

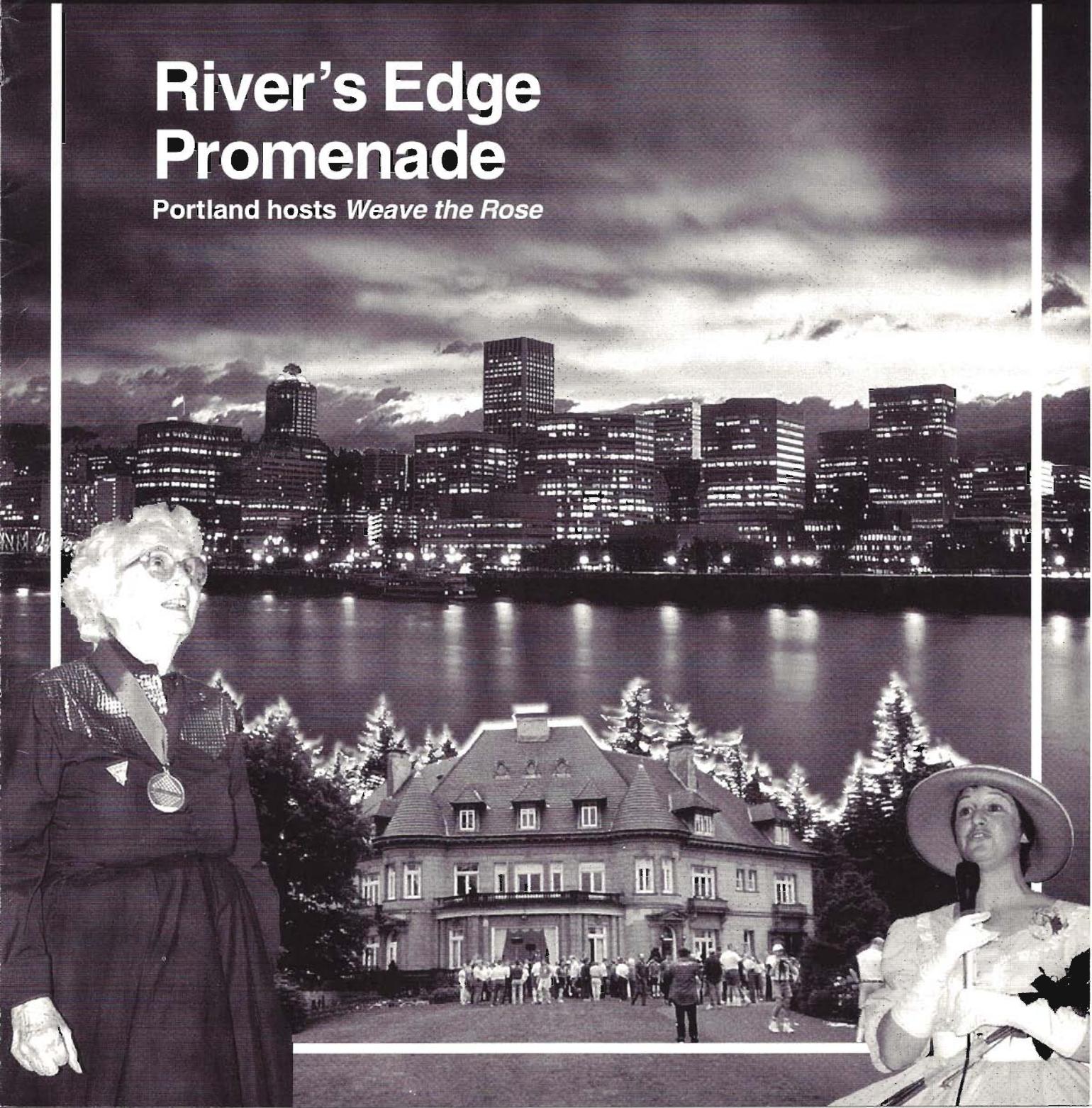
Issue 16 Aug/Sep/Oct 1998 \$4.95

# SQUAREUP!

a magazine for gay and lesbian square dancers and their friends

## River's Edge Promenade

Portland hosts *Weave the Rose*



# From the Editor

MIKE STAPLES

My time at the convention vendor area is always well spent. There I am often approached by people who would like to write an article for SquareUp. Before deciding whether to contribute, most will ask a question or two. Since the same questions are commonly asked, I thought it would be worthwhile to address them in this column.

Many potential contributors are concerned about whether their writing will meet SquareUp's standards. I can assure you that I've never turned down an article — that would send the wrong message when I want to encourage as many contributions as possible. There is no need to worry — our staff is light on the edits and will be happy to review them with you before publication.

The main point is that while we appreciate polished prose, it is not a requirement. SquareUp is a small publication that caters to a specific community. We don't have a paid staff and rely on volunteers to fill each issue. Contributors are always welcome.

That brings me to the next question. Contributors sometimes ask about compensation. When I started this publication, I hoped to reach a point where I could pay people for the articles they contribute. After four years of publishing, I'm still not there. I do offer a free issue or free subscription depending on the complexity of the article. Still, I expect that people contribute to SquareUp because they want to share something with the community.

Indeed, that's the premise of this whole publication. While I started SquareUp and remain its publisher, it is a community publication that survives only through the contributions of people like you. I hope that many of you will join those who have already written. The focus will not be on your writing style, but on what you have to share.



Making a point during the Weave the Rose Honky Tonk Queen Contest.

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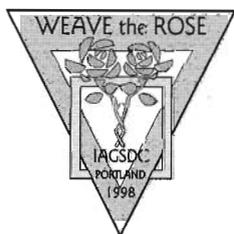
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Alan Davis



Bonnie Tinker



# Weave The Rose

Portland put the double in Doubletree as two hotels connected by a freeway underpass played host to Weave the Rose. With scenic views of the Columbia River, the large halls easily accommodated 1100 eager dancers. The weekend's misty weather did little to dampen spirits as we gathered to celebrate our fifteenth annual reunion.

The festivities were kicked off with Thursday's registration and trail-in activities. (A way cool idea — at registration, dancers could reserve tables for Saturday's banquet.) The convention's official opening began with the Grand March on Friday evening. Clubs worked their way from the end of the outdoor lineup toward the main ballroom, marching in the order they joined the IAGSDC. Once inside, the size of our group dashed any hope of circling the hall in the traditional style — oh well, one of the few drawbacks of our growing numbers. After the Grand March, Portland's Risa Krivé welcomed us and introduced the memorial tip (the full text of her introductions appears on the following pages).

There was plenty of time for dancing and workshops on Saturday with the truly daring attending the "Way Fricking Hard" sessions. A short nap and a quick shower later, we were ready for the evening banquet and awards. Following dinner, Freeman Stamper presented the 10-year Medallions. Recipient Doris Nixon, age eighty-something, received an enthusiastic round of applause. After the awards, Freeman introduced the two men who have anonymously crafted and donated the medallions. High on emotion and with just the right flair for drama, Freeman made his last presentation the most memorable and then passed the torch to Rick Hawes, his Medallion Project successor. As a finale to an already

emotional evening, Kris Jensen presented the 1998 Golden Boot Award to Ric Gonzalez and Mike Staples. Ric was recognized for his 15 years of commitment to the Wilde Bunch, and Mike as founder and publisher of SquareUp Magazine. Both received beautiful custom-made bolos, complimentary but not identical, signifying their different contributions.

The Fourth-of-July fireworks show over the Columbia River started shortly thereafter. The Doubletree's position on the banks of the Columbia River offered a spectacular view — it was as if the fireworks were staged just for us. All was going well until the eternally tacky Honky Tonk Queen pageant attempted to take up where the fireworks left off. Short on contestants, this year saw the coronation of yet another queen who was not an official contestant — Donna Matrix, who now holds the dubious distinction of having been awarded the title twice. The "Christmas in July" theme, conceived and orchestrated by Virginia Hamm, had everyone seeing red.

The Fun Badge Tour departed on Sunday morning and included stops at Fort Vancouver, Pittock Mansion, International Rose Test Gardens, Pioneer Square, and the Rose Quarter. The newly formed "Uelebees" accompanied Anne Uebelacher at each stop. After the Sunday brunch, the General meeting was conducted. Contention was in the air as a controversial motion to change the structure of the annual meeting was tabled. Dancing continued through the afternoon and evening as we bid farewell until our next annual party. The convention organizers couldn't provide much sunshine, but delivered on everything else. Thank you Rick, Scott, and all the volunteers who worked so hard to make Weave the Rose one for the memory books. ■

## Weave the Rose Welcome

RISA KRIVÉ

To every person and every club gathered here today, we extend to you our warmest welcome. Welcome to Oregon, where the official state dance is the square dance, and welcome to Portland, the City of Roses, and welcome to Weave The Rose — the 15th Annual Convention of the International Association of Gay Square Dance Clubs. We are a Gay and Lesbian Organization.

This Convention is hosted by Rainbow Wranglers, Heads to the Center, and the Rosetown Ramblers. This event begins on the eve of our most festive and colorful national holiday — the 4th of July, our celebration of freedom, our Independence Day. As we are gathered here from all over the United States and the world, it is fitting that we celebrate the universal truths that the creators of our Declaration of Independence held to be self evident, and that are so aptly expressed in that document: that all people "are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness."

We come together to celebrate life, to enjoy liberty (perhaps to TAKE some liberties!) and to pursue happiness. I hope we find it here. This is fertile soil where friendship may blossom. For we are family — each as uniquely individual, and as indivisible to the whole, as the petals of a rose. When we come together, we intertwine the threads of fellowship and fun. And so, petal by petal and person by person, let's join together to Weave The Rose.

good friends, most of whom you haven't met yet. We will help you through the dances. The trick, when you don't know what to do, is to KEEP MOVING FORWARD. You will be helped and you will find yourself in the right place. Such is life. That's part of the beauty of all of us being in this together.

