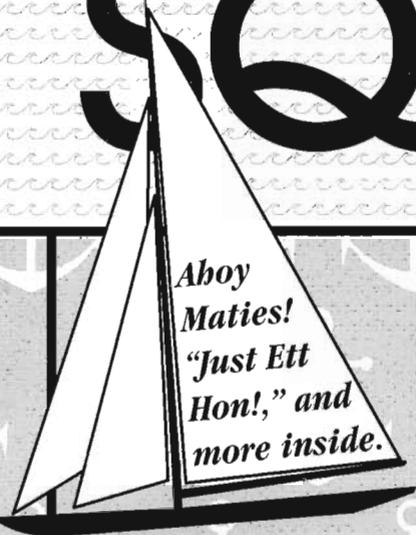
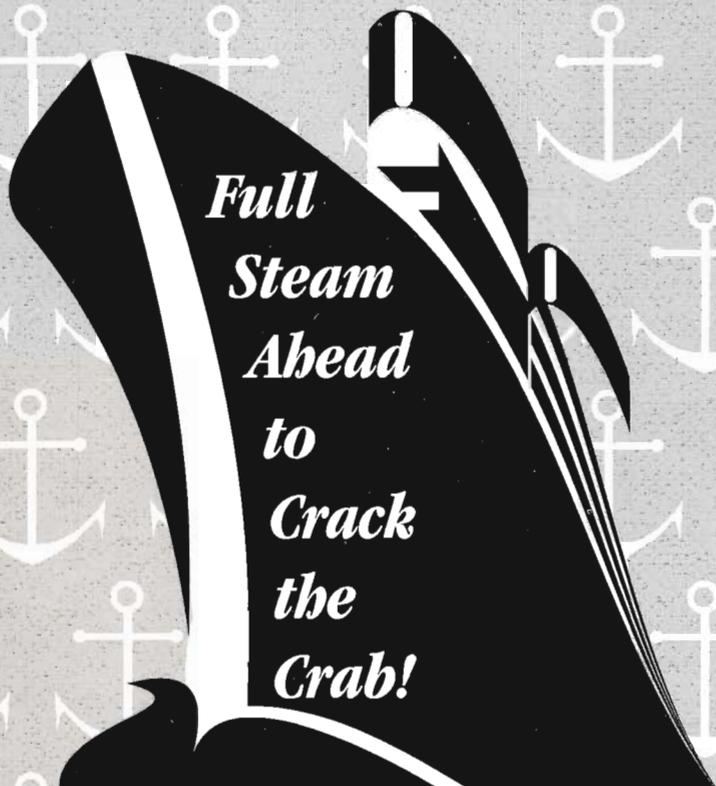


SQUAREUP!

