing, it is what brings us together and keeps us going.

Enjoy the 29th Annual IAGSDC® Convention and everything that Vancouver has to offer.

See you in a square,



Robert Hazen
2010-2012 IAGSDC Chairperson



2011-2012 Board of Directors

Bob Hazen, Chairperson. Keith Gehrig, Vice Chairperson

Kent Tolleson, Secretary. Michael Pemberton, Treasurer. Phil Davis, Club Liaison Officer.

Box 9176, Denver, Colorado, 80209-0176

Welcome to Vancouver

There is something exciting about having the opportunity to create a little Magic in the lives of the people you care about. We at Dance Up A Storm & Squares Across the Border have been given that opportunity, and we welcome you to Vancouver to *Dance Up A Storm*.

In the spirit of *North Star Promenade* and *Make Magic*, we want you to have an amazing weekend, whether this is your 29th convention, or your very first. We hope you experience the energy and magic that happens when music, dance, and laughter join together at any level. We hope that you will let the magic continue as we celebrate all things IAGSDC®, from the Grand March to great food and conversation, to the excitement of the Gold Boot Award.

In reading through this program we hope you will find the articles interesting and informative. For some of you, the content will seem familiar, as some articles have been repeated from previous programs. We believe that, like all good convention traditions, some things are well worth repeating.

It has been our desire to provide a safe, beautiful, and inclusive environment to just be: to experience the love, laughter, excitement, tears, memories, and most of all, the strength that comes from knowing that we have made friends for life.

In closing, it has been our privilege and honour to host this event on behalf of Squares Across the Border and its members. For us it's been a 22 year journey as Carol & Brian were co-chairs for the first Vancouver convention, and for John Vancouver 1990 was his very first convention.

As we all come together, may we take a moment to remember Murray Lush & Keith Snowdon, and may you all raise the roof and*Dance Up A Storm*

