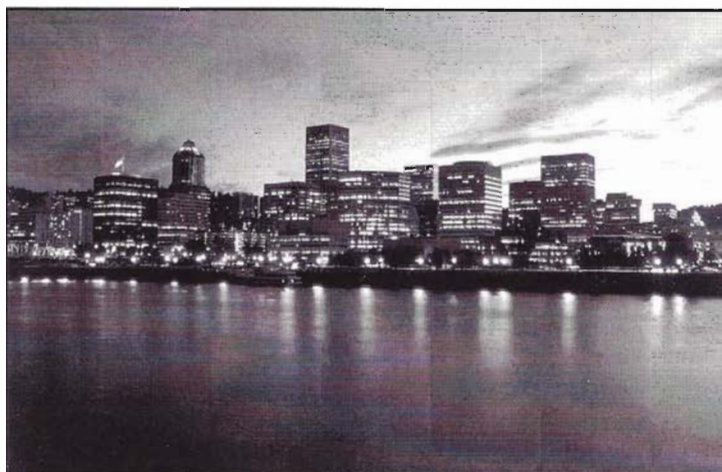


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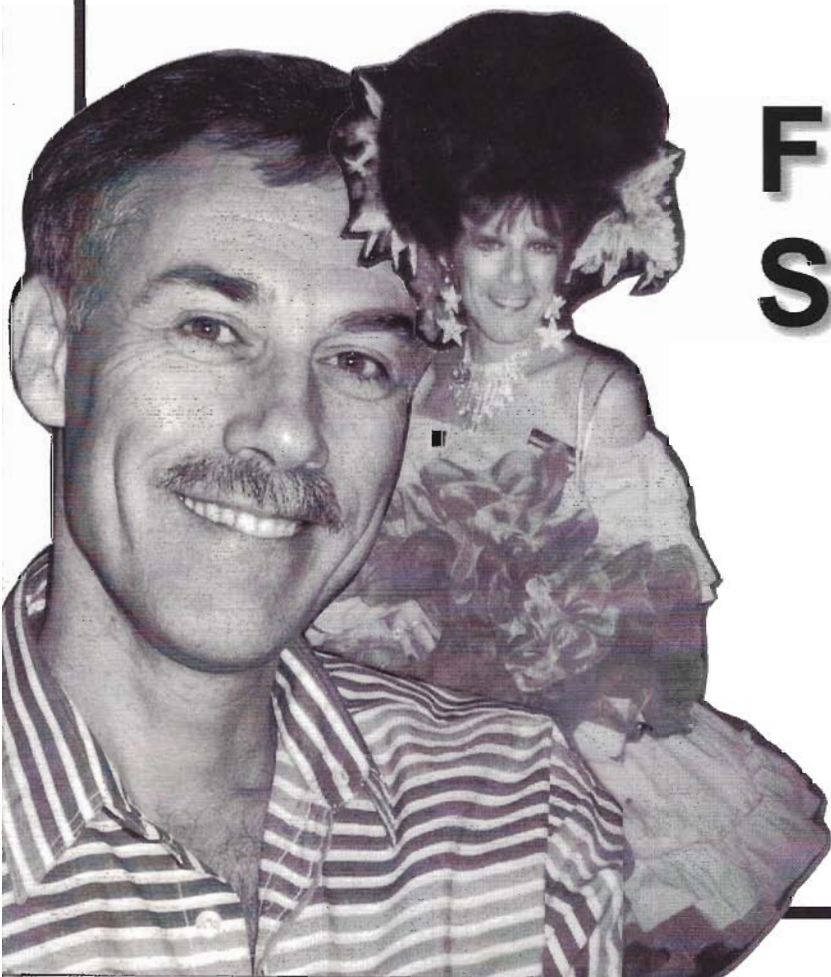
a magazine for gay and lesbian square dancers and their friends

**Coming up:  
Portland's  
"Weave  
the Rose"**



## **FREEMAN STAMPER**

**"I'm ready for  
my fadeout  
Mr. DeMille."**





# From the Editor

MIKE STAPLES

Spring is here and "Weave the Rose" is around the corner. This marks our fourth pre-convention issue, starting in 1995 with "Track 2 Chicago", and including 1996's "Stars, Thars and Cable Cars," and last year's "Wheel and Deal '97."

As you can see, conventions are how I keep track of the years we've published SquareUp. This convention will have a greater significance though, when I receive my 10-year Medallion Dancer award at Weave the Rose. The honor will be bestowed by a man who has done more to advance gay and lesbian square dancing outside of the "political structure" than anyone else. If you have used the *Bradley Bell* or *Travel Guide*, added a badge to the Memorial Panel, or received a 10-year Medallion, you can thank Freeman Stamper.

After sixteen years of dedication to gay and lesbian square dancing, Freeman has decided to reduce his commitments. It seemed like the appropriate time to feature him in SquareUp, and to learn more about how he established the projects that are so essential to our community. Drawing on his experience, he has some important things to say to keep the spirit and action of community involvement alive. Our feature on Freeman also includes an article by Ric Gonzalez, a friend of Freeman's for many years, and a biography that I wrote with Freeman's assistance. (When I asked him to send material to use in researching the article, I received a Fed-Ex box stuffed to the max!)

We're also presenting Weave the Rose updates and sight-seeing tips for Portland. I hope we've heeded our readers' advice and included this series early enough to help convention-goers make their plans. We did use a few boilerplate press releases about Portland, but less than we have in previous pre-convention issues. My thanks to the Weave the Rose committee who submitted several articles and photos for this issue. If their convention is as well organized as their input to this issue, we're in for a great time.



The top part of the cover masthead photo, Steffany as Marie Antoinette at "Showstoppers" in Washington, D.C., 1977.

## THIS ISSUE

Feature: Freeman Stamper .....	3
A Cause and a Heart .....	3
Freeman and Steffany's Projects .....	5
Beauty Knows No Pain .....	7
F*!K AUTHORITY .....	9
Thanks, Graham! .....	11
Weave the Rose .....	12
From the Registrar .....	12
Ramblin' Woman .....	13
Portland Facts and Trivia .....	14
Did You Know? .....	16
Minnesota Wild Roses .....	18
My War Within: A Disabled Dancer .....	19

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# A Cause and a Heart

**A legend in the IAGSDC for his tireless contributions, the story of Freeman (and Steffany) Stamper**

MIKE STAPLES

In the film *Sunset Boulevard*, Gloria Swanson played Norma Desmond, an aging movie star whose career was over, but whose delusions of stardom were not. Her big screen “fadeout” was painful. In contrast, Freeman Stamper has decided to take a step back from his square dance commitments with his characteristic smile and sense of humor. Never has he remarked “I still am big — it’s the squares that have gotten small,” though he still is big and always will be among gay and lesbian square dancers. From the first membership directory he created in 1984 to the Medallion Dancer program he inaugurated in 1993, Freeman’s creativity and passion for organizing have been the catalysts for some of our community’s most successful projects.

We know much about Freeman’s public persona because he is so visible at every convention. He can be found at his “booth of knowledge” in the vendor area and as a regular presenter at

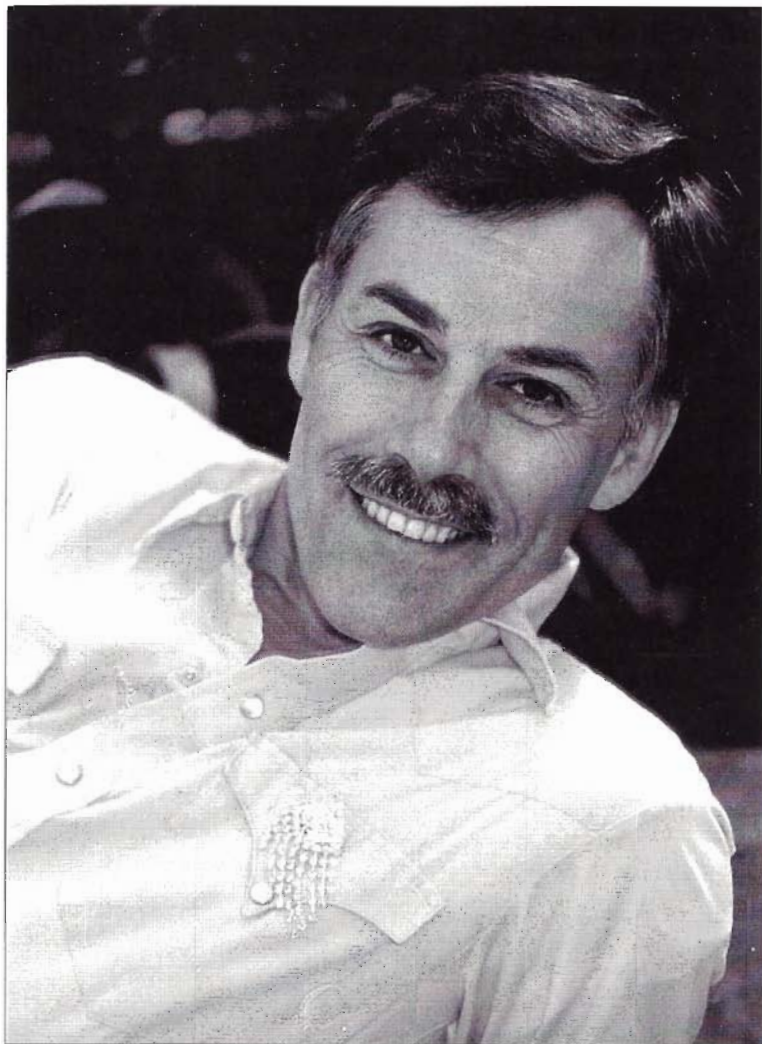
the banquet. The personal drive behind his endeavors is less well known, however. Through square dancing, Freeman has sought and succeeded in creating the family he wanted, but never had, during his youth.