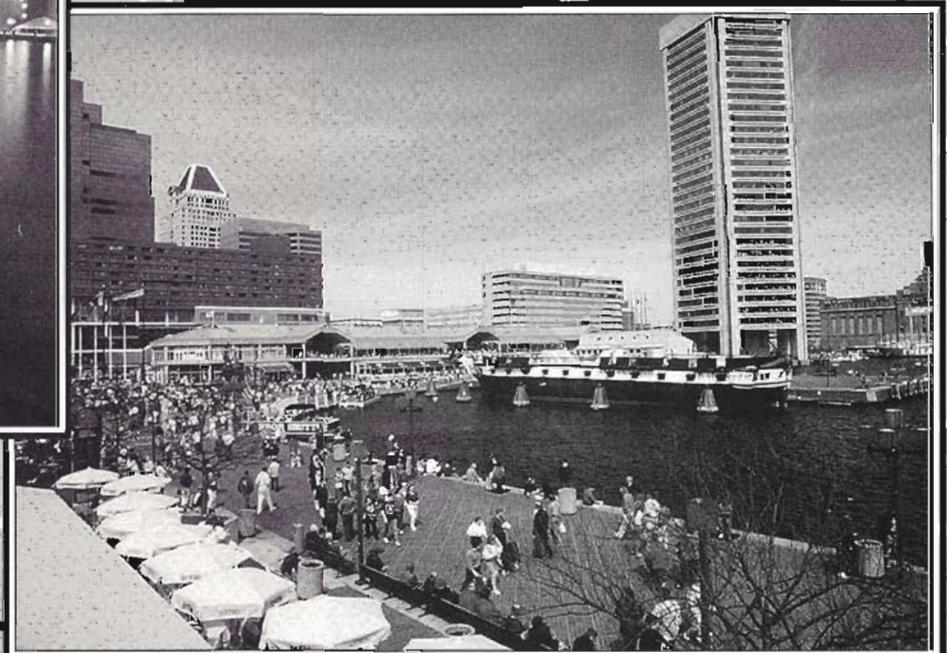
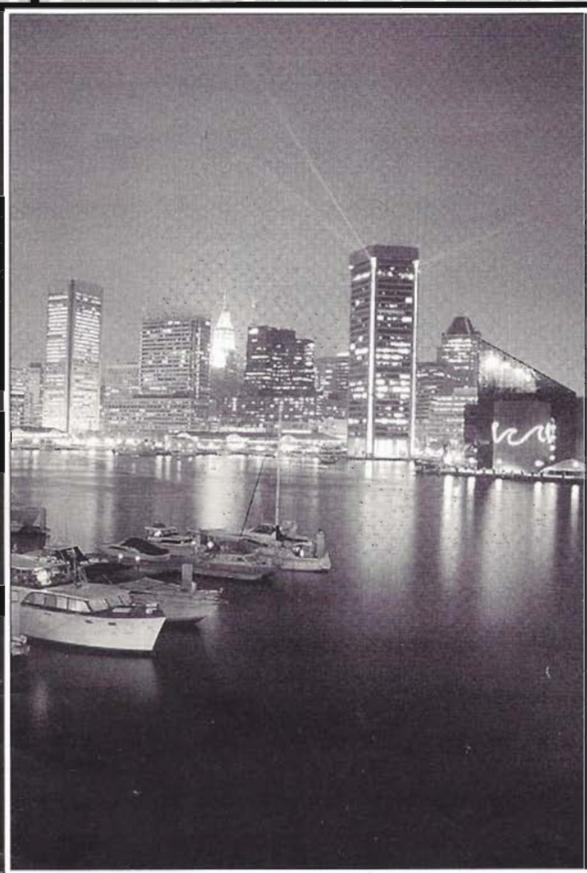
ISSUE 21 SPRING 2000



*Aboy
Maties!
"Just Ett
Hon!," and
more inside.*



*Full
Steam
Ahead
to
Crack
the
Crab!*



Editor's Note

MIKE STAPLES

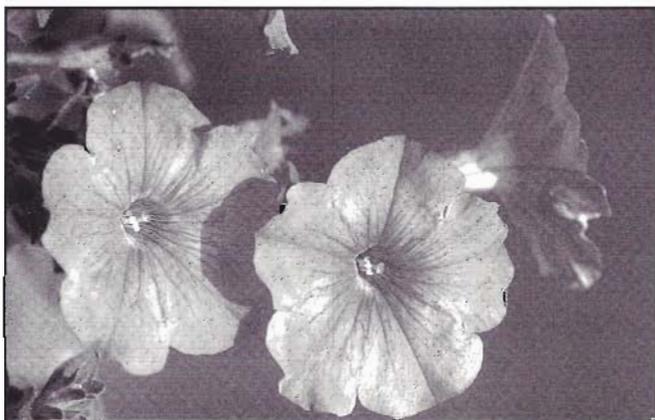
A flyer enclosed with this issue contains, among other things, a SquareUp survey. Every few years, I like to survey SquareUp readers to see what can be improved. Please take the time to complete and return the survey; I'll include the results in our next issue.

The flyer also mentions that there will not be a SquareUp vendor booth at *Crack the Crab*. After six years of working the vendor room at convention, I would like to enjoy one convention where I'm not concerned about handling SquareUp business. I have therefore included some offers on the flyer intended to encourage you to re-subscribe before convention and to help sign up new subscribers as well.

It's also time for me to make my semiannual plea for writers. Allan Hurst has sent several unsolicited articles in recent issues, and is joined in this issue by Debbie Dexter. I love receiving an article without asking anyone to write it and hope to receive many more. Please treat SquareUp as a community publication rather than my endeavor, and take the time to write and submit something of interest to your fellow square dancers. Many people worry about their writing skills, though I'm not concerned. I can make light edits or changes to most articles if needed, and will review those edits with you prior to publication.

Those who have been with SquareUp from the beginning will remember a turning point where I nearly threw in the towel on this venture. I am happy that I did not and would now like to establish SquareUp as an ongoing, viable community publication — one that, at some point, will be less dependent on me. That will take your help.