Brian Smith

Carol Van Camp

John McKinstry



2001
Vancouver
Make Magic



IAGSDC® Chair
Scott Parker

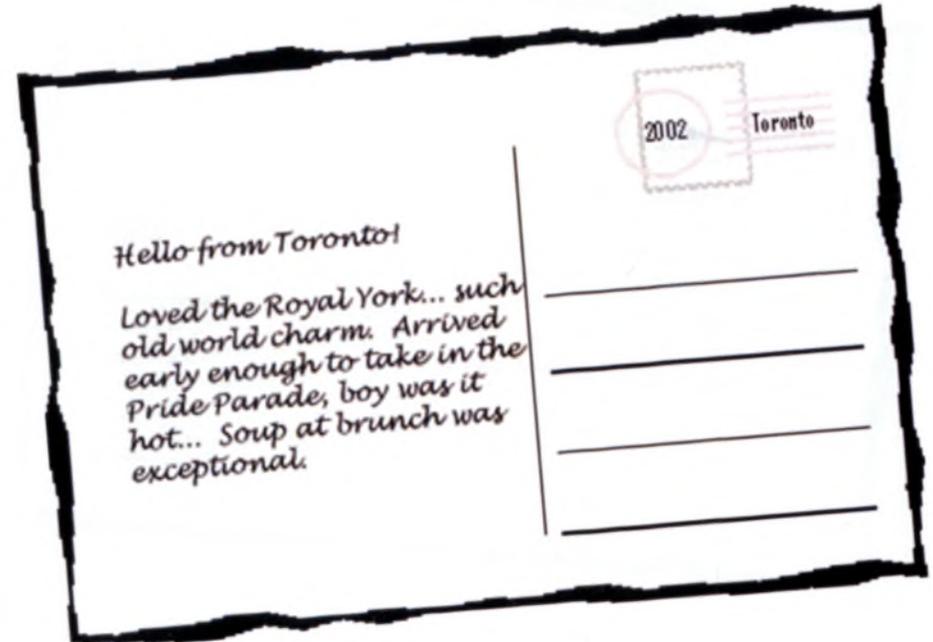


Honky Tonk Queen
Mary Gold



Golden Boot
Betsy Gotta

2002
Toronto
Cloverleaves And Maple Leafs



IAGSDC® Chair
Scott Parker



Honky Tonk Queen
Howard Richman



Golden Boot
Andy Shore

2003
San Diego
Anchors Away With A Half Sashay




IAGSDC® Chair
Scott Parker


Honky Tonk Queen
Gypsum Rock Lee


Golden Boot
Rick Hawes

2004
Phoenix
Remake The Heatwave




IAGSDC® Chair
Scott Parker


Honky Tonk Queen
Lily White and her Spermettes


Golden Boot
Ett McAtee

2005
Santa Clara
Star Thru The Silicon Galaxy

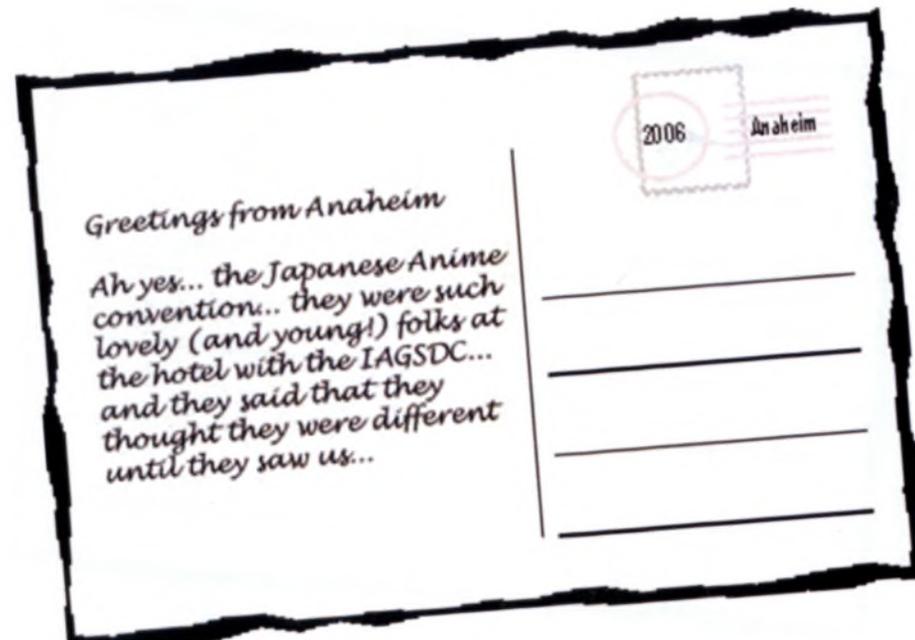



IAGSDC® Chair
John McKinstry


Honky Tonk Queen
The Fabulous Cow Patty


Golden Boot
Seth Levine

2006
Anaheim
When You Wish Upon A Thar




IAGSDC® Chair
John McKinstry


Honky Tonk Queen
Wilma Titzgro


Golden Boot
All Join Hands Foundation

2007
Denver
Red Rocks and Purple Mountains



IAGSDC® Chair
John McKinstry



Honky Tonk Queen
Mustang Mary



Golden Boot
Scott Phillips

2008
Cleveland
Touch A Quarter Century



IAGSDC® Chair
John McKinstry

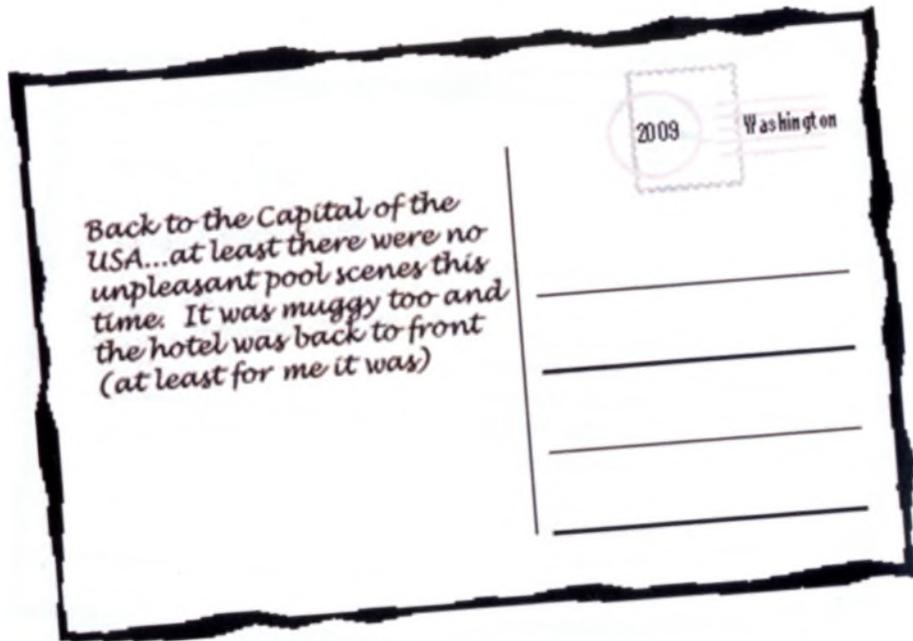


Honky Tonk Queen
Iona Doublewide



Golden Boot
John McKinstry

2009
Washington DC
DC Diamond Circulate



IAGSDC® Chair
John McKinstry



Honky Tonk Queen
Mrs. Manischewitz



Golden Boot
Bob Young

2010
Chicago
Chi-Town Shakedown



IAGSDC® Chair
John McKinstry

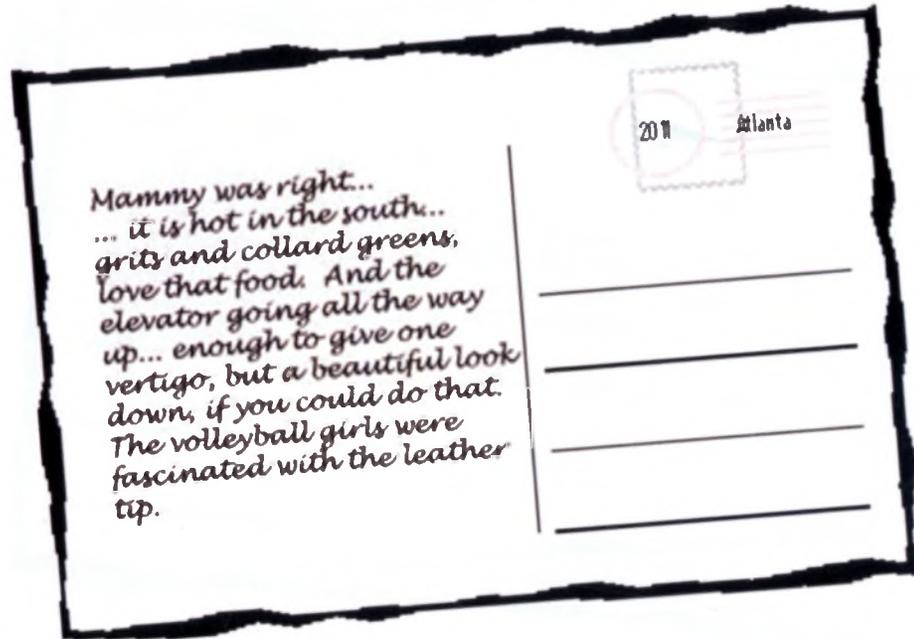


Honky Tonk Queen
Ima Cornholer



Golden Boot
John Faulds

2011
Atlanta
Gone With The Windmill



IAGSDC® Chair
Bob Hazen



Honky Tonk Queen
Lesley Gore-Tex



Golden Boot
Mary Jane Wood

2012
Dance Up A Storm



IAGSDC® Chair
Bob Hazen



Honky Tonk Queen



Golden Boot

IAGSDC® Memorial Panels

From the inception of the IAGSDC® which was born at the beginning of the AIDS epidemic, several actions had been attempted to honor those dancers that have been lost to the illness. Nothing seemed to be effective.

It started with listing names in the Convention program. Then there was the reading of names at the Memorial Tip. Finally, a diary was placed on a table at the 1993 Seattle Convention in which attendees were requested to write the names of the deceased club members with the intention of reading the names at the Memorial Tip. That didn't work because attendees, not reading the sign, inscribed their own names which was obvious because some of the names were dancing (or it was a cruel joke by several people). Lynn McCasland (then dancing with The Wilde Bunch) was the person who was leading the charge, and I asked Lynn if he would mind my attempting to do something. With his approval, I started thinking. What was missing from these tasks? The friends and club members of these fallen dancers were not actively involved in the remembrance process – they had not completely grieved.