But there are some who are no longer with us, those who have been so much a part of our square dancing community, who have departed this life. We come together today because of the work and play of so many people who came together before us to create gay and lesbian square dancing, many of whom are with us today, many of whom are with us no longer. We mourn them and we miss them. Such is death. We have another convention at Convention, called the Memorial Tip. This is where we honor our beloved departed, and at this Convention, this will be our first tip.

The Memorial Tip used to begin with the reading of the names of our departed. But at the first Convention that I attended, expertly hosted by the dancers in Seattle, the names were not read, because they estimated that it would take 45 minutes to do so.

That was 5 years ago.

The list was staggering then. It is so much longer now. It includes our loved ones who have died from AIDS and other causes, as well as those who were not square dancers, but are beloved by you, and this year it also includes world figures whom we may not have known personally but whose lives and deaths affected us in deeply personal ways. We will not name names today, because there are so many to remember.

Let us take this next moment not to mourn, but to acknowledge the progress we are making in the treatment of AIDS, breast cancer, and other diseases, and in the prevention of other untimely deaths. And let us also affirm the spirit within each human being that is energy — which cannot be created nor destroyed, and let's acknowledge also that love is a limitless circle, with no beginning and no end. We who live in this material world — and so MUCH material! (tasteful crinoline swoosh) are largely bound by the conven-

## Memorial Tip

RISA KRIVÉ

Convention means coming together. It also means customary practice. We have several conventions, or traditions, at Convention. One of these is to honor those who have attended for ten consecutive years. We also want to honor those who are now attending their first convention — for you are our life blood. You are the future of lesbian and gay square dancing. Today's beginners are tomorrow's leaders. May we see by a show of hands, please, those who are attending their first Convention? (APPLAUSE) Thank you. You are among very

tions of gravity, space and time. But beyond our bodies, space and time do not exist as we experience them on this level. We have the knowledge that the physical boundaries of time and space are relative. We don't know all that this means, but some are comforted by the reports of some who have died and then revived, that our loved ones wait to greet us in the white light of life beyond life.

We have the knowledge that our time and space here will also end, although we don't have the knowledge of when that will be. We live within the great mystery and within it, we have each other and we may have the hope that we will be reunited with all of our loved ones in a place beyond time and space, somewhere over the rainbow, where the full spectrum of colors shines as one white lovelight.

And sometimes, perhaps even now, we can go beyond the

confines of convention. Because there is no straight line in nature, we can BEND the boundaries that seem to separate us from each other, both the living and the dead, and from our true selves. With all of Nature's infinite variety, the universe moves together in perfect mathematical precision like a square dance. There is a momentum, a music, a mystery, and a magic, to the creation of creation. We are part of it and part of each other and this is larger than we are and perhaps larger than we can understand. But we can dance to it. And we can connect with each other, for we are each integral to the square. We can experience and appreciate being together NOW. And we can invite our beloved departed to convene with us here. We can invoke them in memory and in spirit. Let us do so. We ask our beloved departed to join us in the dance. ■

## 1998 10-Year Medallion Dancers



Kent de Jong

Doris Nixon

**Earl Adams**  
Los Angeles CA

**Bill Anderson**  
Seattle WA

**Bob Bauer**  
New York NY

**Alan Davis**  
San Francisco Bay Area

**Darrell Ertzberger**  
Washington DC

**John G Faulds**  
Phoenix AZ

**Robert Fial**  
Riverside CA

**Jo Ann Fial**  
Riverside CA

**Michael Foft**  
Sacramento CA

**George Fox**  
Sacramento CA

**Tim Harper**  
Philadelphia PA

**Van Horrocks**  
Palm Springs CA

**David Kellogg**  
Sacramento CA

**Glen Levine**  
Pomona CA

**Tony Loncich**  
San Francisco CA

**Cricket Matheson**  
San Antonio TX

**Larry J McCalla**  
Denver CO

**Bill McCrory**  
Sacramento CA

**Marie Mohr**  
San Francisco CA

**Doris Nixon**  
New York NY

**Pauline J Plummer**  
New York NY

**John Powers**  
Philadelphia PA

**Mike Rutkowski**  
Philadelphia PA

**Mike Staples**  
Albuquerque NM

**Sue Stekete**  
Albuquerque NM

**J-Gail Stewart**  
Vancouver BC

**Terry Thorpe**  
Toronto ON

**Michael A Tinley**  
Baltimore MD

**Anne Uebelacker**  
Vancouver BC

**John Vogt**  
San Francisco CA

**Shep Wahnou**  
New York NY

**Sonny Werhan**  
San Francisco CA

**Donna E Williams**  
Phoenix AZ

**Galen B Workman**  
San Francisco CA

## Hospitality — Ramblin Women Style

BONNIE TINKER, Executive Director *Love Makes A Family, Inc.*

**W**omen at Weave the Rose found a warm welcome. Special dance activities and a hospitality space organized by the “Ramblin Women” and supported by the Weave the Rose convention committee made the world of gay square dancing a lesbian friendly place to be last July.

The planning began when Convention co-chairs, Scott Phillips and Rick Hawes asked some of the women in the Rosetown Ramblers what kind of activities they’d like to see for women at Weave The Rose. When it became clear that some of the women had a few complex ideas in mind, Scott Phillips suggested to me that if we wanted all these wonderful things to happen, perhaps I’d like to join the convention planning committee as chair of Women’s Activities.

Although I was definitely not in the market for another committee, it did seem like a reasonable step toward seeing more women at conventions and involved with building and maintaining our clubs. With the support of my spouse, Sara Graham, and five others, Carolin Bass, Mary Anne Gard, Nelly Kaufer, Laurie Sonnenfeld and Cheryl Wilton, we began a series of planning potlucks — we’re lesbians, how else would we hold meetings?! Casting about for a name, we dubbed the planning group “The Ramblin’ Women.”

While all of us enjoy dancing with the men in our clubs (Sara and I have grown sons and do NOT participate in separatist activities), we also realized that sometimes we feel overwhelmed at the four to one ratio of men to women in gay and lesbian square dancing. The sad fact is that I danced with more women when I danced with straight clubs — all us “extra” single women got to dance together! And let’s face it, we’re lesbians; just like gay men we enjoy dancing with those of our own sex.

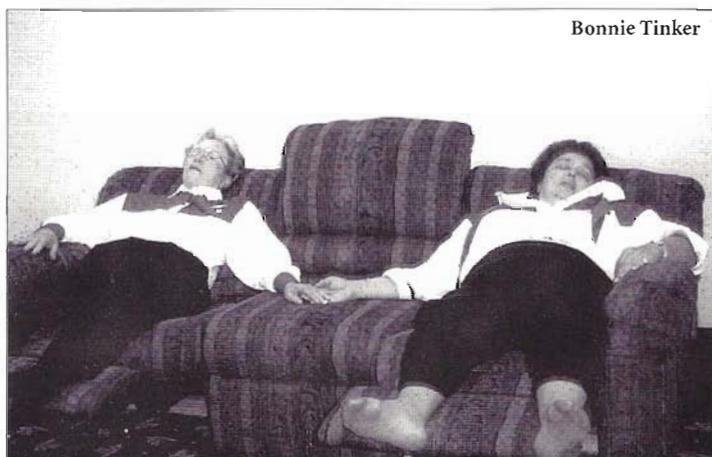
Most men don’t realize what a minority women are in gay and lesbian square dancing. On the mainstream floor at Weave the Rose two men happened to be in a square with six women. The men commented that they felt like they were in a minority. They didn’t realize that if all the women at Weave the Rose were distributed evenly among the squares there would not be enough women for even two in each square!

With this in mind, we set about designing opportunities for women to be together in settings that were

likely to be female majorities at the convention (hard to do when we’re only 22% of dancers). Primarily we wanted opportunities for women to dance in women majority squares and to visit in a women majority social-setting. We also wanted the women to meet each other early on so they would be more comfortable in squaring up together. Because there are so few of us, we are less likely to be connected to women from other clubs, so this opportunity to get to know each other is especially important.

The convention committee arranged for us to have a hall for a women’s reception just before the trail-in dance. Kris Jensen invited other GCA callers to call for us and we had a great time. Most of us also spent some time at the general reception, and were pleased when men drifted in to join us. This set the tone for the women’s tips held on Friday and Saturday during the specialty-tip time slot. Again the squares were primarily women dancing to women GCA callers with a few of our men friends joining us.

Which brings me to the point of inclusion of men in the women’s activities. The convention committee encouraged us to organize as if we were a separate entity so that our plans



Bonnie Tinker



Bonnie Tinker

*Top: Hospitality for the weary.*

*Bottom: The Bathing Beauties invade the Hospitality Suite.*

would not be limited by the IAGSDC no-discrimination rule. Actually the rule was not a problem. After briefly discussing how we wanted our space, the women's hospitality room, defined, it was clear to us that we wanted it to be open to men. After all, this was our hospitality room and some of the people we wanted to provide hospitality to were our men friends. On the other hand, we didn't want all of the men to feel obligated to stop in to demonstrate that they liked us too, or we'd no longer have a majority women's space.

The informal extension of hospitality worked out well. Some of our first visitors were Mike Desisto and Johnny Preston. After passing through long enough to say, "well, now we know we can be here," they went on to their calling (and stopped back later to visit and carry bins of bagels!). Others stopped by occasionally. We were also graced by a visit from the most attractive boy-girls in the place — the lovely Bathing Beauties, who took their turn trying out the recliners.