I appreciate your continued support — your subscription is a vote of confidence in SquareUp. I hope that you enjoy this issue. Yellow Rocks, and I'll see you in Bawlmer, hon!



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Crack the Crab in “Bawlmer, Hon!”

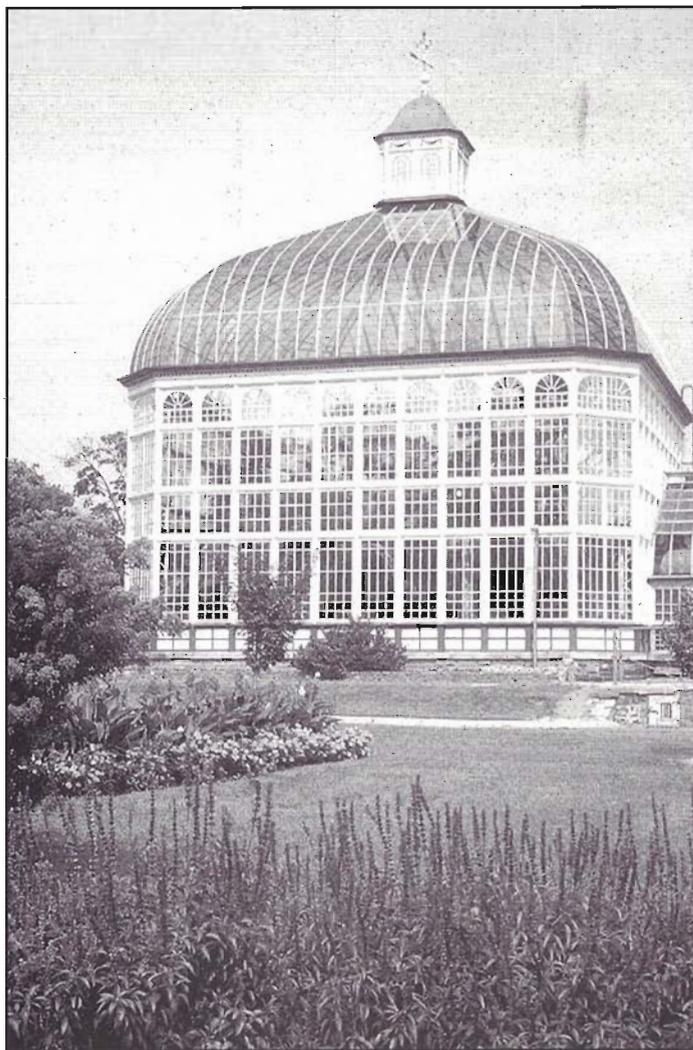


ETT (JUST ETT, HON!) McATEE AND CAMERON AISHTON

ONLY IN BALTIMORE IS IT TRUE “THAT I CAN stretch my legs and feel at ease.” That quote, attributed to native author H.L. Mencken almost a century ago, still rings as true today for visitors to Charm City as it did in his time. Baltimore natives express as much pride for their hospitality as for their famous picturesque rowhouses or the curious yet heartfelt tendency to call everyone “Hon.” So naturally Chesapeake Squares are planning an extra special

welcome for attendees of **Crack the Crab**, the 17th annual IAGSDC Convention which runs this year from June 30th to July 3rd. Come see what fun is in store for you!

Of course, getting here is half the fun. Travel to Baltimore is convenient — you can fly directly into Baltimore/Washington International Airport and be 20 minutes from the dance venue, or take a train in from Washington DC after seeing the sights of the nation’s Capital. Airports in Washington DC and Philadelphia are available as well and you can get to the convention from them relatively easily. If you want help deciding how to get to convention, check out our travel agent, Fred Elburn, on our web page: www.iagsdc.org/crackthecrab.



Crack the Crab will start with the *Trail's End Dance* on Friday night June 30, to celebrate our guests' arrival from across the U.S., Canada, Japan and even Australia. It's a perfect opportunity to relax, socialize with dancers you haven't seen in many months and perhaps make new friends as well—and yes, get in some dancing too! We're hosting this little soiree at the Hyatt Regency, which is the primary host hotel for Convention. From here you can explore sights of the Inner Harbor. You can shop, dine on the world's best crabcakes, and explore local sights such as the National Aquarium, the Maryland Science Center, and Camden Yards, home of the Baltimore Orioles. The gay neighborhoods around Mt. Vernon Square are also a short distance away on Charles St.