I knew from the start that the Panels would not be represented for HIV/AIDS deaths alone. All our friends who had died were missed regardless of the reason. I had been asked several times in the prior years what should be done with a square dancer's badge when he or she died. I just didn't know an answer. You could, of course, bury it in a coffin; but you couldn't cremate one to be included in ashes. My thought was how to create a graveyard for club badges which are the outward and visible sign of the inner joy of belonging to your club and to the greater gay square dancing community.

One day in early 1994, I was walking from the bus stop on Castro Street up to the Golden Boot Ranch at Sanchez and 21st Streets, and the idea of the graveyard came to me as a complete vision. Borrowing from the AIDS Quilt (even the size of 6 feet x 3 feet), I saw panels that were decorated with IAGSDC® themes that would be the internment vehicle. At any time the Panels were on display, a club or an individual could attach a badge anywhere they chose. I encouraged people to try to use the actual badge without all the dangles that could be affixed to the basic badge. I wanted the essence of the person who wore it to be there – all the sweat, all the joy, all the sadness, all the experiences of that person's life that had been a part of square dancing.

The 1994 Convention was in Washington, DC, and I have a long-standing friend Gene Boemer from my drag days in the Nation's capital city who is an artist and now lives in Rehoboth Beach, DE. I contacted him to see if he would paint a canvas for me.

He agreed, I purchased heavy artist canvas in San Francisco, shipped it to him, and gave him a crude drawing of an image I had in my head. Prior to the Convention, I went to visit him and his lover. Upon arriving he was in the process of completing it, but he refused to finish it without my actually being involved in the painting. The design is the interlocking squares of the IAGSDC®, and, yes, they do truly interlock. *(read the history of the IAGSDC® badge to know more)* It was everything I envisioned, and I proudly took it to DC to make its inaugural appearance – complete with "In Memorium." Oops, my bad. At a later date the "u" was transformed into an "a."

A few badges were affixed at that Convention and more at subsequent showings. It soon was getting too full, so I asked Gene to do another. He graciously did, and the concept was to create gender-neutral dancers in a square. I called upon him one more time before I found a new project manager for the Panels, and he did his impression of a sequence of images evolving from a circle to a square.

The first quasi-permanent display structure was done with PVC pipe and was engineered by George Fox (who dances with the Sacramento clubs). For this structure, the panels, and the tools needed to install the display, a carrying case was needed. In a Sharper Image catalogue, I saw a hard-sided golf bag "luggage." The dimensions seemed perfect. "If 'no' is an appropriate answer, it never hurts to ask." How many people have heard me say that? So, I sent an email to Richard Thalheimer, Founder and President, explaining the project and asking him to authorize a discount for two cases. He did! – a very generous discount.