The hospitality suite was an important element of the women's activities. None of the women registered at the convention had hospitality suites — they were all rented out to the men by the time we tried to reserve one. Because there were no official suites, the hotel allowed us to use a meeting room as a suite. This meant that we could bring in our own food, making the crucial food and drink part of hospitality possible. After the first day, it occurred to us to put out a sheet for guests to sign and about 50 people registered.

A fair amount of our visiting time was spent trying to give words to why it was so important for women to have their own hospitality space. Deborah Parnell said it best: "women bond by telling stories; we need a place to tell each other our stories."

The story of the Weave The Rose Convention is that women and men came together to extend a warm welcome to women in lesbian and gay square dancing. We hope the inclusion of women's activities as a part of the convention planning process continues in the years to come. Hopefully, this tradition of offering extra help to welcome the minority will extend to other minorities as we continue to diversify "gay" square dancing. ■

## Notes from the Editor

**R**emember to send us your change of address whenever you move. Don't trust the Post Office to forward our mailing.

Ever wonder when your subscription expires? Not to worry — we always insert a notice in your last issue. And if you are quick enough to read your address label on the envelope before discarding it, you'll find the last issue number on your subscription after your name.

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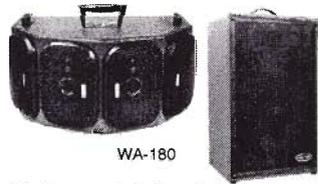


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# HILTON

# 1998 Executive Board Meeting Highlights

Portland, Oregon

July 3, 1998

Minutes provided by SCOTT PARKER, Secretary

**D**uring Weave the Rose, delegates representing the Full, Associate, and Affiliate membership of the IAGSDC met to discuss issues related to the growth and development of the Association. The three hour meeting, chaired by IAGSDC Chair Dana Backiel, took place during the first day of the 15<sup>th</sup> Annual IAGSDC Convention. The following are the highlights of this meeting.

## Welcome to Portland and Weave the Rose, '98

On behalf of the Weave the Rose Convention Committee, Co-Chairs Rick Hawes and Scott Phillips welcomed the IAGSDC to the 15<sup>th</sup> Annual Convention in Portland, Oregon.

## Treasurer's Report

IAGSDC Treasurer, Darrell Ertzberger presented a detailed and in-depth view of the financial condition of the IAGSDC. The association is in stable condition and on track for the current budget year. A special acknowledgment was given to clubs that sponsored a banner dance for the IAGSDC. The 1998 budget was submitted and approved.

## Membership Report/Applications

The following club applied for and was approved a change in membership status from Associate Member Club to Full Member Club:

**See-Me Squares**, Simi Valley, CA

The following clubs applied for and were approved Full Member Club status:

**Edo 8s**, Tokyo, Japan

**Pride Promenaders**, Sacramento, CA

**Sisykou Swingers**, Ashland, OR

## Review of Wheel and Deal Financial Report

Dan Miller reported that the final Wheel and Deal '97 budget showed a net profit of \$345.09. After payment of the license fee to the IAGSDC the remaining amount was distributed to Las Vegas HIV/AIDS assistance programs (Golden Rainbow of Las Vegas and Pedregal House of Las Vegas).

## Report from the Convention Advisory Committee

John Pope, committee member, reported on the activity of the committee. The committee has developed the following three objectives for the Convention Advisory Committee:

1. To formalize the relationship between the IAGSDC and

the individual Convention Committees. (A sample contract was presented.)

2. To gather information to be utilized by future Convention Committees.

3. To standardize the following processes: Timetable, Budget, Hotel Contracts, Caller Contracts, Registration.

## Motion to amend bylaws Article VI, Annual Convention; Section 2

(Add language listing bid submittals documents required. In addition, add new subsection requiring a signed contract between awarded host organization and the IAGSDC.)

### Article VI, Section 2

Renumber clauses 3,4 & 5 to become 4,5 & 6 and add new section 3, as follows:

3) The bid should include: preliminary proposed budget; dates; location (hotel/convention center); and other supporting documents showing the feasibility of hosting a convention.

D. The site for the Convention to be held three years out will be chosen by the Executive Board at their meeting held during the Convention three years prior to the year being bid for. This decision will be made from the bids having been submitted to the Board Meeting approximately one year earlier. If no bids are received before closing time four years prior to a convention, the Board will actively investigate the list of standby hosts and be prepared to select one host during their meeting three years prior to a Convention. On being awarded the Convention three years out, the convention committee will enter into a contract with the IAGSDC to host the annual Convention. This contract covers what information the IAGSDC expects during the planning process for the Convention.

Bylaws amendment passed.

## Motion to amend bylaws Article VI, Annual convention; Section 2C and 2D

(Change language to bid time-line from four to five years out & confirmation time-line from three to four years out.)

### Article VI, Section 2C and 2D

A. The Executive Board will accept verbal and written tentative bids to host a convention for any date more than five years out from time submitted.

B. Any club wishing to host a convention must submit a written intent to the Executive Board at the Executive Board meeting held at the annual Convention five years before the year being bid for, regardless of any other bid that was submitted either verbal or written.

C. At the meeting of the Executive Board held at any convention, bids will be closed for the Convention to be held five years out. The Executive Board will review each bid and after having found the IAGSDC requirements listed below to be

met, will offer all bids to the general membership for their consideration.

1) The bid must come from either a club which has Full Membership status or from an entity which is wholly governed by individual members in the Association.

2) Whether the bid is from a full membership club or from another entity, Bylaws must be submitted showing the group to be a nonprofit organization of at least the status of an unincorporated association.

3) The Convention host will assume all liabilities of the Convention.

4) The Convention host must provide time and space for the Annual Executive Board and General Membership meetings during the Convention.

5) The host group must supply a detailed financial report of its activities in a timely manner after the Convention.

D. The site for the Convention to be held four years out will be chosen by the Executive Board at their meeting held during the Convention four years prior to the year being bid for. This decision will be made from the bids having been submitted to the Board Meeting approximately one year earlier. If no bids are received before closing time five years prior to a convention, the Board will actively investigate the list of standby hosts and be prepared to select one host during their meeting four years prior to a Convention.

Bylaws amendment passed.

#### **Status Report on Rainbow Trust**

Ralph Lorier reported that the Trust is growing moderately. The current value is approximately \$190,000. As of 6/21/98 the Trust has yielded \$16,455.79 to be distributed by the Petersen Fund Committee.

#### **Report from Petersen Fund Committee**

John Faulds reported that the committee distributed the guidelines for Petersen Fund monies. The committee has received nine proposals and they will be reviewing them during the convention. Responses will be mailed within ten days of the conclusion of the 15<sup>th</sup> Annual IAGSDC Convention.

#### **Nominations and elections of Petersen Fund Committee members for the next year**

The following three representatives were elected by the delegates to sit on the Petersen Fund Committee:

Seth Levine    Desert Valley Squares  
Doug Sewell    Cleveland City Country Dancers  
Bob Young      Times Squares

#### **Motion to amend bylaws Article V, Meetings & Quorums; Sections 3 and 7**

(Change language to add membership category of Affiliate Member.)

#### Article V, Section 3 and 7

##### 3. Roll Call and Participation

The names of the Delegates and Alternate Delegates must be on file with the Chairperson. The Chairperson will take a roll call at the beginning of the meeting. Only Delegates of member clubs, whether Full, Associate or Affiliate Members, may actively participate in Discussions at the Executive Board meeting.

Renumber "D. Alternate Delegates" to become "E. Alternate Delegates"

Add New "D" as follows:

D. Affiliate Members

Are non-voting members of the Executive Board representing their organizations at the Association level. Are permitted to actively enter discussions at the annual Executive Board Meeting.

Bylaws amendment passed, 26-12-1.

#### **Announcements**

Karl Jaeckel reported on IAGSDC communication and information processing issues. He requested that all clubs return the updated club information sheets before the end of the Executive Board Meeting. He will also document any hate calls that are received on the 1-800 line and will report any dangerous situations or threats to the appropriate authorities.

John Faulds is exploring an incentive program between IAGSDC Members and United Airlines. Interested individuals should contact him for specific guidelines.

Dana Backiel encouraged all delegates to distribute IAGSDC information to all club members.

#### **Future Conventions**

The following convention dates and locations have been confirmed:

1999    Los Angeles, CA, July 1-4  
2000    Baltimore, MD, June 30-July 3  
2001    Vancouver, B.C. , April 12-15 (Approved at 1998 meeting)

The following Clubs are interested in hosting future conventions:

2002    Toronto, ON and San Diego, CA (Bids closed at 1998 meeting)  
2003    Ottawa, ON and New York City, NY  
2004    Cleveland, OH  
2005    Open

#### **Election of Officers for 1998-2000**

The following officers were elected for a two-year term:

Chair:

Darrell Ertzberger, D.C. Lambda Squares

Treasurer:

Mel Heupel, Finest City Squares. ■

# GCA Caller School

## Debunking Six Common Myths

ALLAN HURST

**W**hat really happens at GCA Caller School? Are you forced to run naked through an obstacle course while instructors slap you with wet crinolines? Are you mercilessly quizzed on obscure calls until your head explodes? Do they strap you down and inject "caller drugs" into your brain?

I've now been to GCA Caller School two years in a row, and I remain amazed (in a good way) at what happens there. Last year, I attended the School's basic class without any prior calling experience. This year, I had a base of regular calling experience to build on, and attended the advanced class. Oddly enough, the class structure/format didn't change between the beginner and advanced classes. But I'm getting ahead of myself.