The party continues next door at the sparkling new *Convention Center*. The Center will host the Mainstream, Plus, Advanced and C1 level dancing for the weekend, while the Hyatt Regency will host C2 thru C4. Come join Mike DeSisto, Anne Uebelacker, Barry Clasper, Todd Fellegly, Mike Jacobs, Paul Waters, Kris Jensen, Linda Kendall, Pete Diven, Betsy

Gotta, Dayle Hodge and Ben Rubright for the festivities! GCA callers from around the world will round out the calling program for everyone's enjoyment. Several special *vendors*, including 10-year Medallion recipients JoAnn and Robert Fial, will join us on the second floor of the Hyatt.

No convention is complete without a few special events. Show off your finest attire at the *Grand March* on Saturday evening, and later watch the scandalous antics of the *Honky Tonk Queen Contest*. Rumor has it that reigning Queen Muriel will return to host a far, far East sort of affair for the contestants and their usually more talented escorts. You can *two-step* at the country-western dance on Monday night, or dispense with formal attire altogether at our *Moonlight Cotillion*, a special southern event that some dancers will attend and the rest will certainly talk about! Sign up ahead of time for the *Fun Badge Tour*. *It will sell out*. Nothing can compete with an early morning trip on buses bound for secret dancing sites throughout Baltimore on the morning of the Fourth of July.

When you hear the words, *MIKE DESISTO*, what do you think of? Yes, square dancing! Remember Mike doing the Macarena in San Francisco, or leading us all in "move-on" progressive squares, or belting it out until all hours of the night? Mike has graced our conventions and many of our fly-ins for 14 years, but unfortunately for us, has decided to call it quits after Baltimore to spend more time with his wife, Cathy. Don't miss the special tribute to Mike at the banquet this year to thank him for all the wonderful years he has given to gay square dancing.

A very special part of this weekend actually will happen on the Fourth of July, the day after Convention officially ends. We've booked the entire *Bay Lady* cruise boat for a scenic ride out into the Inner Harbor, directly adjoining the Hyatt hotel! Enjoy a great buffet dinner that includes beer and wine and water (hard liquor for sale at the cash bar). If you didn't get enough during convention, take in some more square dancing and line dancing to the tunes of Bill "BilliVanilli" Eyley from Albuquerque NM, followed by a spectacular *fireworks display* over the water! Tickets are on sale now, and selling out fast. Reserve your space now by sending in the registration form from our web site at www.iagsdc.org/crackthecrab/ before this extravaganza sells out! Book your hotel and airline reservations accordingly!

Don't delay! Register now for Crack the Crab. Registration is \$160 from now until June 23, at which time it goes to \$175 per person. We do have "non-dancer" rates of \$80 in advance, and we are credit card-friendly. *You can reach us on our email at CTCin2000@iagsdc.org, or call our chairman, Kirk, (captkirkh@juno.com) at 410-833-2326 for more information about convention.*

See you in "Bawlmer, hon!" ■

*See you
in Baltimore
Hon!*



The 17th Annual Convention of the
International Association of Gay Square Dance Clubs
Baltimore, Maryland • June 30 - July 3, 2000