I forget what year I relinquished control of the project, so someone else would have to continue the story. I believe that the intent and impact of the Memorial Panels has been a powerful display of the humanity of our gay square dance community. I'm not aware of any other memorial process of its kind in the world. After all, if you want something fabulous, ask a queen!

For both the Medallions and the Memorial Panels, I reached outside the square dance community to my long-standing friends. I was permitted in 1998 at the Portland Convention to announce the wonderful angels for the Medallions, and they were in attendance to receive the last two medallions I presented prior to relinquishing the project to Rick Hawes. Gene Boemer never asked for anonymity for his generous contributions to the Memorial Panels, but I memorialize that fact now for the world to always know.

Freeman Stamper

The Ten, Twenty & Twenty Five Year Medallions

Created by Freeman Stamper

In 1989, it dawned on me that some of us had been doing this square dancing thing for some time and it looked as though we had a few more years of steam left in us. I realized that I had made a personal choice to participate so actively in gay square dancing and that I had grown considerably through my commitment to the activity. I put some thought into a way to express appreciation to those of us long-suffering individuals who stuck together.

In creating the Medallion Dancer, I achieved my goals:

- giving the individual dancer a simple, attainable goal that is judged by nothing other than participation
- giving the individual dancer control over attaining the goal so that alternatives can be woven into the process of achievement
- providing a goal that is realistic, but requires extraordinary effort
- providing a spirit of great joy and a feeling of personal human worth in having achieved the goal
- creating a feeling of community and equality among those who have reached and are seeking to reach the same goal
- extending the convention attendance life of the dancer in order to provide significant convention attendees so that newer dancers feel the excitement of the mass

It does not take ten years to earn a medallion. It can be earned in nine years because they are counted from the beginning of the year, not the end (as is true when counting anniversaries). Additionally, since the conventions do not have to be consecutive, some dancers take longer than 10 years to earn a medallion. It is important to remember that conventions are being counted, not years.

In 1998 Freeman Stamper, on behalf of the IAGSDC®, passed the administration and maintenance of the Medallion Dancer project to Rick Hawes of Portland, Oregon. He continues to this day to administer the Medallion Project and presents the award at the IAGSDC® annual convention, which has now been expanded to include both 20 and 25 year presentations.



Brief History of The IAGSDC®

With burgeoning of gay square dancing as a healthy recreation within the gay community, it became clear that an "umbrella" organization was needed to promote and coordinate events and activities between the clubs. It was at the South Florida Fly-In in 1983 that the Association was officially formed with members in attendance from the South Florida Mustangs, Western Star Dancers of San Francisco, Mile High Squares of Denver and Puddletown Squares of Seattle. Although not represented at the Fly-In in Miami, the New Years Resolutions are also considered a founding member club. At this meeting the unifying principles of the Association were adopted.

The first draft of the proposed bylaws was presented to participating clubs at the Reno Rodeo later that year. Seattle was selected as the site of the first convention, and Harlan Kerr of Puddletown Squares was selected as the interim Chairperson. A banner executed by Dennis Ficken and Freeman Stamper of Western Star Dancers was adopted as the banner and logo of the Association. Accepted at that meeting as charter member clubs were: Capitol City Squares of Sacramento; DC Lambda Squares of Washington, DC; Desert Valley Squares of Phoenix; Emerald City Squares of Seattle; Foggy City Dancers and Midnight Squares, both of San Francisco; Rocky Mountain Rainbeaus of Denver; Rosetown Ramblers of Portland; Sidewinders of Houston; and The Wilde Bunch of Albuquerque. Also accepted into the Association was Squares Across the Border from Vancouver, British Columbia, whose addition made it truly an international organization.



The Gay Callers Association

The Gay Callers Association (GCA) was established in 1989 for the purpose of bringing together callers involved in the Gay and Lesbian Square Dance activity. The GCA is actively involved in developing the skills of its members through its annual Callers School and quarterly newsletter. GCA Members are the backbone of the IAGSDC® serving as the callers and teachers for many clubs. Membership in the GCA is open to everyone involved in calling for Gay and Lesbian Square Dance Clubs, regardless of sexual preference. The GCA newsletter, *The Call Sheet*, contains news of interest to all callers in addition to technical notes about the art and business of calling. The GCA's annual Caller School, held the three days prior to the annual IAGSDC® Convention, is designed to develop and improve calling skills and knowledge for both novice and experienced callers. For more information, visit the GCA web site at: <http://www.gaycallers.org/>



The Bare Essentials ... of Moonshine

Phoenix 1991 – January – and even though it was supposed to be winter, the weather was beyond warm. We were fly-in virgins and like the rest of you at your first fly-in, spent every minute dancing that weekend.

Sometime on Saturday afternoon, the comment was made that we should just dance in the nude – after all it would be cooler. For those of you who've not partaken of Moonshine, it is decidedly not cooler to dance without clothes – all of that sweat (sorry "ladies" glow) needs to be absorbed or it just gets humid enough for a rainforest! Throughout the evening, the idea was mentioned to a few more people and the response was typically "wonder how much bail is in Arizona?" accompanied by laughter. By the end of the planned dance, nine people were willing to take the plunge and we'd managed to find a couple of brand new (unsuspecting) dancers who weren't even through mainstream yet and didn't necessarily want to participate but were willing to host our clandestine gathering. Wait... we're forgetting something – oh yes, a caller! Enter..... ta da... Bill Eyler. Bill was willing to risk his eyesight but his partner at the time insisted that Bill remain fully clothed. So... despite the somewhat "unusual" terms, we had ourselves a caller.