Born and raised in Columbia, Louisiana, Freeman grew up in a strict Southern Baptist household where dancing and other creative expressions were taboo. He and his brother and sister weren’t allowed to have friends over, or to visit friends at their houses. Freeman recalls, “Occasionally, Mother would let us go play softball, if she knew that the only person that she’d allow us to be with, the town doctor’s son, was going to be there.” Freeman’s childhood consisted solely of school, church (twice on Sunday and once on

Wednesday) and family.

In spite of this repressive atmosphere, Freeman found creative outlets. As a child, he put on his mother’s dresses whenever he was in the house alone, and as an adolescent, appeared in two all-male high school talents shows in drag. He also took an interest in dancing and chuckles when he remembers, “The first dance I ever learned was the Mashed Potato. I learned it from Dick Clark’s *American Bandstand* while my mother was out raking leaves.”

Freeman attended college in Monroe, Louisiana, and received a bachelors degree in office administration. Eager for a ticket out of Louisiana, he joined the Army and was stationed in Washington, D.C. for two-and-a-half years. He lived in the Washington area until 1977,





when he and a friend moved to San Francisco on a whim. Here he ushered for the opera and worked as an administrative specialist for a law firm.

As an adult, Freeman took an interest in the drag community. After attending a Miss Gay America Pageant in Washington in 1971, he went in drag for Turnabout (an event where the escorts go in drag, and the drags function as escorts). He continued to participate in organized drag in Washington, D.C., but, after moving to San Francisco, found himself at odds with the court system: "In almost all instances, the court system is a bitter, vicious environment to be in. In San Francisco, it supposedly exists for charity, but the amount of money thrown away having cocktail parties, and this and that, just to be voted into a title, seems terribly imbalanced with an objective to raise money for needy causes."

Freeman withdrew from the drag community and concentrated on his work. By 1983, he decided that he was working too hard and sought a change of pace. Interested in dance, he scanned the *Bay Area Reporter* to see if he could find a ballroom dancing group. What he found was an article about a beginning square dance class with Western Star Dancers. Curious, Freeman called for more information. "I called and got Scott Carey on the phone. I started quizzing him to death about the group's classes: 'Is this really for beginners? You're not going to go and make everybody play catchup or anything like that, are you?' I was reassured, so I went to the class and I haven't left yet!"

With square dancing, Freeman found people who wanted to talk to him, to stay in touch, and who accepted him ... things he had been missing all his life. He also found a place to be himself. "You have to be a joiner and feel the need to give support and camaraderie.

You swing and you hug. It's just something I missed as a child. It allows me to expand my friendships right there in the square."

Being himself meant bringing Steffany along as well. With a bouffant that scraped ballroom chandeliers,



*Clockwise, from top left.* Freeman (right) and twin brother Leeman at home, about two years old and already in drag.

The court of the 1959 "Miss Pageant in Columbia, Louisiana. Freeman, third from the right, was 2nd Runner Up.

The beginning of Steffany in Freeman's 9th grade womanless beauty pageant sponsored by the Future Homemakers of America. His name was Floressa Stephonia Stamper.

Freeman, about 10 years old (already wearing jewelry.) When he and his brother did not take piano lessons seriously, the piano was sold to make a down payment on the family's first television.

Steffany was Freeman's version of what the drag court system was missing: a girl with a cause AND a heart. Yes, she had airs, as any drag queen worth her salt and hairspray would. But Steffany was all heart. When she won the Golden Boot Award in 1989 (Steffany, not Freeman, was named), Steffany acknowledged the gay and lesbian square dance community as the family she never had. There was hardly a dry eye in the house after her emotional acceptance speech.

Square dancing offered the venue where Freeman, often through Steffany, would combine his creativity with his

strong organizational capabilities. In work and in play, information and administration are his specialties, and computers and stationery supplies the tools of his trade. His love of organizing information has led to several successful square dance projects with names familiar to any avid dancer: the *Travel Guide*, *Bradley Bell*, Memorial Panel project, and Medallion Dancer project. Somehow, they are all inextricably linked to that pivotal moment when Freeman danced the Mashed Potato behind his mother's back. That experience not only launched his affection for dancing, but

also marked his willingness to do without asking permission.

Our community is stronger because of Freeman's vision and willingness to act on his ideas. Although ready to pass the torch, Freeman's name will always dominate the list of gay and lesbian square dance enthusiasts. Norma Desmond may have had a hard time facing her career's end because her popularity had dwindled; Freeman, however, will always be a star. Perhaps we can paraphrase Ms. Desmond and say, "He always was big, and because of him our squares are bigger." ■

## Freeman and Steffany's Projects

MIKE STAPLES

I have never heard Freeman refer to himself as a Project Manager, though the title seems to fit given his ability to maintain several large projects at the same time. Each endeavor would be enough to keep one person busy, but Freeman and Steffany teamed up to handle them all. Let's take a look at how they got started and what each project has meant to Freeman.

### Medallion Dancers

*"I just think that 10 years is a long time for people to be committed to an activity, to friendships, to interaction — that 10 years is a long time for such a large body of people, and I just believe it should be recognized."*

With that belief, and a strong determination to build a data base of convention attendees, Freeman began his five-year research project in 1989. The obstacles were huge: registration information from Seattle (1984) and Denver (1985) conventions had been destroyed, and the New York registration information (1989) was only partially complete. Undaunted, Freeman reconstructed missing and incomplete registration data bases by looking at pictures, talking with other people who had attended, and asking people to update his records at Steffany's convention booth.

With the simple intention of recognizing dancers who have attended ten conventions, Freeman eliminated any other criteria: "There are no criteria for receiving the medallion other than the personal time committed to attending the



*While this photo was taken in San Francisco, this is the costume Steffany wore at Carnivale in Rio in 1990.*

convention." He adds "One great value I see to square dancing is the acknowledgment of commitment: completing class, being an angel, attending club nights and dances regularly, and reaching out to personally help new friends made through commitment to the dance. For gay square dancers, the annual convention represents a progression: the first ce-



ments the realization that there is a bigger world, the next few represent the supreme dance event of the year, and the following represent a commitment to the dance community. It is this commitment to success of the annual convention that allows all clubs to explode the bounds of square dancing, with many dancers experiencing tremendous sacrifices to make this annual pilgrimage. Thus, the IAGSDC annual convention was chosen as the commonality among all clubs."

Weave the Rose will be our fifteenth annual convention. There are a select few who have attended all fourteen to date, and they are candidates for the first 20-year medallions to be awarded in 2003, and the first 30-year medallions to be awarded in 2013.

## Memorial Project

How do we appropriately recognize and remember the dancers we have lost? That question remained unanswered until 1995, when Freeman responded to the dilemma of what to do with the badges of deceased dancers: "Why don't we collect them all? We'll create a little square dance Heaven here on Earth."

Freeman provided Gene Boemer, an artist and friend living in Rehoboth Beach, Delaware, with a blank canvas and with the ideas on how to fill it. The canvas measured six feet by three feet and soon became a glorious field of gold with six interlocked rainbow squares and two words, "In Memoriam."

Freeman prefers the original badges of dancers as they are imbued with the spirit and life of the loved one. They have all the nicks and scratches, stickers and dangles. Even the missing rhinestones suggest a badge's travels with the loved one. On the panel, badges take on a life and spirit all their own. "This panel is a catharsis project," he states, "a place to put these badges and create a sense of continuation in the life of the loved ones who have danced with us."

Badges are simply pinned to the panel in a random location. There is no geographic or club arrangement and he notes, "The badges can be removed without damage if they are ever needed." Pinning has been done by Freeman, surviving partners, parents, and club officers. He has purposefully not created any formal pinning ceremony, allowing those still dealing with their grief to be more comfortable in the extremely personal and moving experience of pinning a badge to the panel.

## Travel Guide

"One of the greatest joys in my life is to get a little note from someone that says: 'I really do appreciate the *Travel Guide*. I use it all the time.'"

In 1984, Freeman tackled his first square dance project by producing the Western Star membership directory. While working on it, Freeman decided he would place a *Travel Guide* insert in the middle of it, listing other clubs with their dance locations and times. The reaction was positive, so Freeman decided to share the information by printing the

*Travel Guide* as a separate publication for the 1985 Denver convention. He first intended to sell it to recover costs, but later decided to give it away.

Many people have come to rely on it. The guide is now produced by Paul Asente and includes clubs, mailing addresses, telephone numbers, dance times, and locations.

## The Bradleys and the Bradley Bell

During a cabin-decorating contest at the Western Star Dancer retreat in 1986, one group designed their cabin as "The Shady Rest," the hotel in the television series "Petticoat Junction." The Bradley surname was borrowed from the series and in honor of the TV sisters, all family members adopted "Jo" as a middle name. Mama Jo (Freeman) was drafted as an honorary member, and though matriarch of the extended family, still remains only an honorary member. Other current members include Suzie Jo, Janie Jo, Fannie Jo, Blanchie Jo, and Uncle Joe Jo, along with a few other peripheral family members who don't dress or appear with the group at convention.