Crack the Crab • PO Box 23774 • Baltimore, MD 21203-5774
410-833-3617

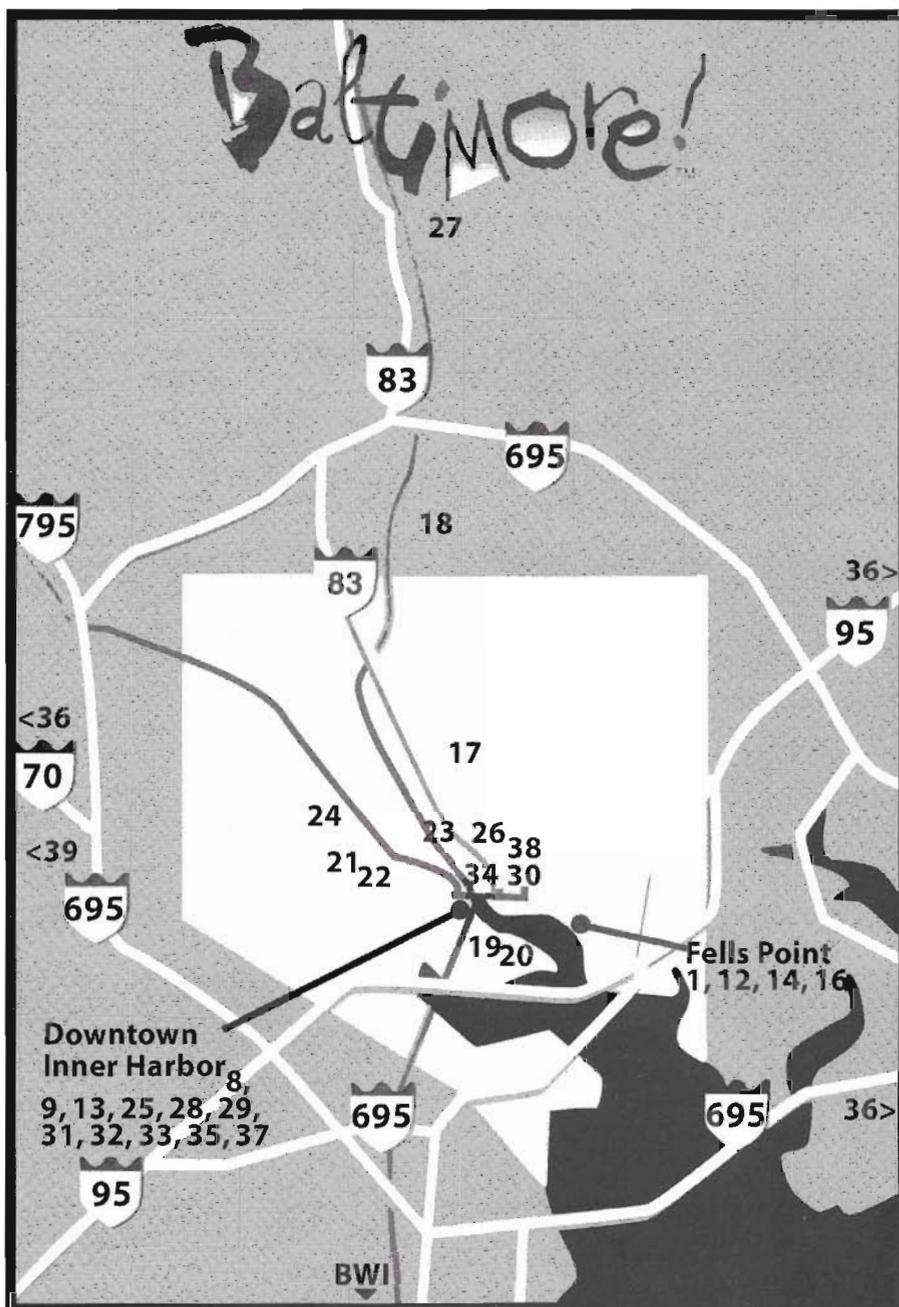
<http://www.iagsdc.org/crackthecrab>

ctcin2000@iagsdc.org

Baltimore

Places of Interest

COURTESY OF BALTIMORE AREA CONVENTION AND VISITORS ASSOCIATION



Tours and Transportation

Baltimore Harbor City Tours

410.254.TOUR (8687)

See it all with Baltimore's only woman-owned narrated sightseeing tour. Hotel pick-ups available.

MTA - Light Rail - Metro Subway - Bus - Marc Train.

410.539.5000

Take all day and tour the city with an MTA Day Pass. Just \$3 for unlimited travel on the Light Rail, Metro Subway and Bus.

Downtown Hotels

8. Hyatt Regency

300 Light Street

410.528.1234

9. Sheraton Inner Harbor Hotel

300 S. Charles Street

410.962.8300 or 800.325.3535

Restaurants

12. Bohager's Bar and Grille

515 S. Eden Street

410.563.7220

Minutes away from the Inner Harbor, enjoy steamed crabs and fine entertainment.

13. ESPN Zone

The Power Plant

601 E. Pratt Street

410.685.ESPN

14. Hamilton's

Admiral Fell Inn

888 Broadway

410.522.7377

16. Lista's

1637 Thames Street in Fells Point

410.327.0040

Santa Fe in Baltimore, New Mexican Southwest cooking.

17. Polo Grill

In the Doubletree at the Colonnade
4 W. University Parkway
410.235.8200

18. Rainforest Cafe

Towson Town Center
410.321.0300

A safari experience with great food and shopping.

19. Rusty Scupper

Inner Harbor Marina, 402 Key Highway
410.727.3678

Seafood specialties. Panoramic view.
Lunch, dinner, Sunday brunch. Complimentary shuttle.