On the way to the house, we lost 3 people. I'm not sure if alien abductions played a role – after all, from a space ship, the outskirts of Phoenix could resemble area 51 but... So, here we are, six relative strangers sitting around a living room fully clothed waiting for the caller and making slightly awkward small talk. Our hosts agreed to dance as long as we kept the level at basic just so that we could have our Moonshine– they really are the most accommodating hosts I have ever met.

Bill arrived and set up his sound equipment while the rest of us got ready. I believe I'm the only one who'd been to naturist events before. Lights were dimmed until you could barely see your own feet and some of the more modest members managed to disrobe behind the kitchen island. After the first time, the lights went back up for purely safety reasons – left allemands were a little "hit and miss" if you catch my drift! Three tips later, we were as comfortable sitting around chatting au naturel as we'd been earlier in the evening dancing with our clothes on.

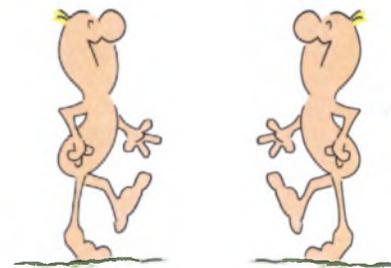
The 1992 convention in Albuquerque was the first time that Moonshine became an official sanctioned tip. Bill Eyler, Kris Jensen, and Turtle Bear were, I believe, the organizers of the event. I remember walking into the hall, BJ Dyer sprinting past me, headed for the mike to call, while trying to shuck his jeans at the same time. It is a mystery how the man didn't seriously injure himself! I also remember the crowd of people that headed towards the hall after the Honky Tonk contest was over.

We knew we weren't going to be able to accommodate everyone so they found us a bigger hall but we had to get there. Does anyone else remember the human chain of clothed dancers who wanted to participate, lining the passage between the new and old Moonshine halls, facing out, as the dancers who'd already been in the Moonshine Tip, scurried into the new hall with their clothes and shoes in hand? I think we started off with 6 squares in the first hall and ended up with twenty plus in the new hall.

Over the years, Moonshine Tips continue to offer a safe place for everyone to dance free of clothes if they so choose. It would not be possible without volunteers - callers like Anne, Vic, Todd, Bill, and Kris, or without the security crew Judith, DC, Dana, Dee, Diana, Donna, Tim, Drew, Greg, and Laura. Thanks to everyone who's helped out.

Bottoms up – see you on the dance floor soon.

Yellow rocks
Moonshine Madam



Honky Tonk Queen: The 3rd Decade

Larger than Life! Beautiful to the Beholder! Originally Funny and Entertaining!
All three of these descriptions can be said about all of our Honky Tonk Queens.

If this is your first convention or your 29th; The Honky Tonk Queen Pageant is a vital part of the IAGSDC®. It was started as a fun idea in 1983, by Virginia Slim, and has grown to be one of the top attended events of our annual convention. Let me get started with the good stuff. Here are HTQ's from the 3rd decade. 2001: Introducing Mary Gold & the Big Boned Girls. Mary Gold sang live, the Big Boned Girls fell down, and they won. 2002: Howard Richmond. If you want to know more on Howard Richmond, go to www.iagsdc.org and find the information under the Honky Tonk Queen index. 2003: Ah, Gypsum Rock Lee. The theme was burlesque and all I remember was that she won by correctly placing her big bone in the right place. It is all about placement. 2004: Lily White and her Spermettes. Lily, and her entourage came by a freight liner, as their costumes were too large to travel by Greyhound. 2005: The Fabulous Cow Patty, real class. Twirling a lasso while dressed in a hand sewn camouflage print square dance dress. 2006: Big hair, costume change, lights, equals Denver's best kept secret, Wilma Titzgro. 2007: Roller skating, pasties and a Tammy Wynette song. It was so Wicked that Mustang Mary won. The 25th convention 2008, a great tribute video to the past Honky Tonk Queens & friends, prepared by the ever famous Tami Wynotte. Then, Iona Doublewide enters on the stage on a bed carried by shirtless men. To top that off they all perform with a male blow up doll. 2009: Oy Vey! Then came Mrs. Manischewitz, with the song, "Let's get Soaking Wet". She wins with a fabulous bathing suit borrowed from Dame Edna. 2010: Alas! The long awaited crowning of the most fabulous of all Honky Tonk Queens. She has entered the HTQ more than any other person. Yes it was a good show that year. Tami & Lois opened the show. I think they were the only real talent on stage. Then the announcement of the winner, your 2010 Honky Tonk Queen is Ima Cornholer. She arose from the audience to claim her glory. 2011: Atlanta, can we say hot, muggy, oh yeah and sweat. Host Ima, came in the largest hoop dress ever. She also came with the newly bedazzled crown. She opened the show with a tribute to the late HTQ Royal, Lois Carmen D'Nominator. Three contestants, one winner, Lesley Gore-Tex, so very clever to sing live. Her version of "It's My Pageant!" sung to the tune of "It's My Party". Well that is how I remember the last 11 Honky Tonk Queens. Now what will happen this year is a mystery. For all we know you could be the next Honky Tonk Queen. I know you can plan on me being there to watch this most fun event. Hope you will too. All rumors about the Old Queens are true. Just step up and ask one of them.