The original Bradleys debuted at the 1987 IAGSDC convention when Mama Jo and others decided to make identical square dance dresses and appear as the Bradley family. At the end of that convention, the group decided to publish a telephone directory. Freeman recalls speaking to the other Bradleys, "If we Bradleys have our own square dance club and our own town, we need our own telephone system. And if we have our own telephone system, we need a telephone directory. Let's start selling subscriptions and create a telephone directory for individuals."

The Bradleys do include a real woman, Suzie Jo, and though trademarked by their matching dresses, don't consider themselves drag queens. They definitely consider themselves a family, and one that has changed over the years. They have suffered the loss of several members, but the family spirit is kept alive as new members of the family are brought in.

The group is close and celebrates birthdays and Christmas Eve together. All are avid dancers and have held many leadership positions in square dance clubs and associations. According to Mama Jo, "We believe in belonging — we believe in the warm fellowship of square dance. But most importantly, we publish Bradley Bell each year."

Currently in its tenth edition, the *Bradley Bell* contains subscriber phone numbers and addresses. There are over 400 subscribers and new subscribers are added every year. The publication is essential to keeping in touch with square dancers from Canada and the United States. This year's tenth edition even includes a listing for a dancer in Germany. ■

*Editor:* The preceding articles were written with the help of several references: Luis Torres' *IAGSDC Ten Year History*; Roundup Magazine, Issues 2 and 5; and previous SquareUp articles, including Peter Barbour's "IAGSDC Memorial Panel" article in Issue 3.

# Beauty Knows No Pain

Thoughts from a friend

RIC GONZALEZ

**Y**ou walk up to the table at the IAGSDC convention. You're just trying to waste some time until the next tip, but instead you find yourself immersed in conversation with a wonderful man who seems to be hanging on to your every word. In fact, he seems to know your name (well, you ARE wearing your name badge — but he stole that look so sneakily that you didn't even realize he was trying to find out who you were).

That's Freeman Stamper. He always treats you as if you are the most important person in the world at that particular time — and to him, you are. This isn't a little gimmick to get to know the best looking men walking around; Freeman wants to get to know everyone. One of the most impressive things about Freeman is that he uses people's names. Sure, he may call you "hon" every once in a while, but you can bet if he needs to call you by name, he'll be able to do it.

Freeman has referred to himself as a facts collector. He wants to know what is going on at all times. How many people were at the last convention? What is the ratio of men to women? Why don't the Albuquerque people use Road or Street or Avenue in their addresses? He's gotta know it. But why? What purpose could all this data have in the mind of someone who is a legend in the IAGSDC?

Having had many one-on-one conversations with this man, I can tell you that the data collection (and the name collection) is more than just an accumulation of stuff. Freeman has a purpose, and that purpose is to do things for people. It doesn't matter whether his actions were requested, he does them because they are the right things

to do. His philosophy is that people should act because they want to. All of us should be alert to the need for action, even if the need to have it done is our own.

Some of his projects were undertaken independently by Freeman (or Steffany, or Mama Jo Bradley). The IAGSDC didn't ask that they be done; in fact the IAGSDC may not have even known that they were done. One of Steffany's projects (pre-IAGSDC) was in conjunction with the Washington, D.C. court community. Steffany did not go for the titles that many drag queens aspire to; she was too busy perfecting her stage shows, sewing outfits, and developing a reputation for consistency, reliability, and cooperation.

She did seek and win one title — First Lady of the Awards Club. Apparently there were two competing clubs

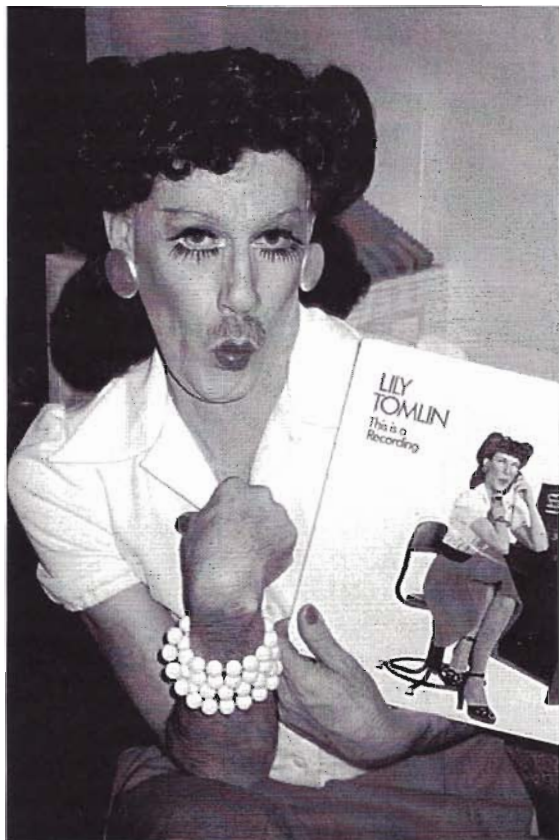
in D.C., and Steffany (a member of the Academy Awards Club) was seeking an elected, protocol position in the other club. In typical Steffany fashion, she used the position to try and heal wounds that had developed between the two clubs. This was done not because the clubs felt the need for it, but because Steffany saw the need and went forward with action.

Did you ever want to dance with another club when you went on vacation? Have you ever used the IAGSDC *Travel Guide*? This was another of Freeman's projects. It had nothing to do with the IAGSDC and was not under the auspices of the Board. It was a project that had to be done, and Freeman did it. Remember, this was his project, so he proceeded at the speed of Steffany to get the project moving. How many of us have our very own copy at home? The project is now in the able hands of Paul Asente, and is as helpful as it ever was.

Okay, you got home from convention and told everyone in your club that you met some cutie and wanted to get to know that person better. The first name was Leslie and the club was the Grand Rapids Squares. How are you



The owners of Golden Boot Ranch, and cohorts in crime in square dance administration: Freeman Stamper, Anna Damiani, John Conley, and Scott Carey. Taken the night they closed escrow on GBR, September 24, 1993. Freeman, Anna, & Scott are all recipients of the Golden Boot Award.



Steffany as Ernestine Tomlin.

ever going to find them? Then one person in your club pulls out the *Bradley Bell*. You find the Michigan page and are thankful that someone decided to list everyone by first name, then last name. You make a connection and the rest is history. You are now involved in a long-distance relationship and may soon be able to make a commitment.

How did this happen? Mama Jo Bradley (Freeman) saw a need for the members of the community to be able to contact each other. Without the permission of the Board or anyone else, *Bradley Bell* was born. It didn't matter that people needed this and didn't know it. Freeman saw the need and did something that will help many of us contact each other. Sure he pushes it, and not because he is anxious to get that buck from you. He knows that it would be nice if we all availed ourselves of each other, and *Bradley Bell* was a way to make that happen. Now Chris Anderson (Uncle Joe Jo Bradley) is

producing this publication. As Chris wrote in the tenth edition, producing it is a difficult job that Mama Jo did for the first nine editions. She saw the need and did it.

Freeman's greatest project, the Medallion Dancers, is now in its fifth year (or so we all think). It's in its fifth year involving all of us of the IAGSDC, however, Freeman has been working on it for many more years than that. How often have you wondered where that person you saw at the bar last Saturday is this Saturday? What about that person who started Basic and then by Plus was a no show? Freeman saw the need to recognize people who were able to make a commitment to gay square dancing just by sticking with it. They were at the conventions and may have even done work for

their club or the IAGSDC. BUT, they made it to TEN conventions. This is an accomplishment in itself, and Freeman saw the need to recognize these people. Thus was born the ten-year medallion.

Since this was Freeman's idea, he searched out a graphic designer who put the design on paper for him. One of his friends put him in contact with a metal caster who was able to make the molds for him. Freeman fronted the money and made the medallion a reality. He didn't go through the formal steps of asking the organization if he could do it — he just did it. Now it is one of the most prized possessions that any gay (in Freeman's own words — an all encompassing term) square dancer could own. Those who have received their medallions wear them proudly at conventions and at many of their local club activities.

Now, what could you do? That's what Freeman would say at this point. The above text shows what he can do,

and he would be the first to tell you that you could do things as well. You could start up a club newsletter if your club doesn't have one. You could institute your own recognition of people who have been with your club for ten years (or five — whatever, it's *your* idea). You could start a square dance magazine (oops, that's already been done — and in the Freeman style, without any kind of permission from the powers that be). Maybe you could start by hosting a social evening at your house. Not because your board wants you to but because you see the need for it and you want to do it. Your club needs a phone list — gather the information and put it out. You're a computer whiz and your club would like to have its own web page. Design it and put it out for your club to see.

As a matter of fact, we don't even have to be so square dance centric about this. The whole community is there for us. We can get involved with other organizations that help people out, or we can start a project on our own that will help those less fortunate or those who deserve it. It may not even be a matter of helping people. As you can see, some of Freeman's projects are just to recognize people for what they have accomplished. You may even start this with something small at your job site. The message from Freeman is that you don't need anyone's permission to do this, you need to *just do it* (no apologies to a certain shoe company).