When I first realized I had an interest in calling, I was very shy about expressing it to other people. A lot of people in my home club were surprised that I was going to attend caller school, while others commented that they'd been expecting me to go for some time. Almost universally, however, there appeared to be a distinct lack of understanding of what actually goes on at caller school. Chances are, if I'd known up front what was involved, I would have felt more comfortable attending the first time.

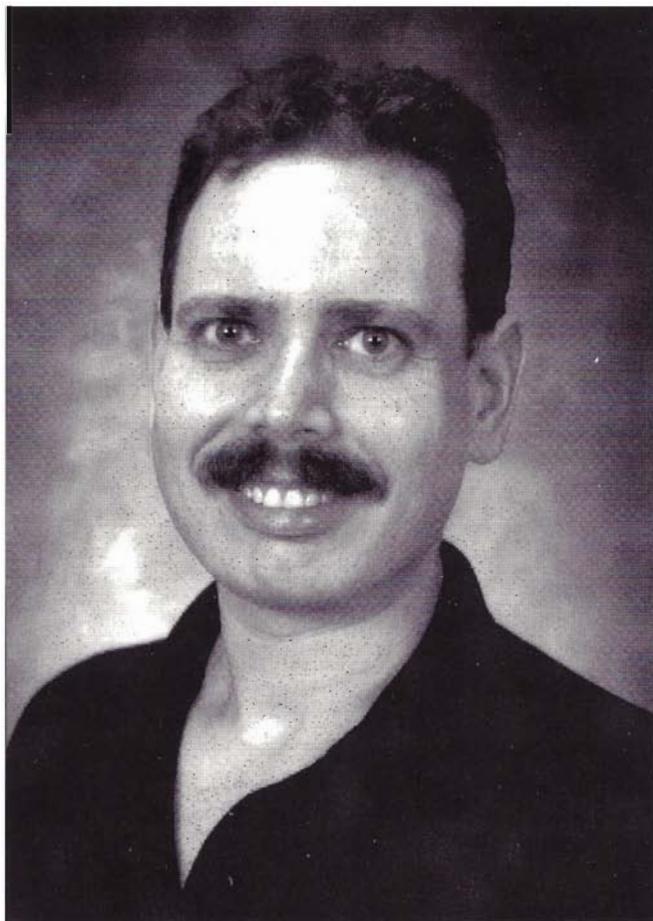
There seem to be a number of myths and misunderstandings surrounding caller school. Kris Jensen asked me to write up some of my experiences for the *GCA Call Sheet* newsletter, in an attempt to dispel some of the fear and mystery of GCA Caller School. I've organized my thoughts according to specific myths and misunderstandings that have been thrown at me the past couple of years.

**Myth 1:** Only experienced callers should attend caller school.

**Reality 1:** GCA Caller School is for callers working at all levels, even people who haven't called before.

The first day began with an all-students meeting at which we were split up into three groups: Basic, Intermediate, and Advanced. There were students at GCA Caller School with experience ranging from several years of calling to those who had never picked up a microphone before, and everything in-between.

The calling coach staff sat down before school started and reviewed the calling experience of each student for the past year. Based on the amount and quality of the experience, each student was assigned to one of the three groups. The



*Allan Hurst lives in the Bay Area, where he dances and angels with the El Camino Reelers and Foggy City Dancers. His email address is "allanh@supportnet.com". His nickname in the Bradley Bell is "Tall guy with a towel on his belt."*

quality of the GCA Caller Coaches is always top-notch; this year, the coaching staff included Anne Uebelacher, Sandra Bryant, and Johnny Preston.

A special note for those with little or no experience calling: GCA Caller School is an especially good — read safe — way to find out if calling is something you really have an interest in.

**Myth 2:** GCA Caller School is a boot camp, not for the faint of heart.

**Reality 2:** GCA Caller School is a supportive learning and coaching environment.

The school's teaching format rotates each of the three coaches through a full day with each group of students. Assistant coaches are usually on hand to provide additional help and support to the coaches and students as needed.

The first thing a coach does each day is talk with the students to get an idea of what their calling experience has been to date, and what specific things (if any) each student wants to work on during the current session. A general discussion

of common areas of interest often kicks off the session, followed by the coach getting each student on-stage, on the mike, to evaluate the student's experience and skill level.

The actual curriculum covered in each of the three class levels (Basic, Intermediate, and Advanced) is surprisingly similar. The main differences lie in (1) the average length of experience of the students, and (2) which subjects are covered in more depth than others. Some of the subjects covered include stage presence, mike technique, choreography, sight calling & resolution, music selection, turntable use & technique, and the business side of calling.

**Myth 3:** Experienced callers don't get nervous, and I get nervous, so I probably don't belong at GCA Caller School.

**Reality 3:** All callers — experienced and new — that I've talked with have admitted to being nervous before starting each dance, and GCA Caller School, while it can be an intense experience, is a safe environment in which to "try one's wings."

Last year, all three caller coaches told me, "If you're not at least a little bit nervous when you step up to the mike, something's wrong." Anne Uebelacker told me she believes the nervous energy gives the caller a bit of a performance edge.

I quickly realized that if veteran callers can be nervous in front of a group, it's o.k. for newer callers to be a little nervous, too. While I started out quite nervous on the first day of both schools I attended, by the third day I had relaxed substantially, and was very sorry to see the school end.

**Myth 4:** Everyone else at caller school will laugh at me.

**Reality 4:** Everyone I've met at GCA Caller School the past two years has been very supportive.

Last year, I was scared to death of being made fun of when I admitted I'd never called. Nobody laughed, and several people were actively welcoming and encouraging that I was trying this.

This year, when I raised my hand and said that I'd primarily been calling from cards for the past year, I expected a barrage of laughter. What I actually received was lots of support and encouragement to use cards to work out complex sequences (especially at higher levels), but to try sight calling during the School, as a means of expanding my calling horizons. Nobody at GCA Caller School, either last year or this year, ever laughed at or made fun of me or each other.

**Myth 5:** Caller school must have some pretty weird rituals and exercises.

**Reality 5:** GCA Caller School is designed with a number of calling exercises that encourage the students' professional and technical growth as square dance callers.

In that context, while some of the exercises push the comfort envelope a little bit, none are rude or mean-spirited. Here's a sample of some actual exercises I've worked through

over the past two years at GCA Caller School. Please note that not all of these exercises are performed in every class, every year. The exact exercise and curriculum is determined by the coaches. I've been told by many of the coaches and other attendees that these exercises are fairly typical for most caller schools, not just GCA's:

#### *Choreography*

- Write three short figures, which will ideally resolve.
- Call the choreo you've just written, and make sure it works in a live square.
- Coach and peer analysis of choreo to check for bad flow and overflow.
- Call anything EXCEPT the following three calls ... (e.g., find alternative sequences).
- Fill out the "Analyzing A Call" worksheet for a call or family of specific calls.

All class members hand in three pieces of choreo, which the coaches shuffle and then call while the class dances, to pinpoint common choreo mistakes, and make callers aware of how it feels to dance their own choreo.

#### *Sighting & Resolution*

- Get up on-mike and call for five minutes, without worrying about resolving; just keep the dancers moving smoothly.
- Resolve a square which the coach has mixed up.
- As a group, work through the sight resolution process on a mixed-up square. (I've seen this done with the students both inside and outside the square.)
- Pick out identifying features of a primary and secondary couple in the square.
- Have each student start calling, then turn the student around and continue calling without actually watching the square, to build formation awareness.

#### *Performance Technique*

- Perform a patter tip and a singing tip.
- Work through singing or vocal exercises.
- Talk about and practice breathing techniques.
- Discuss appropriate professional behavior, demeanor, and attire.

**Myth 6:** I'm not good enough to go to Caller School yet.

**Reality 6:** If you never attend school, learning is much more difficult.

Judging from a number of conversations I've had with other GCA Caller School students, contemplating attending the school is far scarier than the actual experience. People attend GCA Caller School for a number of reasons, including the desire to:

- be a club caller
- be a square dance teacher
- improve skills in either of the above roles

**continued page 17**

# Who Loves L.A.?

DAVID KALMANSOHN

It's beginning to look a lot like convention! Or, at least, sign-up time for convention: *Lights, Camera, Linear Action!* premieres in Los Angeles on July 1, 1999, which means it's the last convention you can put in your computer database without worrying about Y2K.

While registration is humming along, we do expect cynicism from certain quarters. After all, everyone loves to diss L.A., and, frankly, we Angelenos don't understand it. Admittedly, some of us, such as LCLA co-grand hostess Uma, don't understand too much in general, but that's a different debate. Luckily, she has co-grand hostess Oprah to explain things to her.

L.A. is 80 suburbs in search of a city; L.A. is a frame of mind; L.A. is the ultimate party town. We have entertained the nation for years, sometimes on purpose. We have given the world such unofficial ambassadors as the Menendezes (Erik and Lyle), the Simpsons (Bart and O.J.), and Angelyne (who makes Uma look like a natural-haired, natural-breasted CalTech professor). Walt Disney and Wolfgang Puck both launched their plans for world domination in our fair-weathered land. And most of the film and television industry is here, so we have an abundance of writers, directors and extremely attractive waiters.