Yellow Rocks
Wardson Lambert



The Clubs A Historical Overview

Bent Squares, Melbourne NSW
Big D Longhorns, Dallas TX
Cadillac Squares, Detroit MI
Carnival Twirlers, Santa Clara CA
Charlies Sunburst Squares, Phoenix AZ
Chinook City Dance Club, Calgary AB
Carnival Twirlers, MountainView CA
Copper City Squares, Tucson AZ
Cotton Pickin' Squares, Memphis TN
Dairyland Rainbow Squares, Madison WI
Dogwood City Dancers, Atlanta, GA
Doppler Dancers, Seattle WA
Eight Star Squares, Anchorage, AK
Emerald City Squares, Seattle, WA
Empire Squares, Riverside CA
Fistful of Crinolines, Seattle, WA
Forest City Squares, London ON
Garden St8s, Somerset NJ
Gaslight Squares, Tacoma WA
Gold Rush, San Francisco CA
High Desert Squares, Yucca Valley CA
High Desert Stars, Santa Fe NM
Hoosier Hoedowners, Ft Wayne IN
Indy Tri Squares, Indianapolis IN
Kansas Korner, Wichita KS
Lismore Scooters, Lismore NSW
Madcap Squares, Madison WI
Magic City Diamonds, Birmingham AL
Mass/Conn Fusion Squares, Hartford CT
MC Squared, Boyds MD
MCC Squares, Gainesville FL
Midnight Ramblers, Phoenix AZ
Mile High Squares, Denver CO
Minnesota Wild Roses, Minneapolis MN
Mountain Laurel Squares, Hartford CT
Neon Squares, Las Vegas NV
New Years Resolutions, Los Angeles CA
Northern Light Squares, Edmonton AB
Ocean State Yellow Rockers, Providence RI
Ocean Squares, Carlsbad CA
Ohio City Squares, Cleveland OH
Pi-Eyed Promenaders, Oklahoma City OK
Pride Promenaders, Sacramento CA
Rainbow Stars, Gardner MA
Rainbow Wranglers, Eugene OR
Renegayde Squares, Austin TX
Rocket City Rainbow Squares, Huntsville AL
Royalty Squares, Los Angeles CA
Santa Cruz Squares, Santa Cruz CA
Seaway Rainbow Squares, Cornwall ON
See-Me Squares, Simi Valley CA
Sequoia Ocean Waves, Eureka OR
Sho-me Squares, Kansas City MO
Sidewinders, Houston TX
Siskiyou Swingers, Ashland OR
Southernmost Strutters, Key West FL
Squares on the Delaware, Philadelphia PA
Sugar and Spice Sister Squares, Denver CO
Sun Coast Wranglers, Tampa FL
Sun Dancers, Palm Springs CA
Susquehanna Squares, Harrisburg PA
Toddlin' Town Twirlers, Chicago IL
Trafalgar Squares, London England
Winchester, San Francisco CA

INTERNATIONAL ASSOCIATION
OF GAY SQUARE DANCE CLUBS®
A Lesbian and Gay Organization

The Golden Boot: A History

On May 1st, 1983, the Puddletown Squares of Seattle, Washington held their first class graduation. During that graduation, The Puddletown squares awarded Art Smith the "Golden Boot Award" for his outstanding contribution to gay square dancing by having started the first gay square dance club in Seattle and for promoting the gay square dance movement in the northwest.

The original Golden Boot Award was an actual western boot. The boot came from one of Puddletown's member's used pair of boots, sprayed gold with gold chains and rhinestones appropriately glued to the boot. The other boot of that pair is believed to be the one atop the Honky Tonk Queen crown. Until the summer of 1985, no further activity occurred with this award. Art felt that this award should be shared with other people or organizations within the IAGSDC® that were making or had made substantial contributions to the gay square dance movement. After getting an okay from Puddletown, Art approached the president of the IAGSDC® and received a very positive go ahead to make the presentation of the Golden Boot Award.

The first presentation of the Golden Boot Award at an IAGSDC® convention was presented to the South Florida Mustangs at the Denver Convention in 1985. The award was an engraved plaque. This award was presented during the opening ceremonies of the convention. Subsequent presentations have been made at different times during the annual convention.

The tradition established is that the person or group receiving the award chooses the next recipient and provides whatever form of acknowledgement is desired, keeps that decision secret, and then makes the presentation of the new recipient at the next convention.

In the words of Art Smith..." the spirit of the Golden Boot Award belongs to everyone. For it is all of us contributing together, sharing our energy, our dedication, and most of all our love that is truly the spirit that is honored. When any one of us gives 100% of the best of what and who we are, that is the finest example of the essence of what the Golden Boot Award exemplifies."



The Blue Suitcase

It's origin is shrouded in mystery, lost in the mists of time - or booze - or guilt: the baby blue Samonite Tourister suitcase.