One of my favorite Freeman/Steffany stories took place on the fun badge tour at the Explode The Rose convention in Portland. A local reporter was talking to Steffany, dressed to the nines in heels, a beaded head-covering, and a colorful dress. The reporter spied Steffany walking across the lawn at Pittock Mansion and wondered why Steffany would dress up to go gallivanting around town square dancing. Wasn't she uncomfortable? In response, Steffany spoke those magical words, "Beauty knows no pain." All of us have our own beauty and we can show it by contributing a little of ourselves to our community. ■



# F\*!K AUTHORITY

FREEMAN STAMPER

I didn't start life as a renegade, and I don't think of myself as a nonconformist. In fact, it's difficult to find a better bureaucrat. It takes a long time for me to feel comfortable with people and to express my true feelings. So, why do I say ignore authority? Good deeds don't always need authority for implementation, and they don't need a group to tell you whether they are good or not. Sometimes a good thing has to be created before others can see the goodness in it.

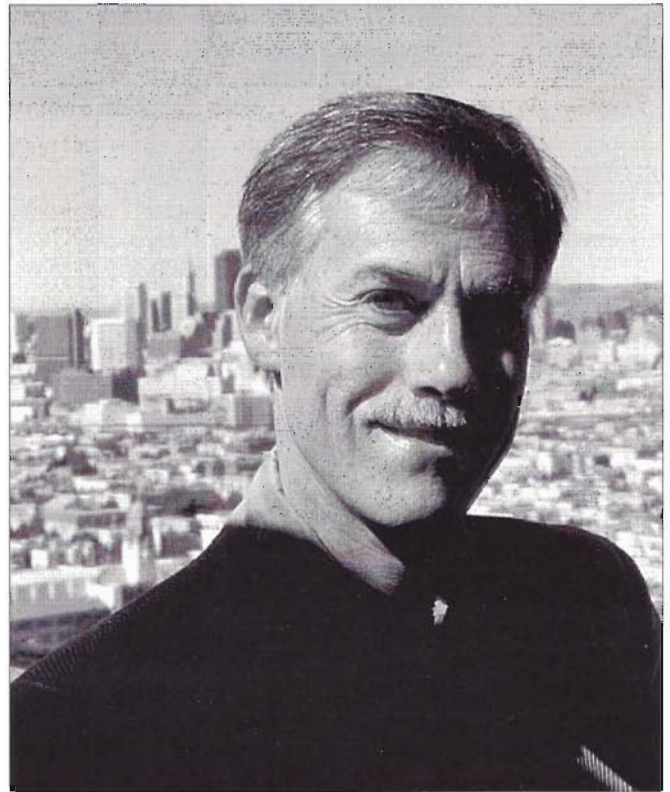
I began square dancing in February 1983 in the third class of Western Star Dancers, but one month before its first anniversary. Fifteen years ago the few existing gay square dance clubs were all trying to figure out how to structure and effectively administer this recreational activity that takes a controlling amount of your free time. With no professional callers and teachers at our disposal, we read a lot of square dance literature, mimicked a lot of straight activities, and accomplished by trial and error activities and events that gave square dancing a special feeling that we were gay people doing this gay thing.

Right off the bat, there were four of us in my class that had suggestions for change and improvements. We didn't just complain, we had suggestions for solutions. The Board said, "Okay, meet and make suggestions. We'll give you a Board member sponsor so that you can communicate your comments to the Board." We came up with a plan for marketing the next class and initiated dances with themes that we promoted actively within the club and class.

Shortly after graduating from the Orange '83 class and becoming a member, I thought I could produce a better membership directory. I asked if I could do it, and no one objected to someone taking care of this thankless task. I worked in a large law firm and knew that I would be utilizing "some company resources" so there would be no cost to the Club. Since it was going to be free, I saw no reason to ask permission for my ideas. For that second edition of the WSD directory, I created a center section that I called *A Travel Guide* in which I presented the details of dance activities for the out-of-town gay clubs. This was the beginning of my becoming an information freak that many in the gay square dance community know me to be, and I continued to produce the WSD Membership Directory at no cost to the club for the next ten years.

**Don't be crippled by rules; create your own — just do it!**

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*A Ranch with a View; On the front deck of Golden Boot Ranch.*

The *Travel Guide* proved to be of much interest to the other clubs in the newly formed Association, and by the second Convention in Denver in 1985, I decided to publish it as a stand-alone document. Some close friends insisted that I should charge for it because it was desired information, so I stuck a price on the 1985 edition and attempted to sell it from a small table near dance hall entrances when I wasn't dancing. Well, I didn't want to be at a table very

much, and I didn't want to leave them on a table to be paid for on the honor system. At the convention brunch, I announced that the *Travel Guide* was available for free. I decided they would be free to all because I couldn't accept the possibility of some people taking the guide for free while some paid honestly. Since I was producing this at my own expense, there was no need to seek approval, and I continued to provide the *Travel Guide* for ten editions. While the San Francisco clubs were omitted from the first few editions, I did eventually see the error of my ways and included them. In 1995, I asked Paul Asente to take the project. He did, and I'm proud of the added value he has given it.

Now, I didn't create the Bradley Family, but I am proud to be a member known as Mama Jo. After our first formal appearance as a family at the 1987 Portland convention, I had the idea that we needed a telephone directory to keep track of our growing number of friends. The other Bradleys

agreed, and thus was born *Bradley Bell*. While we asked for a table at the 1988 Phoenix convention to hawk this new publication for our initial subscribers, we did not ask for permission to create the publication. We knew that it would be a valuable tool for some and a welcomed addition to their social lives. *Bradley Bell* is currently in its tenth edition.

In 1989, it dawned on me one day 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 personal choices 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 us long-suffering individuals who stuck together, and I recalled an experience I had in the drag community in Washington, D.C. The community presented annually a very large stage production, and all members of the cast and crew were rewarded with a banquet after the close of the show. The show was called Showstoppers, the banquet was known as The Actors Guild Gala, and the serious and not-so-serious recognitions were called Guildas. Each show participant received a Guilda, and those who had participated in five shows were presented with a medallion as a five-year veteran.

I'll not bore you with the details of my thought process, but I decided that gay square dance convention attendance would be the catalyst for recognition and that the first recognitions would be presented on the occasion of attending the 10th convention. That meant that the first medallions would be presented in 1993 and someone would have to collect and merge convention registration information. I quickly learned that the registration information for both 1984 and 1985 had been destroyed by 1989. I quickly learned that every convention's registration database has (and always will have) a problem or two. Since I already had an information table arranged for New York from which to work on *Bradley Bell* and the *Travel Guide*, I simply added to that table a stack of cards which were completed by individuals as to their prior convention attendance. A non-dancing friend agreed to find a production facility to cast a specially designed medallion, and a Times Squares dancer who is a graphic artist volunteered to create the design when he learned of the project.

I asked permission of no one to create this medallion, and I asked no one to fund the project. I have simply conducted the assimilation of the registration data and made presentations in a manner that I felt is discreet, grand, and self-rewarding to the individual dancers.

The most recent avoidance of approval was the implementation of the Memorial Panels. The Association had tried several ways to remember our dancers who have died. I was walking home from the bus stop one day prior to the 1994 DC convention, and I visualized this project in its comple-

tion. I did call the person who had most recently been working with the idea to ask if I could take over the project without offending. In a short period of time I arranged for an artist friend in Delaware to paint the first panel and presented it at the 1994 convention (the year that Steffany was retired).

While I have used my ability to fund my projects as a basis for implementing them without authorization and group approval, it is not the monetary means that have made the projects successful. You must involve yourself in a goal that is selfless; one that seeks to add value to your life and to those you are trying to serve. Just deciding what to do isn't enough. When the *Travel Guide*, the Medallion Dancer program, and *Bradley Bell* were begun, dancers looked at the information and many acknowledged their existence with polite courtesy. You must persist in establishing the credibility of the project, and you must be persistent in its access to the public. Projects don't sell themselves. Public awareness is like any other learning process — repetition and consistency in conscious realization are the keys to long-term memory.

If you have a good idea, don't have the money to fund it yourself, but don't want to deal with a bureaucratic approval process, start talking about the project to your friends. Look

for those who can see your vision and ask them if they are willing to help you fund your project. Don't be crippled by rules; create your own — just do it! You will be surprised at how easy it can be to raise funds if you just ask for money.

I have been nursing my square dance projects since 1983, and now it is time for them to be passed on to others who wish to share with the gay square dance community. Still to find new owners are the

Memorial Panels and the Medallion Dancers because I have not been active in seeking the right people. I would like to pass the Memorial Panels to someone prior to the 1998 Portland convention and the Medallion Dancers to someone immediately after that convention. I am not concerned that the projects continue unchanged except that the underlying spirit of sharing remain intact. The new owners will receive my written release of ownership of the projects and of my authority to direct their administration. The primary criteria for the person or persons who assume these projects are use of a computer, attention to detail, and respect for the confidentiality of the information entrusted to you.

It is with great reluctance that I step aside from these projects, but all good volunteers must in order to make way for the new volunteers. With new leadership will come new ideas and new successes. Please let me know if you are interested.

Of yes, I have had a few unsuccessful ideas; but we won't talk about those. ■

*Freeman can be reached at 415-550-8056, or gbrfs@aol.com.*

**You must involve yourself in a goal that is selfless; one that seeks to add value to your life and to those you are trying to serve.**



# Thanks, Graham!

LARRY WHITE

**A** while ago, Mike Staples (our trusty editor) sent around a message indicating that Square Up was interested in spotlighting those behind-the-scenes types who seem to be forgotten but are essential to every club's successful operation. Well, here in Ottawa, we have one. He's hardly behind the scenes but he's often not thanked near enough for his contribution to our club's continued success and, today, we'd like to rectify that oversight.