As Andrew Collins points out in "Gay USA," you'll find as many gay-popular diversions in L.A. as just about anywhere, from eye-candy-filled West Hollywood to rough-and-ready Silver Lake to the suburbanites and cowboys of the Valley. If you like celebrities, you'll usually find one squeezing casabas next to you at the market, driving down the Sunset Strip, or occasionally even living where those star maps say they do. Culturally, things are hopping: A new museum seems to open every year, from the sublime (MOCA, the Getty) to the silly (the Museum of Miniatures, the Cake Museum); summer concerts abound at the Greek Theater, the Universal Amphitheater and the Hollywood Bowl, and there's more live theater in L.A. than anywhere in the world. Mountains, prairies and oceans white with foam are all within wandering distance, and on a clear day (we do have them), the views are spectacular. As a consolation prize, on a smoggy day, the sunsets are spectacular. Then there's "that buzz you get while cruising along Wilshire Boulevard with the top down or crawling through posh Beverly Hills," Collins reminds us. "Such a sybaritic world may be more conducive to [underwear parties and star-studded fund-raisers] than direct political action, but it makes for one hell of a vacation."

And one hell of a vacation is exactly what the control queens (no names, please) behind *Lights, Camera, Linear Action!* are promising. You can get yourself a car and make



frequent forays around town, or you can pick up that \$13 shuttle from LAX to the four-star Westin Bonaventure Hotel, drop your bags in one of the 1,368 guest rooms and call it home because you will never want for something fun to do. There will be pre- and post-convention outings—including guaranteed reservations at the Getty—so longer stays are also a good idea, especially since double rooms are only \$85 per night, quad occupancy in the Tower Suites is only \$100 per night, and there's no charge for full-sized rollout beds in any room.

Hungry? There are 25 restaurants in the hotel, but wait an hour after you eat before you jump in the open-24-hours pool, and dry yourself off before getting on one of the 12 glass elevators (all of which are expected to work) that overlook the six-story atrium lobby that comes complete with a piano and bar service until 4 a.m.

When you're through eating, swimming, elevating, singing and drinking, you might want to dance a little. We'll be spreading out our 11 featured callers—Saundra Bryant, Vic Cedar, Mike Desisto, Mike Jacobs, Mike Kellogg, Frank Lescrier, Seth Levine, Deborah Parnell, Ben Rubright, Anne Uebelacker and Dave Wilson—over 89,000 square feet of dance space. We'll also be using that space for after-hours country-western dancing on all four nights of the convention. And don't forget to grab a late-night seat for what will inevitably be the most spectacular Honky Tonk Queen Contest to be staged by a four-headed, sixteen-limbed, leather-and-tutu'd reigning Queen.

As for the Fun Badge Tour on Monday, July 5th, where will we take you to dance? Muscle Beach? Splash Mountain? The Hollywood Walk of Fame? The West Hollywood Walk of Infamy? Come join the party and find out! You can even diss us while you're having the time of your life. We're blond, we're tan, and we're used to it!

**For registration and information**, access <http://www.iagsdc.org/LAin99/>. Send e-mail to [LCLAin99@aol.com](mailto:LCLAin99@aol.com) or telephone (818) 508-6982. Snail mail goes to *Lights, Camera, Linear Action!*, P.O. Box 381102, Hollywood, CA 90038-1102.

For room reservations, call (800) Westin-1 or (213) 624-1000. Tower suite quads are limited and must be reserved in the names of four registered attendees through John Faulds at Creative Travel; call toll-free (877) 256-0700. ■

## In Their Own Words

Mike Staples & Ric Gonzalez  
on receiving the 1998 Golden Boot Award

### Mike

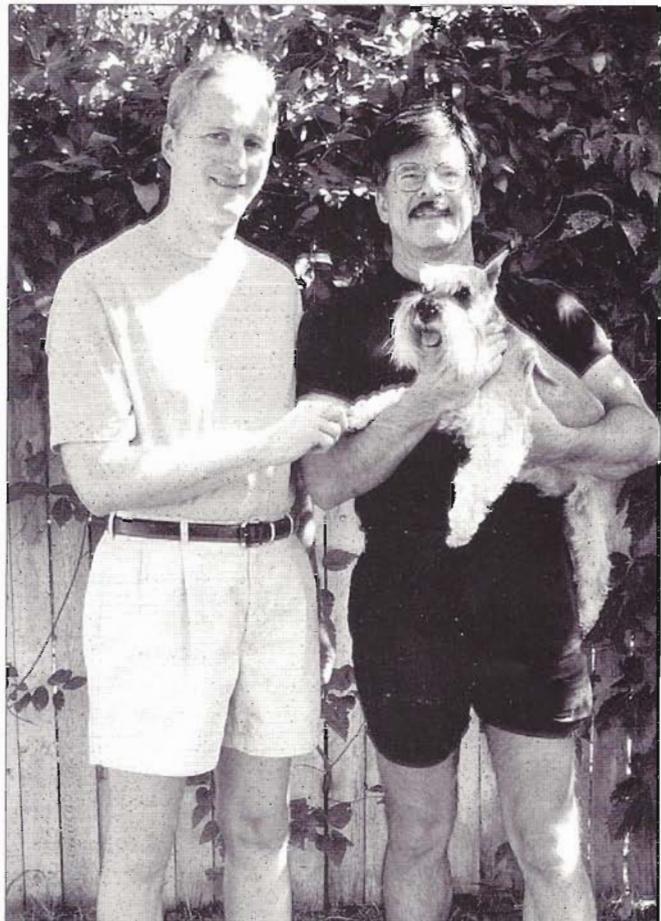
I first heard about gay square dancing in 1988 at a party hosted by Mick Sheppard of San Francisco. The topic of conversation was the recent convention in Phoenix. As I listened to all the hoopla about the convention, I could hardly believe that anyone would travel over a thousand miles to square dance. Ironically, a few short months later I would become part of that travel circuit.

In January 1989, I reluctantly agreed to attend my first class with Foggy City Dancers. My resistance was short lived: after one night, I knew that I was hooked. In late April, a few weeks before our Mainstream class graduated, I decided to attend the San Francisco fly-in. I didn't know what to expect, but did know that my class instructions couldn't fully prepare me for this event. I arrived a few minutes late, and as I registered, the first tip was already underway. Sandra Bryant and Johnny Preston were calling to a packed floor of over 200 people. What a sight!

I made my way toward the dance floor and quickly noticed that a handsome man with a nice smile was looking toward me. He walked over, we met, and I soon learned that he was from Albuquerque. I still hadn't caught on to the fact that people traveled almost routinely to attend weekend events, but I certainly wasn't going to take issue with it. Ric had already saved his first tip for someone else, but I think we danced most every other tip of the fly-in. As the weekend came to a close, we decided on a first date in New York City at the 1989 Peel the Apple convention.

Over the next two years, we boosted Southwest Airlines' profits as we took turns travelling between San Francisco and Albuquerque. Ric moved to San Francisco in July of 1991, and but six months later I convinced him we should make our home in Albuquerque. I'd fallen in love with not only him, but the Southwest and the Wilde Bunch as well. We've made our home in Albuquerque ever since. Currently, we're in the second — and I've been made to promise, the last — stage of the remodel of our 70-year-old home. There are no gay ghettos to speak of in Albuquerque, but we live in the closest thing, the Nob Hill community off of the old Route 66. Bill Eyler, and Kris Jensen and Turtle-Bear live in the same neighborhood.

I presume that everyone knows that I don't make a living by publishing SquareUp — instead, I pay the bills by working as a project manager at Los Alamos National Laboratory. When I started SquareUp in 1994, I hoped to gather enough subscriptions to have the magazine pay for itself. As I've



*At home with Mike, Ric, and Razzle*

gained more subscribers over the years, the gap between expenses and revenues has narrowed. I'm happy to say that the financial constraints now worry me a lot less than they once did.

If you were a subscriber a few issues back when I made my plea to the community to help find new subscribers, you'll recall I was close to giving up this publication. Paul Waters, a frequent writer for SquareUp at the time, talked me out of it and then sold close to 50 subscriptions. I was also encouraged by the community's support as many people responded to my plea. As a result, SquareUp is still going today.

Sometimes it's fun to put together an issue — at other times it seems like an insurmountable chore. My worst disaster was the cover of Issue 6, our theme issue on "Women in the IAGSDC." I designed the cover when our regular designer backed out at the last minute. A bright yellow background surrounded the ghoulishly blackened faces of eight prominent women in the IAGSDC. Ouch — I learned my lesson about exercising restraint with Photoshop filters. Fortunately, no one complained, not even the eight who were transformed beyond recognition. Square dancers are a forgiving bunch!

The first issue remains my favorite. It seems crude now

when I go back and look at it, but I recall the excitement of doing something new and enlisting the help of fellow Wilde Bunchers to complete and mail that first publication. It is funny to recall that I printed 1,000 issues. Wow, was I an optimist — I still have several hundred left!

Being selected by Kris Jensen as a Golden Boot recipient at this year's convention reinforced the worthiness of this project. Receiving the award with my partner added to the thrill. Ric works tirelessly for the Wilde Bunch and after fifteen years of square dancing remains as enthusiastic as if he had just started. He has also been the major contributor to SquareUp, doing everything from driving across town to pick up issues, to writing and editing articles.

There are so many others who have helped. Myron Taylor wrote for the first several issues and set the standard with his thorough articles. (At one time, he and I borrowed from the Superman script and nicknamed SquareUp *The Square Planet* — I was Chief Whitehairs and he was Jimmy Oldsen). Cheryl Rasoli and Debbie Dawson have helped since SquareUp's start by writing and editing articles. Mark Walker and Jim Bailey still edit the magazine, the only two original staffers who I have yet to burn out! Grace Cummins added humor to the early publications with her twisted tales of the staff's antics. Karl Jaeckel has contributed articles and has been an invaluable source of information. Freeman Stamper has written several articles, as have Paul Waters, Liz Bakwin and Dan Robuck. Many others have contributed and my apologies for not naming them all.