The Blue Suitcase is, by tradition, passed from one year's convention committee to the next. This tradition grew from the need to transport a string of colorful pennants naming the cities of our Association and the IAGSDC® banner. It is believed to have first appeared at PEEL THE APPLE in New York in 1989, a thoughtful gift from the committee of DIAMONDS IN THE DESERT, the prior year's convention in Phoenix.

As the years danced by more and more items were stuffed into the case until, by further necessity (the spectacular commemorative convention logo banners from Seattle), the (nondescript and panachless) Brown Suitcase appeared, it's mission to take the mounting overflow.

For many years the suitcases traveled from city to city, quietly and competently doing their jobs. In 2000 the Blue Suitcase was nearly lost. Consigned, somehow, to a trash heap at the close of CRACK THE CRAB the bright hopeful color of the Samsonite caught the eye of a departing dancer, who rescued it. It was carried from Baltimore, via Portland, Oregon, to Vancouver, B.C. where, a year later, it was cheerfully presented to the grateful MAKE MAGIC committee. The failure of a magic "trick" at the closing ceremonies of MAKE MAGIC (meant to "disappear" the Suitcases, or some such rot) ensured that the mission of the luggage continued.

In 2004 a terrorist incident in Phoenix resulted in the violent destruction of the Blue and Brown Suitcases. Fortunately, quick work by Kirk Hurley, me (Rick Hawes) and an anonymous Biltmore Hotel employee resulted in an extraordinary scientific achievement: the cloning of the Blue Suitcase. The resurrected Blue Suitcase was ceremoniously re-presented to the committee of REMAKE THE HEATWAVE, who ceremoniously presented me (Rick Hawes) with 2 art-glass bottles containing the remains of the assassinated Blue and Brown Suitcases.

Secure storage of the hermetically sealed remains of the Suitcases guarantees that, should tragedy strike again, sufficient genetic material exists to reconstitute the Blue Suitcase (if not the Brown one - I never liked it).

The Blue Suitcase, though some may describe it as Ugly, remains a useful token of our history and bright symbol of our continuity.

Rick Hawes



The IAGSDC® Clubs

Alamo City Wranglers, San Antonio TX
Bloomin Squares, Sunland CA
Boots in Squares, Palm Springs CA
Boston Uncommons, Boston MA
Capital City Squares, Sacramento CA
Champlain Valley Rainbow Squares, Burlington VT
Chesapeake Squares, Baltimore MD
Chi-Town Squares, Chicago IL
Cleveland City Country Dancers, Cleveland OH
Cream City Squares, Milwaukee WI
Cuesta Squares, San Luis Obispo CA
DC Lambda Squares, Washington DC
Delmarvalous Squares, Rehoboth Beach DE
Desert Valley Squares, Phoenix AZ
Edo 8s, Tokyo Shinjuku Tokyo
El Camino Reelers, Palo Alto CA
Finest City Squares, San Diego CA
Foggy City Dancers, San Francisco CA
Gateway Squares, Saint Louis MO
Golden State Squares, Santa Ana CA
Grand River Squares, Grand Rapids MI
Heads to the Center, Portland OR
Hotlanta Squares, Atlanta GA
Independence Squares, Philadelphia PA
Iron City Squares, Pittsburgh PA

All Join Hands, Phoenix AZ
Anywhere Squares, Anywhere
Bradley Bell, Phoenix AZ
Gay Callers Association International ,CA
Lavender Country & Folk Dancers Boston MA
Rainbow Trust, Denver CO
Rainbow Squares of Boise, Boise ID

Lilac Squares, Rochester NY
Lone Star Lambdas, Austin TX
Midnight Squares, San Francisco CA
Oaktown 8's, Oakland CA
Ottawa Date Square,s Ottawa Ontario
Prime 8s, Sacramento CA
Pudletown Squares, Seattle WA
Redwood Rainbows, Sebastopol CA
Reel Rebels, Las Vegas NV
Rocky Mountain Rainbeaus, Denver CO
Rosetown Ramblers, Portland OR
Shoreline Squares, Long Beach CA
South Florida Mustangs, Ft Lauderdale FL
Spin Cycle Squares, Eugene OR
Squares Across The Border, Vancouver BC
Suncoast Squares, St. Petersburg FL
T Squares, Tucson AZ
Temple Squares, Salt Lake City UT
Times Squares, New York NY
Tinseltown Squares, West Hollywood CA
Triangle Squares, Toronto Ontario
Western Star Dancers, San Francisco CA
Wilde Bunch, Albuquerque NM



The Bradley Bell

(Excerpt from an IAGSDC® article)

To properly understand the Bradley Bell one must go back to 1986. There was a Western Star retreat held and it included a cabin decorating contest. Some of the dancers called their tent "Petticoat Junction" and this was the beginning of the Bradleys.

In 1987 in Portland the Bradleys made their first appearance dressed alike as the Bradley Family. After this convention the Bradleys decided that since they had their own square dance club and their own town, they also needed their own telephone system. Of course with their own telephone system came their own telephone directory. The Bradley Bell arrived on the scene at the Phoenix convention in 1988. (The name came from a combination of their name and, of course, all those bell telephone companies.)