Back in the days when the Date Squares was a huge question mark (and no one in the local dance community quite knew what to do with us), Graham made himself available to call at a special event. We enjoyed dancing to him so much and he enjoyed the challenge of calling to us so much that he approached us and asked if it might be possible for him to call for us on a regular basis. And, thus, we reached Dilemma Number 1. How could our tiny club of about 8 or 9 ever hope to pay a caller? "No problem," said Graham, "I'd be happy to call just for the challenge of calling for a unique club and for the chance to develop my skills with sight calling." And so it was that Graham and his partner, Kerry Pembleton, became integral and loved club members.

Since that time, over two years ago, Graham has actually helped us to develop our niche within the local square dance community and with the broader IAGSDC family as well. He has encouraged us to participate, defended our styling and uniqueness, challenged us to improve, traveled with us to dances in other cities, and has even been the first member of our club to appear at a square dance in drag (those of you who attended Chase the Bunny '97 will remember the surprise entrance of Graham Cracker).

In the same time, the Date Squares have provided Graham and Kerry with a welcome square dance home, a place to experiment with interesting choreography, a place to laugh and, without doubt, a source of stories and anecdotes that are sure to last a lifetime.

And, though he rarely ever speaks about it, the entire club is aware that Graham has borne the brunt of several less than tactful attacks because he calls for "that club." We can never repay Graham for this unwanted criticism that those of us who are gay, lesbian and bisexual all take for granted, except to be there each week showing him that we enjoy his calling, his companionship, and his participation.

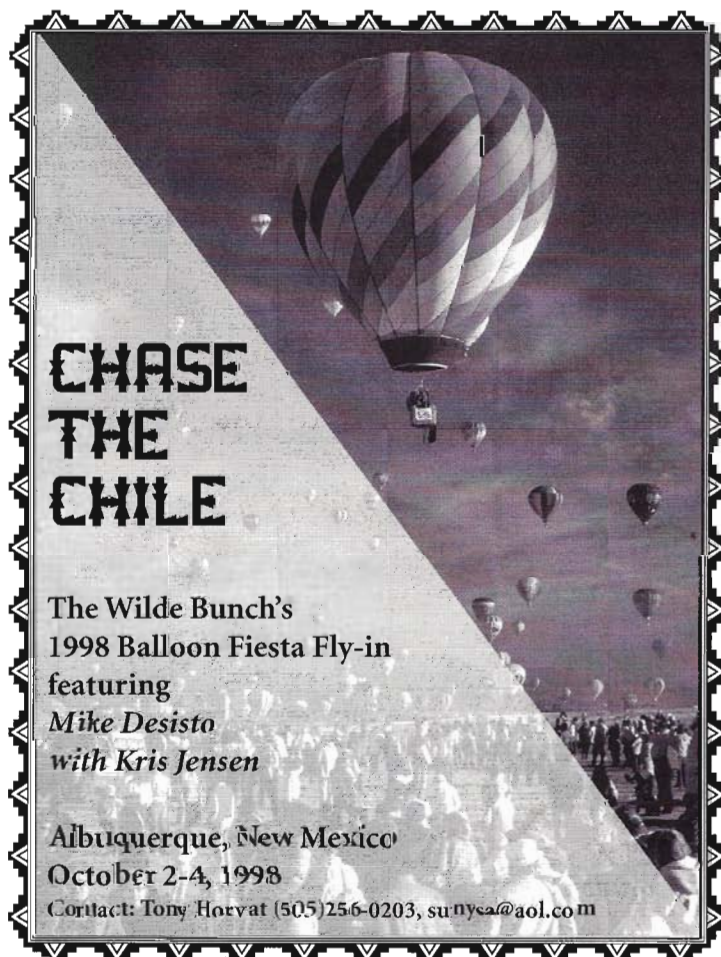
Graham, I am sure that I can speak freely for each and every member of the Date Squares when I say THANK YOU! Without doubt, you have earned far more than we have been able to pay or repay. I only hope (and knowing you, I am certain that it is enough) that our regular weekly smiles and our friendship are really all you need. Thank you for being a part of our club. You and Kerry will forever be welcome!

YellowRocks from all of us at Les carrés aux dattes d'Ottawa-Hull Date Squares! ■

## More from the Editor

Last issue, I listed the author of the Magic City Diamonds article as Wade Hampton. His actual name is Wade Wofford. Hampton is his middle name. Sorry Wade!

I continue to hear from subscribers who have not received an issue. I'm not sure what is happening, but I suspect that the address labels may become smeared and illegible before mailing. I'll work to correct that, but please let me know if you are missing any issues. Call me at 505-232-2594, or e-mail [mstaples@flash.net](mailto:mstaples@flash.net). I'll send a replacement immediately.

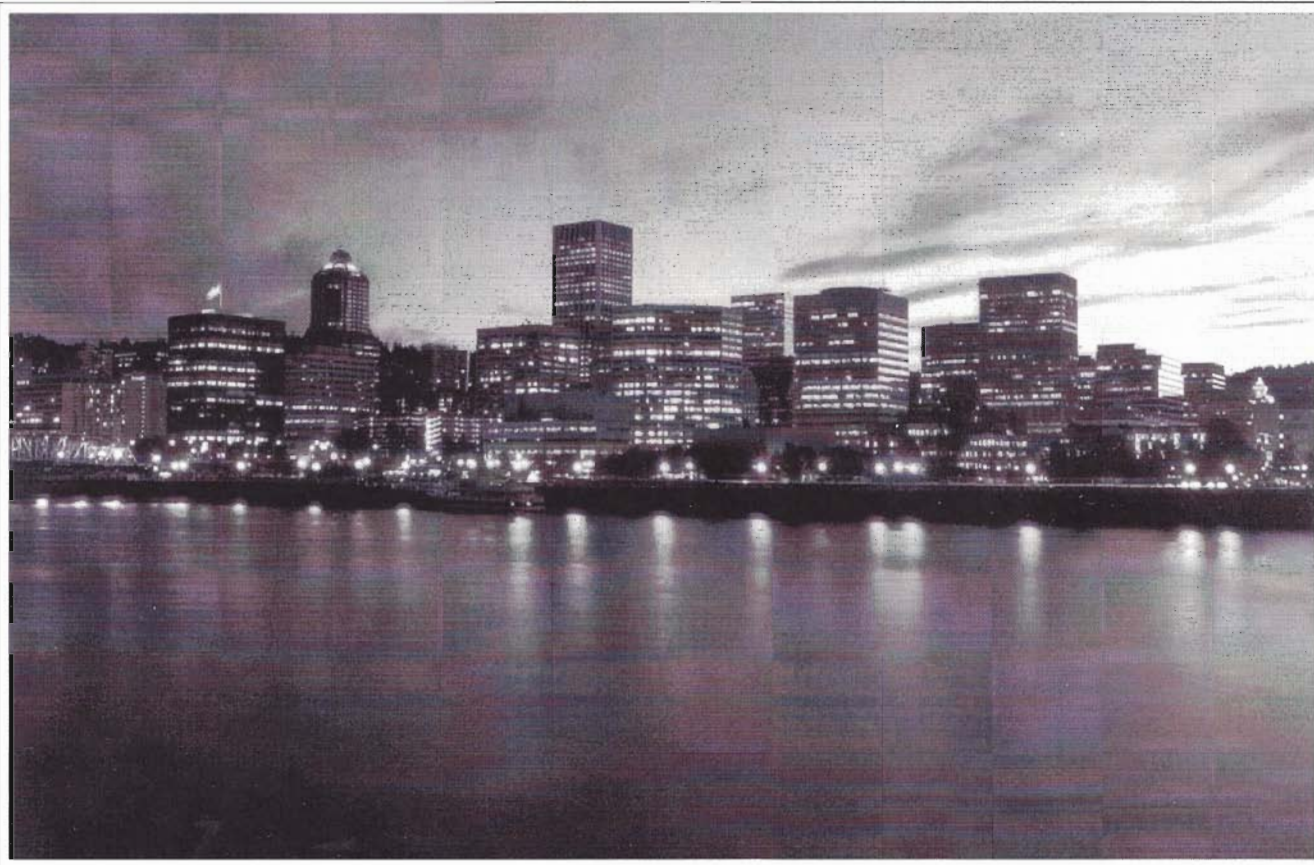


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## From the Registrar

J.P. LEGRIS, Weave the Rose Registration Chair

**W**eave the Rose is shaping up to be a truly memorable event. As of January 25, we have 390 registrants, and I am sure that by the time you read this, we will have passed the 400 mark.

For those of you into statistics, 74% of our registrants are male, and 26% are female (sorry folks, I'm only working with two categories in this department). 31% dance Plus level, and 27% dance A2 (C'mon, you Mainstream people, take the plunge! Only 4% list Mainstream so far). Challenge 1 is running at 16% so far, followed by C2. California comes in with the most registrants so far, at 41% with El Camino Reelers leading the way with 39 registrants.

(Don't get cocky folks, Times Squares is hot on your heels with 34!)

Those of you hoping to be singled out as having traveled the longest distance are getting a real run for your money this time: we have two dancers coming all the way from Denmark! We are delighted that the IAGSDC conventions are attracting visitors from "across the water." While I expect that we will play the Danish national anthem at the opening ceremonies, don't worry about singing it.