My biggest thanks are reserved for you the subscribers. Without your support, this magazine would have died many issues ago. Your response to my request for adding new subscribers helped me find a second wind to keep SquareUp going. I don't want to forget our advertisers either. Please honor their support by purchasing from them whenever possible.

It's certainly an advantage to publish this magazine and afford myself the space to complete the thank you's that would never have fit into the short acceptance speech at Weave the Rose. I still find it humorous to recall my introduction to square dancing ten years ago. Mick Sheppard coaxed me into taking my first square dance class at Foggy City. I was convinced that I would struggle through that class and then never return. How could I have known that I would meet my life partner through this activity and start up a square dance publication for gay and lesbian square dancers and their friends? I couldn't. I no longer think it strange that people travel across the country to square dance. After all, I'm one of them.

## Ric

**F**ifteen years ago, as my friends dragged me off to the Albuquerque Social Club, I swore I would only square dance that one day. What happened? As near as I can figure, the fact that I loved to dance but had trouble asking people may have been a contrib-

uting factor. The nice thing about gay square dancing is that you can just stand out on the floor, raise your hand, and you'll get a partner.

That was enough to keep me coming back for the next few years. Yet, there had to be more to keep square dancing attractive. Involvement with The Wilde Bunch comes to mind. Though I never intended to hold any office, serving in various capacities with The Bunch has added to a sense of ownership and empowerment. Yes, I could be secretary and keep accurate minutes. Yes, I could be treasurer, and in the process learn a bit about spreadsheets. Yes, I could even be president, though I had to wait for a president to resign and institute a coup to take over his office. This involvement at the local level was also a plus for me and a force that keeps me with the club.

Being a teacher by profession, it is rewarding to see dancers who could barely figure out how to get to the dance floor and in just weeks they are out there moving with the big kids and SMILING! Knowing that as an angel, I am a part of that smile is a heartwarming pleasure that can send chills up my spine. Although this is a little selfish, the fact that new dancers can learn from experienced dancers' expertise is sort of like passing on a little folklore.

Yes, all of these seem to be factors in my love of square dancing. Yet, the most important reason of all has to be the people. Friendships formed in square dancing have been strong. Until I started with The Bunch, my main sources of friendships were the gay bars. It was hard to decide if it was the person or the alcohol that was talking to me in that environment. But now, the alcohol was eliminated. The communication was genuine (or at least not alcohol induced).

It was important to meet all of these great people and know we could actually carry on decent conversations. With The Bunch, that meant not only counting gay men as friends (and talking about guy stuff), but also lesbians (who taught me about female stuff—some of which makes me wince to this very day), crossdressers (and I would probably never have spoken to them at the bars), straight men and women (who make me realize that acceptance is a two-way street — we have to make as much of an effort as they do). I LOVE the idea that diversity is a big part of our club.

Finally, I love the fact that square dancing led me to Mike. As cliché as it may seem, I did see him across a crowded square dance floor at the "Rites of Spring" fly-in in San Francisco (1989). Out of over 200 faces, his was the one I wanted to talk to, so I walked across the room and asked him to square dance (something I could never do at a bar). The rest is history, and now, with this Golden Boot Award, I guess all the people I have met throughout the years, some who are still here and some who have left us, have really been important. I only hope that I can infuse into new dancers the positive effects that I have been blessed with through involvement in gay square dancing. ■

# The 1998 Golden Boot Award

PRESENTATION AT WEAVE THE ROSE BY KRIS JENSEN

For those of you who are new to convention this year (and I hope there are a lot of you), you may be wondering what this is all about.

The Golden Boot is an idiosyncratic award, originally created by Puddletown to honor one of its members, and evolving into an international honor, awarded by the previous year's recipient. The list of Golden Booters is a who's who of gay and lesbian square dancing.

Last year, Carol Roberts of Vancouver passed the Boot on to me and so I joined a select group, united by their love of and commitment and contributions to gay and lesbian square dancing ... and also joined by having gone through the trial of selecting the next recipient.

And trial it is ... gay and lesbian square dancing inspires tremendous commitment and contributions among those of us who feel its siren song, and so there are many wonderful and dedicated people who deserve recognition.

But the Golden Boot is a personal award (no committees involved) and the choice must finally be made. What I value most about square dancing is the community. I believe square dancing is a community building activity. You can't dance in a square without feeling a sense of community with that square, if only for the length of the tip. And you can't dance at a fly-in or a convention without feeling a certain sense of community with all the dancers there.

Gay square dancing celebrates the group, and it celebrates the individual ... and it also celebrates the couple; we dance in pairs ... we honor our partner ... after dancing with everyone else in the square, we return to our partner.

And so tonight, I'd like to honor a couple. Individually, these two have contributed in their own ways to our square dance community. Together, their contributions span the local and global range that adds up to Gold Boot.

They met at a fly-in, they developed their relationship at fly-ins and conventions; after moving in together, they have continued to dance ... and to help build our community.

One saw a need for something that would bring us together on a global level ... and he created it.

One knows that without the community developed in our local clubs, there would be no global community ... and so he works tirelessly for his club.

Tonight, I'm presenting the Golden Boot award to Mike Staples, founder, publisher, and editor of SquareUp magazine, and Ric Gonzalez, archangel and mainstay of the Wilde Bunch.

SquareUp has become a valuable resource for our



*Kris presents the bolos to Ric and Mike*

IAGSDC community, bringing us together between conventions, allowing us to get to know each other, and showing us at our best to non-square dancing gays and non-gay square dancers.

Here's a secret ... around the time Mike began to develop SquareUp, I was also thinking about a publication for our whole community. But while I was contemplating a little xeroxed newsletter, Mike had a grander vision ... and Mike has made his vision reality.

Mike conceived and developed SquareUp, and, with a lot of help from his friends around the country, has been publishing it regularly since 1994. You can read SquareUp and feel a part of our community ... and you can contribute to SquareUp and help build our community.

While Mike has devoted much of his energy to the global gay square dance scene, his life-partner, Ric Gonzalez, has focused on his local club. Everyone who has had contact with the Wilde Bunch, including all of you who have come to our fly-ins and the 1992 convention, know that Ric is a Wilde Bunch mainstay. Ric has held every position in the Wilde Bunch except caller (and even there, he's done some teaching); he's been involved in every new class (except when he moved to San Francisco to be with Mike); he's *always* available to help with whatever needs doing. A square dance club  
**continued page 17**

# Edo 8s

Gay Square Dancing arrives in Japan

MICHAEL ZELLNER

Japan, the land of the rising sun, crowded trains, sushi, and square dancing. But, square dancing?! Yes, Virginia, there is square dancing in Japan, both straight and now gay square dancing. But wait — how can Japanese square dance if they don't speak English? Well, fortunately the universal language of square dancing is English. As long as the explanation of new calls can be done in the native language, anyone in any country can learn and memorize square dance calls. Yeah, well all right, I can see straight square dancing, but Gay square dancing, in Japan? You're kidding — isn't everyone in the closet there? Well, yes and no. Gay culture in Japan is still way behind what is available

in the West, but still more developed than in the rest of Asia. However, socializing is centered around the hundreds of closet-sized bars in the gay area of Tokyo called Shinjuku 2-chome. Gay culture is growing recently with a volleyball league, tennis tournaments; a gay men's choral group and an international friendship group called Passport's International Friends. But the activities outside of sports are limited in their outreach and publicity in the general gay community.

In 1997, an American who had done gay square dancing with the Tinseltown Squares in Los Angeles wanted to expand the social opportunities for gay people in Tokyo. And what better way than gay square dancing! Gay square dancing is one of few activities in Tokyo that joins the otherwise separated communities of lesbians and gay men. Michael Zellner called his former caller, Paul Waters, who then provided videotapes to help Michael start promoting the new group. More importantly, Paul gave Michael vital caller contacts in the straight square dance community who had been exposed to gay square dancing in the U.S. and were gay-friendly. While the actual callers were too booked to help, the

report on the Edo 8s in the "Tokyo Journal," June, 1998

## cityscope

"Gay square dancing is basically the same as straight square dancing, only more campy," muses one gay square dance organizer, who offers lessons at several Shinjuku dance halls throughout the summer.

Originally from California, Michael Ernest first found his dancing feet in Los Angeles in a group affiliated with the International Association of Gay Square Dancing Clubs. Gay square dancing has been on the scene since the late 1970s, and since that time it has sought an equal footing (excuse me) with the more wide-spread straight groups. Although there was some initial resistance from straight groups, Michael reports that dancing has helped break down barriers. "In L.A., our club once invited a straight club to a post-graduation dance," he reminisces. "At first the groups stuck with their own members, but gradually they started to mix, and by the end of the night the straight group's members were asking the gay group's members to dance!"

After moving to Tokyo and finding only straight square dancing here, this dancing ambassador decided to organize his own dancing group. "The goal is to provide a place for gays and lesbians to socialize, as there are few places where these groups can get together socially in Tokyo," he says, while adding that everyone, gay or gay-friendly, foreign or Japanese, is welcome to join in the fun.

For the as-yet-uninitiated, during square dancing a person known as the "caller" shouts out or sings the moves (traditionally in rapid-fire country-rap style) to the whole group which responds accordingly. "The caller is like a chef," Michael explains. "He mixes the moves which the dancers have already learned. And if someone in the group falls out of step, it's the caller's job to get them back into it."

Indeed, the moves involved in gay square dancing are reminiscent of Scottish

SWING YOUR PARTNER!