The Bradley Bell has served the gay and lesbian square dance community well over the years with names (and aliases), addresses, phone numbers, and email addresses for dancers throughout our square dance world.

The Bell had been a constant since 1988 but ill health forced the Bradleys to (momentarily) cease production after the 2000 convention in Baltimore! It is reassuring to know that the tradition continued as Gordon Macaw of Phoenix has taken it over. Our deep gratitude to the Bradleys for starting this project and to Gordon for continuing this amazing resource.

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The Fun Badge Tour Load The Bus?

By Thomas A Tripp Jr.

(adapted from Square Up magazine Issue 9, October 1996)

Did you know that the "Fun Badge Tour" was born in San Francisco? That's right, one day Eddie Smith and Tom Tripp were sitting around musing about how they would like the convention attendees to see the city where the convention was being held. The IAGSDC® convention was held in San Francisco in 1986 and they were on the planning committee. They figured they would hire a couple of buses for a couple of hours and cart convention attendees around San Francisco to various tourist spots. The plan was to get off the bus, dance to a pre-recorded tape from a boom box, get back on the bus and go to the next location. For each place that the bus stopped, the dancers would get a little round "fun badge" for having danced there.

Now here's a little piece of square dance history for the records. When we first started dancing we pirated the previously 'straight' concept of fun dangles and, to this day, have brought it to new levels of creativity. In San Francisco they were literally queer for fun dangles. Everyone collected them and prided themselves on long strings of fun badge dangles for dancing in odd locations, at odd hours, on holidays and for long durations of time, it became almost competitive. With the advent of badge and dangle vendors to the gay square dance scene and good friends like Bert and Rhonda Swerer and Bob and JoAnne Fial, well, the sky was the limit. All you would need to do was come up with a design for the badge and you could have it made. James Ozanich helped make the original contacts to get those dangles and the limitless possibilities for fun badge creativity.

The stage was set for the very first Fun Badge Tour. The response was incredible: everyone wanted to do it. The first tour was a no frills event that cost a whopping \$10.00 per person. On Sunday August 24th, 1986 the very first FBT, the mother of the FBT, took off from the New Montgomery Street entrance to the Sheraton Palace Hotel. There was no 8.00 am call; this tour took off at a civil hour in the afternoon after a lovely brunch in the Grand Garden court of the Sheraton. People in all sorts of costumes started lining up to get on the busses. After what seemed like an eternity the final bus rolled out on the first great fun badge adventure. Since 1986 the FBT has grown in popularity as a great way to dance and visit the city. If imitation is the sincerest form of flattery, then Tom Tripp and the organizers of the very first fun badge tour thank you. The tradition continues today and has evolved to require t-shirts, drinks and snacks on board, live callers, permits, insurance, deposits and even a police escort. None of this was present in 1986, and look where we are now! The tour sells out every year and is one of the most popular events of the IAGSDC® annual convention

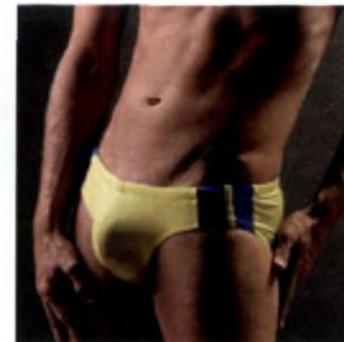
The Hunky Trunks King

The first Hunky Trunks King Contest was at the Baltimore convention. It was held in the afternoon by the pool. The winner was John Pope's boyfriend Wayne.

The second was held at Make Magic and the winner was Michael from Vancouver. This one was held in the evening at the indoor pool. Both were hosted by the Belles and there have been none that I know of since. Also, both had pool tips called by yours truly, so everyone could participate in one way or another. There was even a hunky trunks sash designed and executed by Belle Poitrine, that must be long gone by now.

The idea grew out of the Belles' Halloween costumes from the year before when we went as 50's swim wear clad Palm Springs women. In planning for Baltimore, we decided we would wear them as a unit along with the beauties. Poitrine suggested that we have a hunky trunks, since so many used to hang out by the pool and eye the passing attire. In Vancouver we continued wearing matching flowered suits and flowered bathing caps. We also appeared at the brunch as the Easter Baskets and moderated the Easter bonnet contest. (Ah... our hearts were young and gay...)

Belle Whatling



Thank You

The Members of Squares Across the Border

Tara Dong	Yaletown BIA
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And all the volunteers whose help was invaluable, and without whom we could not have done this.

Thank you all for letting the Magic continue.....



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We are also happy to announce that All Join Hands Canada Society Foundation has received it's approval from the Canadian Department of Revenue and effective 01/01/2012, we can accept Canadian Donations and you will receive a tax deduction on your Canadian Taxes!

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Thank you for your continued support of GLBT Square Dancing!

**All Join Hands Foundation, Ltd
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We Remember

It's a beautiful noise
Made of joy and of strife
Like a symphony played
By the passing parade
It's the music of life

It's a beautiful noise
And it's a sound that I love
And it makes me feel good
Just like a hand in a glove
Yes it does, yes it does
What a beautiful noise



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