And now for the Fun Badge Tour. We already have 113 people registered. That represents 42% of the total capacity, and we are still 6 months out! This event is becoming more popular each year, so be sure you get on board in

time. We will make every effort to accommodate everyone interested in the tour, and will have a waiting list if necessary. Ensure your place by registering early. Check our web site at <http://www.rdrop.com/users/ramblers/convention> for the most up-to-date information.

All of these statistics were fairly easily compiled thanks to the database software we received from David Holy and the San Francisco convention committee. This database has been a marvelous tool for keeping track of the many details necessary for convention registration. We have done some modest upgrades to the database, and will be working closely with the Los Angeles convention committee in the hopes that this tool can be passed along to each future committee. My personal thanks go to Dave and his colleagues for making my job much easier. The LA folks have already made improvements in this tool, and have expressed their



hope that this work can be helpful to future committees. Questions from future planners are completely welcome.

In February, our second newsletter will be mailed to all registrants. Included in the mailing will be information from EcoTours of Oregon who will be conducting tours on Tuesday, Wednesday and Thursday before the convention, and also on Monday after the convention. You will have the opportunity to refresh your spirits and enjoy the natural wonders of the Oregon coast, the Columbia River Gorge and Mt. St. Helens (I've been on this one... you'll love it!). And those of you

interested in refreshing spirits of the other kind will enjoy the tours of Oregon's wine country, and a special Portland Micro brewery "Crawl" (interesting choice of words). You can get additional information at our web site. Or, if you don't have web access, you can write to me and I will be happy to pass along the information. If you can, plan to spend some extra time exploring the Pacific Northwest. It will be a vacation to remember.

And finally, I must make comment on the venue for this convention. This space is great, with views of the Columbia river from practically every hall. Add to that the spacious deck and pool

at the Columbia River Hotel, and a special piano bar opening onto the deck, and this is going to be one heck of a party. Current plans call for the pool to remain open late for our exclusive use. You will also have a front row seat for the spectacular July Fourth fireworks display from Fort Vancouver, just across the river.

We plan to keep you entertained, and we are making every effort to make your visit memorable. All of us here in Portland are anxious to share our city with you, and we are looking forward to making Weave the Rose one of the best times of your life. See you in July. ■

## Ramblin' Woman

RISA KRIVE, First Lady, Rosetown Ramblers

Congratulations to every lucky lesbian who has already committed to attending Weave The Rose, the annual Square Dance Convention in Portland, Oregon, this 4th of July. We are eager to receive you at Rosetown. We want to help you celebrate your independence. We hope to treat you to an extraordinary experience of life, liberty, and the pursuit of happiness that you will treasure forever.

If you are a lesbian (single or otherwise) still sitting on the fence, wondering whether or not to spend your money and time on this year's Convention, the answer from the lesbians here is a resounding YES!

In my experience as a lesbian of discernment (having grown up on Fire Island,

New York and then moving to San Francisco and Santa Cruz, California), Portland is generally as lesbian-friendly as any place I have ever been, while the women of Rosetown Ramblers are specifically the most friendly group of lesbians I have ever met. Membership in Rosetown Ramblers automatically includes enrollment in our hospitality committee. We cultivate the motto that "square dancing is friendship set to music" and we continue this friendship off the dance floor. We plan to show you a very good time at the Convention.

If you wish to meander beyond the Convention and hope to depend upon the kindness of strangers, you will find that Portland can

hold her own in the number of lesbians per capita compared to any other city. Our metropolitan area is a cultural and social Mecca that is geographically easy to explore.

The Willamette River (pronounced Wil-LAM-it, dammit!) divides Portland from east to west. Burnside Street divides it from north to south. The number of any address corresponds to its location in relation to Burnside and to the river. This may sound vague now, but when you arrive here and look at a map, you will see that it is very simple to pinpoint your current location and your destination. Portland provides good public transportation and most areas of interest are within short driving distance. The surrounding countryside and coast are both breathtakingly beautiful.

Upon your arrival we will give you a handout listing all sorts of unique and delightful districts, boutiques, shops, restaurants,

bars, coffeehouses, theaters, parks, galleries, and open-air markets that are lesbian owned, lesbian friendly, and lesbian frequented.

You will not need to spend a lot of money to have a lot of fun here. If, on the other hand, you would like to go on a 4th of July spending spree to celebrate the reason for the season — *no taxation without representation* — then you will be especially pleased to note that *Oregon has no sales tax!* Whether you're planning to make a pricey purchase anyway, and would prefer to purchase *tax free* from an individual who happens to be a charming lesbian, or you simply want to drink a cup of the world's finest coffee brewed for you in a cozy and convenient lesbian owned and operated establishment, it's all here for you.

So whether you just want to come Weave The Rose, or ramble out and about through Rosetown, c'mon and walk this way. ■

# Portland Facts and Trivia

FROM PORTLAND VISITOR'S ASSOCIATION

## FACTS

**Population:** 495,000  
(1.6 million in the Portland metro area)

**Area:** 130 square miles

**Elevation:** 173 feet above sea level

**Miles to ocean:** 78

**Miles to a glacier:** 65 (at Mount Hood)

**Average Temps:** January, 33.5 degrees F;  
July, 79.5 degrees F

**Average rainfall:** 37 inches (less than Atlanta, Baltimore, Houston or Seattle, and without that nasty humidity)

**Major Industry:** Trade, shipping and transportation services, tourism, business and financial services, electronics, and high technology. Oregon-based companies include NIKE, Norm Thompson, Avia, Adidas, Jantzen, Pendleton, Columbia Sportswear, Precision Castparts, Tecktronix, Mentor Graphics, Sequent Computer Systems and Freightliner.

**Portland Web Pages:** [www.pova.com](http://www.pova.com)  
[www.oregonlive.com](http://www.oregonlive.com)

**Newspaper:** *The Oregonian*

## Transportation

**Airport:**  
Portland International Airport  
(503/335-1234)

**Shuttles:**  
Metropolitan Airport Shuttle  
(800/817-1885)

Prestige Limousine Towncar  
(503/282-5009)

Pacific Towncar  
(503/234-2400)

RazDash Airporter  
(503/246-9790)

## Transit:

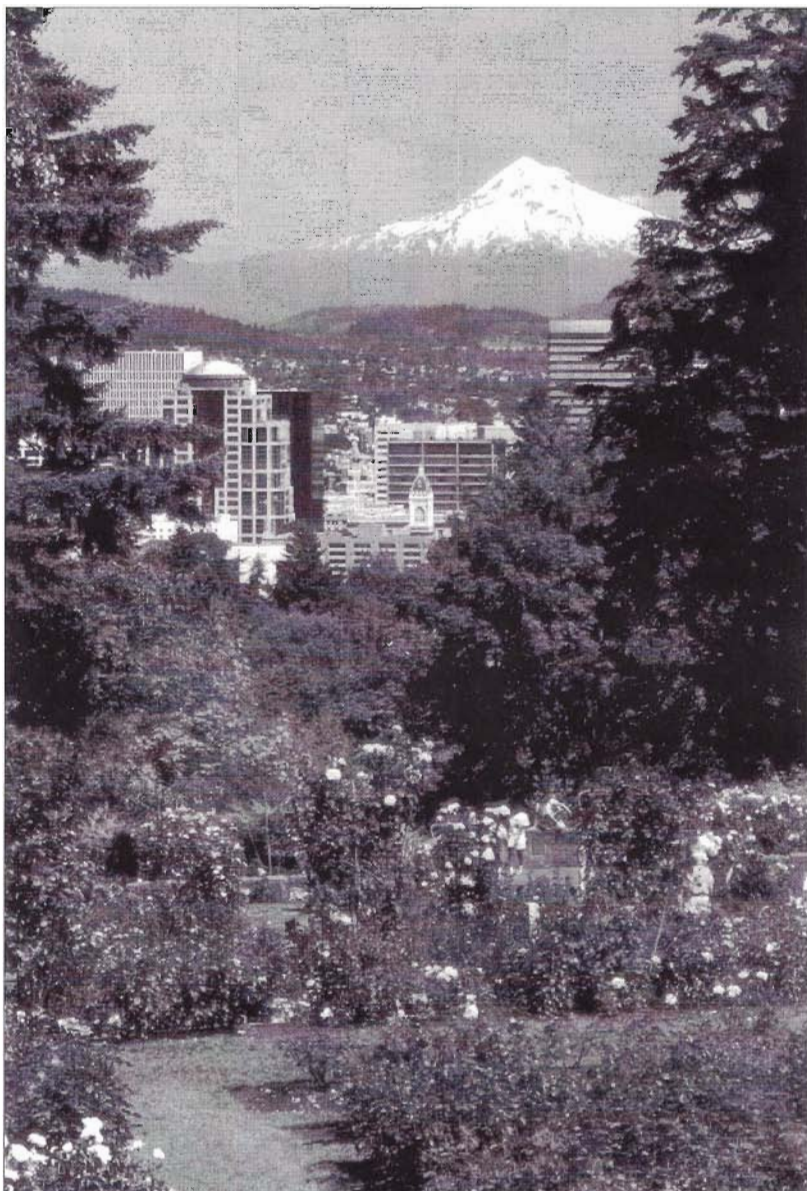
MAX, Portland's light rail system (503/238-7433)      Tn-Met Bus System (503/238-7433)

Amtrak, Union Station  
800 N.W. 6th Avenue  
Portland, OR 97209  
(1-800-872-7245)

## Taxi:

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Radio Cab  
(503)227-1212



*Established in 1917 and boasting more than 500 varieties of roses, Portland's International Test Garden is the oldest test garden in the country.*



## TRIVIA

Saturday Market is the largest continuously operating open-air crafts market in the United States.