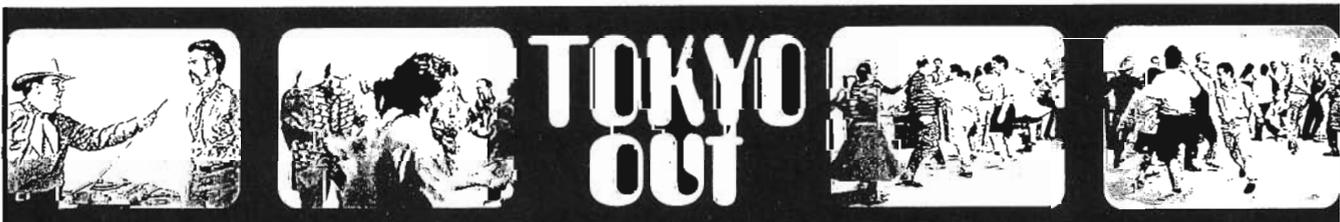
Ceilidh jigs and require a similar amount of coordination. Michael is attracted to square dancing's raw physicality as well as the cerebral challenge it presents. "It's a form of exercise where you always have to use your mind and be on your toes. The caller calls the moves and I respond."

One difference between straight and gay square dancing is that the latter allows participants more freedom in terms of dress. "You can wear whatever you want. You don't have all that Country & Western fringe and satin," he notes. Best of all, the music which accompanies gay square dancing is by no means limited to traditional Country and Western arrangements, and the group sometimes boogies down to the likes of *Teeny Weeny Yellow Polka Dot Bikini*.

The Shinjuku group now boasts a diverse multinational mix of 30 toe-tapping gays, lesbians and straights who are learning to swing their partners, do-see-do and do the hoochie koo. Michael is pleased with the class response thus far. "Initially we were worried about getting enough people, but it's been very successful."

During class, a Japanese instructor plays tapes of English-speaking callers and then explains the moves in Japanese. For those who wish to try their luck at the intricacies of the synchronous stomp, classes are open for newcomers to observe and decide whether dancing is their cup of tea. After that, the charge is ¥500 per session. Although classes are currently in full swing, a new beginner's class is tentatively scheduled to start in September.

Any future steps for the man with all the moves? "I hope to offer ballroom dancing classes in a year or two, and we'll be incorporating line dancing and two-step once we get our feet off the ground," he says. Undoubtedly the fleet-footed minions will follow his lead. Call Tac's Knot (3341-9404) for more information.



list of contacts led to C-4 dancer Mariko Takeuchi. Mariko had danced in the U.S. and agreed to teach the mainstream class.

Michael then set about finding members for the first class. Recruiting was done at the annual Tokyo International Lesbian and Gay Film Festival, and at the 1997 Dyke March in October. From those events came five crucial contacts. Eleanor Batchelder and her partner Fumiko Ohno were quite active in the lesbian community in Japan, having just come back from a long stint in New York where Eleanor danced with the Times Squares. John Mc. is a longtime Japan resident who had previously danced with San Francisco's Midnight Squares. Finally, Setsuo Nakamura, a friend from the film festival, knew several people interested in square dancing. One of those was Taq Otsuka, a mover and shaker in the Tokyo gay community. Through all of these contacts the Tokyo square dance club held its first class on April 4, 1998.

Advertising was limited to a small announcement in the personals section of a local English language weekly publication, so most of the promotion was by word of mouth. However, in the next two months, over 58 people came to class, and 45 came at least twice. Currently, the group has 30 committed members, including Mariko Takeuchi. The group has 17 Japanese members, 13 foreigners; 22 gay men, 7 lesbians, and 1 straight woman. In June, the group decided to name the club using the word Edo, the original name of Tokyo.

One of the main aspects of gay square dancing is the friendship and social interaction it fosters. The Edo 8s meet every Saturday afternoon at 2PM. After class, most of the group join together for some tea at local coffee shops, and

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### 1998 Golden Boot Award, continued

depends on developing a sense of community among its members; Ric is a master at building that community on a local level, both within the Wilde Bunch and between the Bunch and other Albuquerque square dance clubs.

Ric and Mike have been involved in gay square dancing for a long time ... Ric received his 10 year medallion several years ago; Mike received his a few minutes ago. I know both Mike and Ric will continue to lead us in building the community that is gay and lesbian square dancing.

To commemorate this occasion, I have two bolos. Because Ric and Mike are a couple, the bolos are matching. Because they're individuals and have contributed to gay and lesbian square dancing in their individual ways, the bolos are not identical. And, because I'm no fool, I'm going to let them decide who gets which.

Freeman Stamper, the 1989 Golden Boot recipient, has also provided the special Golden Boot dangles that go to all boot honorees.

Please join me in honoring Mike Staples and Ric Gonzalez, a square dance couple extraordinaire. ■

then sometimes stick together and go to dinner later. Our dance location varies because we have to utilize a variety of public meeting halls in the Shinjuku area, which are always in high demand. So if you are planning to be in the Tokyo area, please call Michael at 011-8133-299-5085 or E-mail at [awoodyz@hotmail.com](mailto:awoodyz@hotmail.com). Other contacts include Eleanor Batchelder at [ebatchel@email.gc.cuny.edu](mailto:ebatchel@email.gc.cuny.edu) or Mariko Takeuchi at [GFD05467@niftyserve.or.jp](mailto:GFD05467@niftyserve.or.jp).

The future of gay square dancing looks quite bright. The first class will graduate in January with a new class forming in February. Although quite new and different in Japan, the Edo 8s have received quite a bit of interest and attention in our few months of existence. The Edo 8s had an article written about them in a mainstream English language monthly magazine, and in the November issue, the group will be featured in two of the most popular gay men's monthly magazines. In addition, the group has been invited to participate in the first gay performing arts concert to benefit a local AIDS support group. The Edo 8s has also been asked to be the centerpiece of a Country-Western Night fund-raiser for the Tokyo International Lesbian and Gay Film Festival. With all of this publicity, Michael expects a large beginner class in February, and says that he is not being unrealistic in predicting that the club could grow to over 100 members in its first year! ■

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### GCA Caller School, continued

- become a better dancer
- write choreo, but not necessarily perform it
- perform an occasional singing or patter tip, but don't want to write choreo
- learn what's involved in becoming a caller

It's also a great way to meet other callers (newer or experienced) and begin building lifelong professional calling relationships. Many of the experienced callers you see performing so smoothly together today, most likely first met each other many years ago in the same calling class.

GCA Caller School can be a lot of hard work, but every student I've attended with has expressed an incredibly strong feeling of accomplishment and achievement of goals they'd never dreamed they could reach. I personally would encourage anyone with even a minor interest in calling, choreography, or performance technique to consider attending GCA Caller School.

Remember: today's GCA Caller School student is often tomorrow's rising square dance caller!

**A**bout GCA Caller School: GCA Caller School is usually held the first three or four days prior to each year's IAGSDC convention. For information on the next GCA Caller School, contact: John ("Jbear") Bibb at (919) 303-8422, email him at "jbear1@mindspring.com", or write to him at: 1020 N. Salem St / Apex, NC 27502. ■

# IAGSDC® Event Calendar

International Association of Gay Square Dance Clubs:  
A Lesbian and Gay Organization

P.O. Box 15428, Crystal City VA 22215-0428, (800) 835-6462  
Web site: <http://www.iagsdc.org/calendar.html>

— 1998 —

## OCT

01-31 **The 4th annual Lesbian, Gay and Bisexual History Month, National AIDS Awareness Month and Breast Cancer Awareness Month.**

02-04 **Chase the Chile**, The Wilde Bunch, Albuquerque NM. Callers: M.DeSisto, K.Jensen. Phone: Tony Horvat (505) 256-0203. E-mail: [sunysa@aol.com](mailto:sunysa@aol.com). Web: [members.aol.com/wildebunch/registration/](http://members.aol.com/wildebunch/registration/).

09-11 **Zoom to the Beach '98**, Shoreline Squares, Long Beach CA. Callers: T.Fellegly, K.Jensen. Phone: Michael Levy (562) 425-0706. E-mail: [Zoom98@ShorelineSquares.com](mailto:Zoom98@ShorelineSquares.com). Web: [www.ShorelineSquares.com](http://www.ShorelineSquares.com).

09-11 **Load the Boat VIII**, Cleveland City Country Dancers, Cleveland OH. Callers: B.Gotta, D.Wilson. Phone: Patrick Steele (440) 237-7728. E-mail: [psteele@cuyahoga.lib.oh.us](mailto:psteele@cuyahoga.lib.oh.us). Web: [cc.ysu.edu/~doug/wsd/lfb-reg.html](http://cc.ysu.edu/~doug/wsd/lfb-reg.html).

23-25 **Peel the Pumpkin**, Times Squares, New York NY. Callers: B.Clasper, N.Martellacci, B.Wise. Phone: Steven Skyles-Mulligan (212) 967-7611. E-mail: [skyles@aol.com](mailto:skyles@aol.com). Web: [www.erols.com/tssdc](http://www.erols.com/tssdc).

23-25 **Gabriola Get-Away** (for women), Haven-by-the-Sea Resort, Gabriola Island BC Canada. Callers: K.Jensen, A.Uebelacker. Phone: Gail Stewart (604) 540-4091. E-mail: [auebelac@direct.ca](mailto:auebelac@direct.ca).

30-01 **Scares and Squares '98**, Rosetown Ramblers, Portland OR. Callers: S.Bryant, A.Uebelacker. Phone: Paul Findlay (503) 690-8844. E-mail: [paul.findlay@tek.com](mailto:paul.findlay@tek.com). Web: [www.rdpor.com/users/ramblers/scares/](http://www.rdpor.com/users/ramblers/scares/).