Powell's City of Books, occupying an entire city block, is the country's largest new-and-used book store.

The Port of Portland is home to one of the world's largest floating dry docks, able to handle ships nearly three football fields in length. The port's combined terminals handle \$9 billion worth of cargo per year.

Portland is home to nine Fortune 500 companies: Willamette Industries, Louisiana Pacific, Oregon Steel Mills, Pope & Talbot, Tektronix, PacifiCorp, Fred Meyer, Nike and U.S. Bancorp. Portland's Junior Rose Parade is the largest children's parade in America.

Portlandia is the second largest hammered copper statue in the world (the Statue of Liberty is the largest).

Portland's International Rose Test Garden is the oldest in the nation.

More Asian elephants (27 to date) have been born in Portland than in any other North American city.

Portland has more movie theaters and restaurants per capita than any other city in the United States.

Portland has the first youth symphony in the country.

Portland has more microbreweries and brew pubs than any other city in the nation.

Portland is home to Mill Ends Park, which, at 24 inches, is the world's

smallest dedicated park.

Portland is home to the nation's largest city park — the 5,000-acre Forest Park.

Portland has 37,000 acres of parks in the metro area.

Portland's nicknames include "Rose City," "City of Bridges," "Rip City," "Rivercity," "Stumptown" and "Puddletown."

Portland is one of the best places in America to live an active life (Men's Fitness magazine, January 1995).

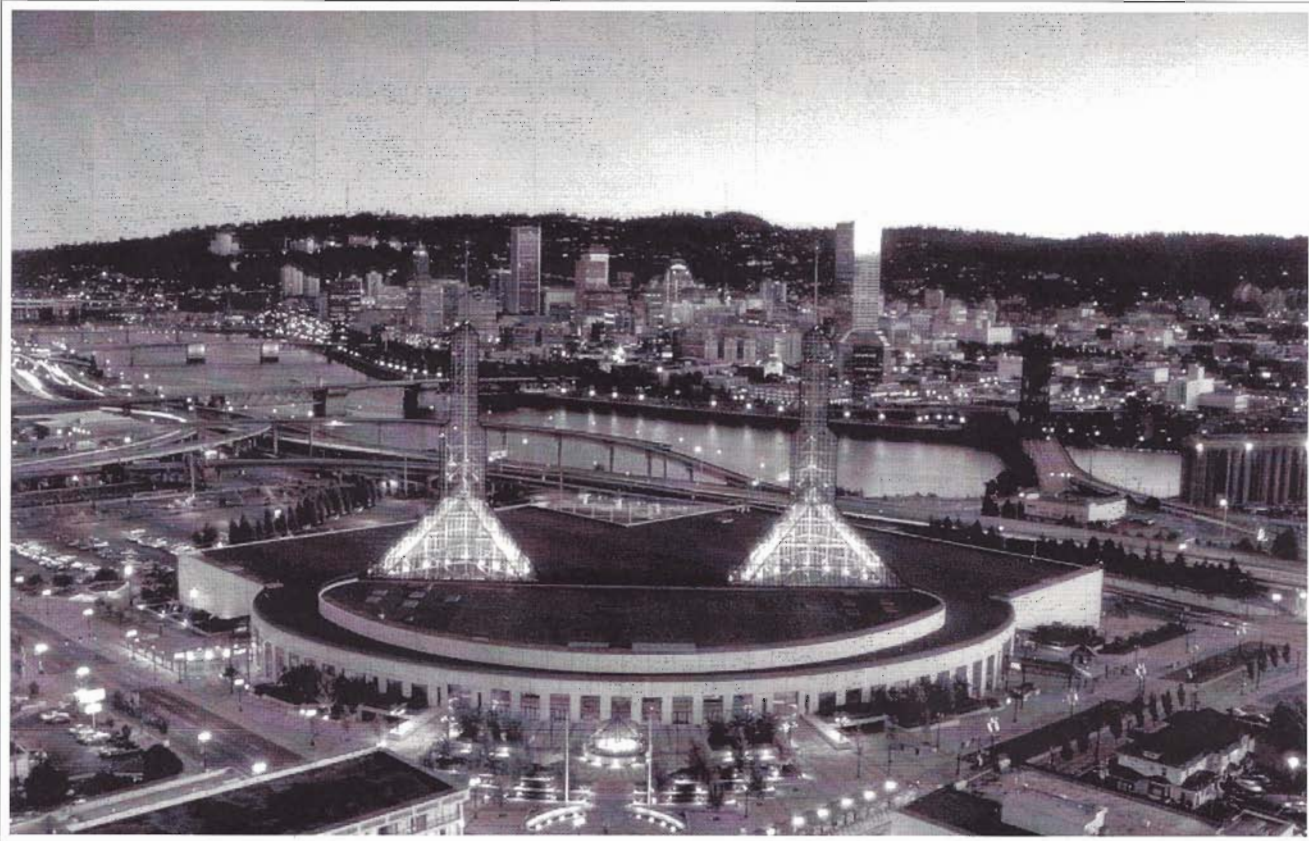
Portland is America's number one bicycle city (Bicycling Magazine, October 1995).

April 6 is Portland's birthday.

*There is no sales tax in Oregon!*



*Ankeny Square is home to Portland's Saturday Market, the nation's largest continuously operating open-air market. In its 21st year, the market is open on weekends, March through Christmas.*



## Did You Know?

### You will be staying on a Historical Landmark

ARTICLE PROVIDED BY PORTLAND VISITOR'S ASSOCIATION

**H**ayden Island, better known as Jantzen Beach by Northwesterners, really is an island in the Columbia River. Interstate Highway #5 runs through the middle of the island, from Portland, Oregon to the south and Vancouver, Washington to the north. We like to think of it as a "fun place" for you to visit, as it has been for people for hundreds of years. We imagine it was a "fun place" for Columbia River Indians who lived and fished here, enjoying the mild climate, abundant harvests and incredible views of northwest mountains and forests. We're sure it was a "fun place"

for thousands, who came to the world famous Jantzen Beach Amusement Park to ride the Big Dipper, swim in the pools, have a family picnic under the trees, and then dance the night away to the big band sound in the Golden Canopy Ballroom. Now it's your turn to enjoy some of the magic — to relish the views from your room, to wander around and maybe bowl, swim, see a movie, jog or play tennis. Then stop off at the Jantzen Beach Shopping Center and browse through the shops in relaxed, air-conditioned comfort. The wrought iron benches you'll sit on are from the park, and the merry-go-round is the same beautiful old hand carved

Parker machine that was a focal point in the amusement park for 40 years. So relax and enjoy your stay. We thought maybe a little history of this famous old island you are staying on would be interesting.

It was originally named Menzies Island by a British Naval officer, Lt. William Broughton, who led the first exploration of the lower Columbia River in October of 1792. Archibald Menzies (1754-1842) was a surgeon and botanist with Captain George Vancouver's expedition. In November 1805, explorers Lewis and Clark named the island Image Canoe Island, after a carved boat found on the beach. The island was renamed Hayden Island in 1850 for Guy Hayden, a pioneer mayor of Vancouver, Washington.

From 1928 to 1970 Hayden Island became the home of the legendary Jantzen Beach Amusement Park. It all began when the Jantzen Knitting Mills Company was making swimsuits in



Portland. There were no public swimming pools available, so the company principals bought the island and in 1926, built Jantzen Beach, the first Olympic-sized pool in the Northwest. The pool was the springboard from which Jantzen swimwear became part of the national and international scene. It was an instant success and by 1928, picnic areas, lagoons, rides and fun houses were added to the midway and the park was born. On opening day they came by the thousands — by buggy, by trolley car and in hundreds of those beautiful, black Model-T cars. The dresses were long, the suits were heavy, and they all wore hats and cover-up swimsuits.

The merry-go-round you'll find at the shopping center, the only one of its kind in the world, came to Jantzen Beach Amusement Park from the St. Louis World Fair. It was built in 1904 in Levenworth, Kansas by C.W. Parker, with the help of Levenworth Federal Penitentiary inmates. It has over 300

individual carvings, and 76 horses, with no two alike: war horses with armor, hunting horses with rabbits in saddle bags, striding racers and prancing show horses, all individually named. With names like Thunder-bolt, Red Cloud, Toby, Tammy, and Cream Puff, they whirl under 2,000 lights reflected from 286 mirrors, mounted around the massive 114 foot wooden canopy suspended 28 feet over the 15-ton revolving wheel base.

Unlike the merry-go-round, the Olympic pool, the Golden Canopied Ballroom, and the Big Dipper roller coaster exist now only in memories, though during their heyday they were an escape from the worries of everyday life.

As many as 4,000 dancers crowded nightly in the Jantzen Beach Golden Canopied Ballroom to hear the swing kings of the times. They danced to Tommy Dorsey, Ben Goodman, Dick Jargons, and Woody Herman, gaining musical respite from the cares of the

depression and war years. The ballroom ceiling was draped with gold cloth with a crystal ball hanging from the center. There was even a Jantzen Beach hop to keep feet tapping and couples twirling on a summer evening.