## NOV

20-22 **Harpers Ferry Hoedown IV**, D.C. Lambda Squares, Hilltop House, Harpers Ferry WV. Callers: P.Diven, T.Fellegly, K.Jensen. Phone: Cameron Aishton (202) 986-7083. E-mail: [DCSouthpaw@aol.com](mailto:DCSouthpaw@aol.com). Web: [www.elfintech.com/dcls/hoedown/](http://www.elfintech.com/dcls/hoedown/).

27-29 **Weave the Ring '98**, Squares Across the Border, Vancouver BC Canada. Callers: T.Miller, A.Uebelacker. Phone: Joel Laliberte (604) 251-4093. E-mail: [jrl@intergate.bc.ca](mailto:jrl@intergate.bc.ca).

27-29 \* **PACE Extravaganza**. Location: Doubletree Hotel, Ventura CA. Callers: L.Bellini, R.Howell, L.Kopman, J.Sybalsky. E-mail: [cwemtayl4@juno.com](mailto:cwemtayl4@juno.com). Web: [www.wgn.net/~thefron/](http://www.wgn.net/~thefron/).

## DEC

04-06 **Chase Right '98**, Neon Squares, Las Vegas NV. A.Finch, A.Uebelacker. Phone: Larry Cormier (702) 457-6933. E-mail: [larrycor@aol.com](mailto:larrycor@aol.com)

— 1999 —

## JAN

15-17 **Swing Thru Arizona**, Desert Valley Squares, Phoenix AZ. Callers: M.DeSisto, J.Preston. Phone: Seth Levine (602) 704-9604. E-mail: [SethL@ix.netcom.com](mailto:SethL@ix.netcom.com).

Web: [www.netcom.com/~SethL/DVS.html](http://www.netcom.com/~SethL/DVS.html)

23-30 **Aspen Gay Square Dance and Ski Week**, Aspen CO. Callers: TBA. Phone: John Faulds (877) 256-0700. E-mail: [singlephx@aol.com](mailto:singlephx@aol.com).

## FEB

12-14 **Star Thru Hollywood '99**, Tinseltown Squares, Los Angeles CA. Callers: S.Bryant, A.Uebelacker, P.Waters. Phone: Jeff Ballam (818) 508-6982. E-mail: [jballam@earthlink.net](mailto:jballam@earthlink.net).

24-01 **Spin to the Top** (week of gay square dancing and skiing). Sponsor: Community Visions, Inc. Location: Mt Bachelor Ski Resort near Bend OR. Callers: TBA. Phone: (888) 546-6378.

## MAR

05-07 **Square Thru 3 Rivers**, Iron City Squares, Pittsburgh PA. Callers: D.Hodge, C.Hoffner, E.McAttee. Phone: Chi Chi Hoffner (412) 244-8196. E-mail: [kmstola@ibm.net](mailto:kmstola@ibm.net).

12-14 **Ropin' the River '99**, Grand River Squares, Grand Rapids MI. Caller: M.DeSisto. Phone: Gerry Wheeler (616) 336-8678. E-mail: [gwheeler@iserv.net](mailto:gwheeler@iserv.net).

18-21 **Spin Chain the Plains**, Sho-Me Squares, Kansas City MO. Callers: T.Harris, B.Tucker. Phone: Jim Burton (816) 363-8407. E-mail: [jburton@kumc.edu](mailto:jburton@kumc.edu).

19-21 **Philadelphia Freedom Fly-in VII**, Independence Squares, Philadelphia PA. Callers: M.DeSisto, G.Matthew, A.Uebelacker.

- Phone: Zip Warmerdam (215) 508-3623.  
E-mail: Kevin Melvin at melvink482@aol.com.  
Web: www.voicenet.com/~teacher/indsq.html.
- 26-28 **Pass the Sea**, Finest City Squares, San Diego CA.  
Callers: M.Dee, M.DeSisto, R.Nelson, J.Preston.  
Phone: Scott Parker (619) 583-4595.  
E-mail: ferraripar@aol.com. Web: www.lanz.com/  
finestcity/pts.htm.
- 29-31 \* **26th Annual Callerlab Convention**. Location: Dal-  
las Grand Hotel, Dallas TX. Phone: (800) 331-2577  
or (507) 288-5121.

#### APR

- 01-04 Chase the Bunny '99, Les Carrés aux Dattes, Ottawa  
ON Canada. Callers: G.Ingram, P.Waters.  
Phone: Larry White (613) 738-2078.  
E-mail: datesquares@jmrconsulting.com.  
Web: www.jmrconsulting.com/lcd.
- 09-10 \* **PACE Spectacular**, Cloverdale CA (north of Santa  
Rosa). Callers: D.Hodson, M.Jacobs, J.Sybalsky.  
Phone: Nancy Shelton (415) 479-7076.  
E-mail: hsmn21a@prodigy.com. Web: www.mixed-  
up.com/pace/.
- 23-25 **Guerneville Fly-in**, Capital City Squares, Guerneville  
CA. Callers: TBA. Phone: George Fox (916) 929-  
8697. E-mail: CapCitySqs@aol.com.  
Web: www.iagsdc.org/capitalcitysquares.
- 23-25 **Shoot the North Star V**, Minnesota Wild Roses, Min-  
neapolis MN. Callers: S.Bryant, D.Sahlstrom. Phone:  
Karol Rubin (612) 722-3987.  
E-mail: karol.r.rubin-1@tc.umn.edu.
- 30-02 **Pass the Ocean, Hon!**, Chesapeake Squares, Rehoboth  
DE. Callers: M.DeSisto, D.Hodge, M.Jacobs,  
E.McAtee. Phone: Michael Deets  
(410) 730-8360. E-mail: mdeets@fmd.ab.umd.edu.

#### MAY

- 14-16 \* **Legacy XIV Biennial Meeting**. Location: Cleveland  
OH. Phone: Doc and Peg Tirrell (802) 748-8538. E-  
mail: dptirrell@juno.com.
- 28-31 **Scot Across the Border**, Triangle Squares, Toronto  
ON Canada. Callers: TBA. Phone: David Whitney  
(905) 457-7147. E-mail: whitdoc@interlog.com. Web:  
www.glyphic.com/iagsdc/toronto/homepage.htm.

#### JUN

- 17-19 \* **33rd National Advanced and Challenge Con-  
vention**. Location: Dayton OH. Callers: multiple.  
Phone: Ed Foote (412) 935-2734.
- 23-26 \* **48th National Square Dance Convention**, India-  
napolis IN. Phone: General Chairman Homer and  
Betty Jo Unger (317) 878-9948.
- 28-30 **11th GCA Caller School**, Los Angeles CA. Coaches:  
TBA. Phone: Ron Hirsch (415) 252-1551.

#### JUL

- 02-04 **Lights, Camera, Linear Action!**, 16th IAGSDC Con-  
vention, Tinseltown Squares, et al, Los Angeles CA.  
Callers: S.Bryant, V.Ceder, M.DeSisto, M.Jacobs,  
M.Kellogg, F.Lescrinier, S.Levine, D.Parnell,  
B.Rubright, A.Uebelacker, D.Wilson. Location:  
Westin Bonaventure Hotel phone (213) 624-1000.  
Gen info, phone: (818) 508-6982. E-mail:  
LCLAin99@aol.com. Web: www.lanz.com/lcla/.

#### AUG

- 12-14 \* **18th American Advanced and Challenge Con-  
vention**, Toledo OH. Callers: multiple. Phone: Larry  
Perkins (313) 269-6182.

#### SEP

- 01-30 September is **International Gay Square Dance  
Month**.
- 03-05 \* **29th National Singles Dance-A-Rama**, SSDUSA, St  
Louis MO. Callers: multiple. Phone: TBA.
- 24-26 **Explode the Rockies III**, Rocky Mountain Rainbeaus,  
Denver CO. Caller: Steve Kopman.  
Phone: Don Kuzela (303) 388-5733.  
E-mail: RMRSquares@aol.com. Web:  
members.aol.com/rmrsquares.

#### OCT

- 01-31 The 5th annual **Lesbian, Gay and Bisexual History  
Month**, National **AIDS Awareness Month** and **Breast  
Cancer Awareness Month**.
- 01-03 **Tahoe Rewind**, 10th Gay A&C Weekend, Prime 8's,  
Stanford Sierra Camp, Fallen Leaf Lake (Lake Tahoe)  
CA. Callers: S.Bryant, V.Ceder, R.Howell,  
A.Uebelacker, D.Wilson. Phone: Dennis Moore (916)  
645-9306. E-mail: dmmoore@ns.net. Stanford Sierra  
Camp website: http://sunsite1.dc.stanford.org/SO-  
LAR/xINTERNAL/SierraCamp/.
- 08-10 **Zoom to the Beach '99**, Shoreline Squares, Long  
Beach CA. Callers: V.Ceder, A.Uebelacker. Phone:  
Michael Levy (562) 425-0706. E-mail:  
mlevy@kofax.com. Web: www.ShorelineSquares.com.
- 29-31 **Scares and Squares '99**, Rosetown Ramblers, Port-  
land OR. Callers: TBA. Phone: Paul (503) 690-8844.  
E-mail: paul.findlay@tek.com. Web: www.rdrop.com/  
users/ramblers/scaresnsquares.html.

#### DEC

- 01 **World AIDS Day/A Day Without Art**, many cities.

**A**sterisk (\*): ostensibly straight square dance / "T": gen-  
der-free traditional or country dance. Please make  
Calendar available to club members.

Verify info with local contacts. Updates: James Ozanich,  
1815 Urbana Way, Sacramento CA 95833-2646, (916) 925-  
4242. E-mail: ozmar@aol.com.

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