As unique as Jantzen Beach amusement park was, Hayden Island is. A great amount of thought has been given to environmental control, as well as architectural, landscaping, and recreational possibilities. In 1972, Hayden Island won the first place landscape award given by the Oregon Association of Nurserymen for Environmental Quality. Hayden Island was designed as a living environment for over 6,000 people and an employment center for over 3,000. It is a unique city unto itself with its own water system, sanitary treatment plant and security patrol.

People live in many ways on Hayden Island. There are 450 beautiful mobile home spaces with heavy landscaping, green lawns, recreation areas,

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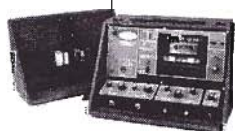
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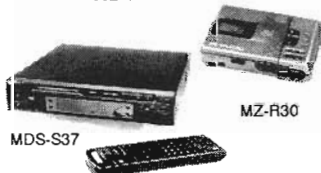
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# HILTON

pools and tennis courts. There are 144 townhouse apartments, condominiums and home sites. The architecture has a Pacific Northwest feel with extensive use of wood and native landscaping. Over 500 people have the unique life style of living in floating houseboats along the south side of the Island.

If you like the water, you'll love the island. There are over a thousand boat slips for power and sail boats. Hayden Island has been the center for marine oriented activities for many years.

The shopping center complex includes 125 stores, a 32-lane bowling alley, and a tri-cinema theater. The shopping center, like the island, is a carefully designed environment — plantings, flowers, wrought-iron benches, wood beams, skylights and fountains create an atmosphere of relaxation compatible with the natural beauty of the Northwest.

A total of over \$36 million has been invested since 1969 to make Hayden Island a convention center with exten-

sive banquet and meeting room facilities. Additional building projects, commercial and residential, include Hayden Bay homes, corporate office buildings, and the industrial park at the west end of the Island.

Long range planning, careful control with a sensitivity to the needs of people, make Jantzen Beach on Hayden Island, an ideal place to live, work, play and visit — truly Portland's city of the Columbia and we hope for you, *a fun place to visit.* ■

## Minnesota Wild Roses

Minneapolis, MN

NANCY STEWART & KAROL RUBIN

**M**innesota Wild Roses, one of the rare gender-balanced clubs in the IAGSDC, has been in existence for six years. The club was started by Billy Stroemer who moved to Minneapolis from Washington DC in 1992 and managed to get eight people together to dance. Tapes were used in the early years, until we were able to get our first caller, Chuck Bowes.

We have grown tremendously since then and have over 35 members, with close to half being women (more than half when we include those in drag). We dance all levels from MS through A2 and currently have three levels of instruction: new dancers, Plus and A2. We dance on Monday evenings from 7-9:30 to our fabulous caller Dan Sahlstrom who has been with us for three years.

Our club is actively infiltrating other Federation club dances, awing them with our fancy flourishes and creative "non traditional" outfits. In general, we have been well received and often straight folks join us for our dances and lessons (especially at the advanced level).

Our membership outreach continues to be very active and we have performed everywhere from our Twin Cities Pride Festival to the well known Minnesota State Fair.

Our club is known for being very creative, wanting to square dance at every possible place. At our recent annual holiday party, we managed to fit a square into an upstairs



9x9 wood floor bedroom and had a blast — and learned a great way to keep our squares tight!

Join us for our upcoming fly in, Shoot the North Star IV, Friday April 24, 1998 through Sunday April 26. Anne Uebelacker will be calling all levels from Mainstream through A2.

At the Friday night dance and for workshops Saturday afternoon, Anne will be joined by our club caller, Dan Sahlstrom. Dan is a full-time, professional, traveling caller based in Minnesota. He was one of those child prodigies who began his career at 13. Since then, Dan has called in half the states and Canada. He has taught through C3-A, is still young and kinda cute.

Shoot the North Star is known for the outrageous stage show traditionally presented at the Saturday night banquet and dance. In addition to the usual divas, previous acts have included everything from a new episode of "Mary Tyler Moore" to an S&M soft shoe.

If that's not more fun than you can stand, the dance location will be convenient to our theaters, museums and sports



# My War Within: A Disabled Dancer

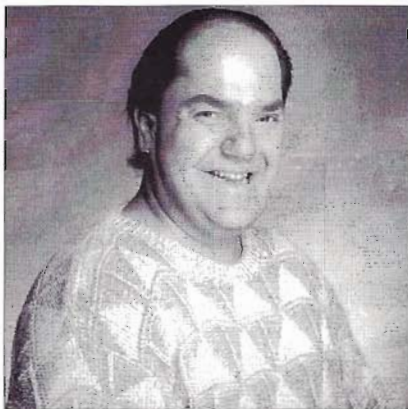
JONATHAN WRIGHT

**M**y name is Jonathan Wright, and I am a Tinseltown Squares dancer. I am currently learning the Plus level. I am dancing follow for plus but I am a bi-dansual for mainstream.

I'm sure that besides myself, there are other disabled square dancers within our international organization. Some of the disabilities might seem very obvious. However, don't be surprised that there are many disabilities that are hidden. I have one of those hidden disabilities.

There are several types of lymphedema diseases and my condition appears to be a combination of two of them. One is Milroy's Disease and the other is Lymphedema Praecox. In my case there wasn't apparent damage to the lymphatic system until I was seventeen. The disease is so very rare, the few symptoms I had did not signal for attention. This disease causes me to have very high fevers, with little or no resistance to strep and staph infections, but is not contagious.

On June 12, 1980 I awoke with severe redness, swelling and terrible pain in my left leg, to the extent that to get downstairs I had to sit on the stairs and two people had to move me from step to step to enable me to go to the doctor. That began a long period over the past seventeen years of hospitalizations, many specialists (about 35) to consult, evaluate and propose many treatments, and of course, in the



first few years, many diagnoses. The greatest fear at the time was that amputation was proposed. It was avoided with the use of high doses of penicillin, but remains a constant fear. The doctors came to realize that an amputation of the left leg would not eliminate the disease as it has progressed into the right leg and up the trunk of the body to the chest during flare-ups. Though the leg was saved, much permanent damage took place and the left leg is always of great size.

In 1987 it was determined beneficial to use the *Wright Linear Pump* made in Pennsylvania by an engineer for his granddaughter suffering from a lymphatic disease. The use of this gradient pressure pump forces the excess lymphatic fluid out of the left leg, which has always been the primary location of my lymphedema flare-ups. This treatment was originally scheduled for twenty hours a day in conjunction with the daily doses of penicillin. Added to that routine is a regimen of soaking, leg elevation, and pressure stockings. Gradually my time on the pump has decreased to about six hours a day, but still maintaining the additional treatments.

Penicillin has remained the only antibiotic that can treat and control the disease though over the years many others have been tried out of fear I would become allergic to the medication. In addition, whenever I travel I must wrap my legs in ace bandages to control the swelling and for many years have had to purchase a separate ticket for the pump to sit in the seat next to me. On a few occasions, airlines have not charged for the pump, but most still do.

By 1988, I was able to go to a junior college and take one class a semester. I gradually built up my strength to go full time, studying radio and television

broadcasting. Since then, I have made several videos and host an alternative music show on cable television through public access.

Two years ago, my partner Danny Pasley and I joined the square dancers classes. I have been able to participate fully and this experience has brought much joy to my life. In addition to the dancing, which is a form of exercise, I have benefited from the wonderful acceptance by the groups we are involved with throughout the Los Angeles area and the distant locations. In my participation with the groups, I have come to feel more worthwhile in my abilities, have produced a video of square dancing and have organized Tinseltown's first Fun Badge Tour. As Social Chair, the challenge to put on monthly dances has been the most fun because I get to see that everyone dances. If you would like more information about my disability, I am willing to provide data. See you dancing, maybe at a fly-in, but definitely at the Portland convention in July. ■

Jonathan can be reached at 818-783-3650, or [WRIGHTPROD.aol.com](mailto:WRIGHTPROD.aol.com).

## Minnesota Wild Roses, cont'd

arenas, not to mention gay/western bars. And, of course, your kindly hosts will be happy to direct or accompany you to the Mall of America, the Statue of the Unknown Norwegian, etc. That's when they're not busy placing mints on your pillows or concocting those hot dishes that make our potlucks legendary.

You'll find registration forms for Shoot the North Star IV at your local club, or you can contact Karol at [Karol.R.Rubin-1@tc.umn.edu](mailto:Karol.R.Rubin-1@tc.umn.edu) or 612-722-3987 or David at 612-825-1315. Cost is \$45 before March 1, or \$55 after March 1 for the entire Wild Weekend with the Wild Roses. ■

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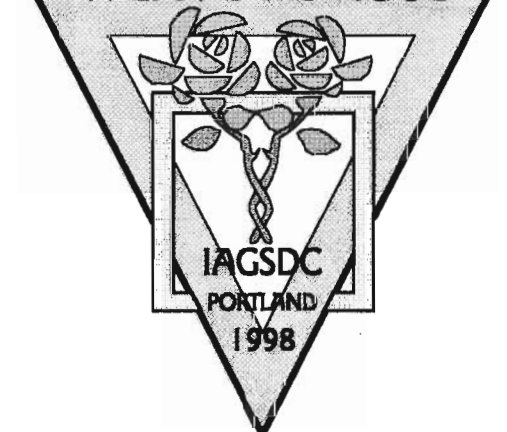
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