Attractions and Shopping

20. ESPN Zone

Over 300 interactive games and 220 video monitors will satisfy any sports fan.

21. American Visionary Arts Museum

800 Key Highway
410.244.1900

A treasure house full of outstanding creations born of intuition and self-styled imagination.

22. B&O Railroad Museum

901 W. Pratt Street
410.752.2490

The birthplace of American railroading. Historic roundhouse and collection.

22. Babe Ruth Birthplace and Orioles Museum

216 Emory Street
410.727.1539

A national attraction chronicling the life of Babe Ruth, the Orioles and regional baseball.

23. Baltimore Symphony Orchestra

Meyerhoff Symphony Hall
1212 Cathedral Street
410.783.8000

Maestro Yuri Temirkanov leads a spectacular season. Classical, pops, and family concerts.

24. The Baltimore Zoo

Take Exit 7 off 83
410.366.LION

Siberian tigers, polar bears, childrens' zoo and "Zoolights" Christmas lights display.

25. Baltimore BayRunners Basketball

The Baltimore Arena
201 W. Baltimore Street
410.332.HOOP(4667)

Baltibaloo entry in the new International Basketball League.

26. Contemporary Museum

100 W. Centre Street
410.783.5720

Located in Mt. Vernon, the Contemporary commissions and exhibits works by artists from around the world.

27. Greystone Golf Course

2115 White Hall Rd. off 83
410.887.1945

Golf Digest rated best public course in Baltimore area.

28. Harbor Cruises

301 Light Street
800.695.5239

Cruises on the Chesapeake Bay on the "Bay Lady" & "Lady Baltimore."

29. Harborplace and the Gallery

Pratt and Light Streets
410.332.4191

Some of the city's best shopping and dining in beautiful settings on the Inner Harbor.

30. Jewish Museum of Maryland

15 Lloyd Street
410.732.6400

Features two historic synagogues, two exhibition galleries, research and collection facilities.

31. Maryland Science Center

501 Light Street at Key Highway
410.685.5225

Captivates all ages with three floors of exciting hands-on exhibits, a planetarium and IMAX theater.

32. National Historic Seaport of Baltimore

Inner Harbor
410.539.1797

Start at the U.S.S. Constellation and tour America's maritime history, eleven attractions and Harborplace on one ticket.

33. National Aquarium in Baltimore

Pier 3, 501 E. Pratt Street
410.576.3000

10,000 creatures in naturalistic habitats including an Atlantic Coral Reef and a Rain Forest.

34. Port Discovery

35 Market Place
410.727.8120

The kid-powered museum. Exhibits designed in collaboration with Walt Disney imagineering.

35. The Power Plant

Pier 4

Home of Hard Rock Cafe, Barnes & Noble, ESPN Zone and Gold's Gym.

36. Prime Retail

Hagerstown 800.883.6288
Perryville 410.378.9359
Queenstown 410.827.8699

37. Top of the World

World Trade Center
401 W. Pratt Street

410.837.VIEW

Spectacular views of the city and beyond. Exhibits, gift shop and more.

38. The Walters Art Gallery

600 N. Charles Street
410.547.9000

More than 22,000 works span 5,000 years set in a magnificent building.

39. The Woodlands Golf Course

2309 Ridge Road at exit 17 off 695
410.887.1349

Public course located just 20 minutes from Downtown Baltimore.

Just Ett, Hon!

BY MIKE STAPLES

AMONG SQUARE DANCE ENTHUSIASTS, MARIETTA “Ett” McAtee has a unique specialty: the study and instruction of square dancing as a second language. Within a few short years of her introduction to square dancing, Ett took up calling to add to her building knowledge of the language of square dance. (See sidebar, opposite page). Her enduring enthusiasm for square dancing has been the source of many contributions to our community; Ett has organized several *Pass the Ocean, Hon* fly-ins, called for Baltimore-area clubs since 1989, and is currently working as a member of the *Crack the Crab 2000* board.

Ett’s interest in square dancing began in 1987. After watching a Grand Square at her Chesapeake Squares’ Basic-Mainstream class, she knew that she was hooked. She was eager to learn the call and even more eager to attend her first convention at Portland’s 1987 *Explode the Rose*. Ett recalls, “I went there barely able to recycle, and came away a full-fledged addict of square dancing.”

Ett’s calling career was launched at New York’s 1989 convention where she attended the first gay callers school. As Chesapeake Squares’ president, Ett was already comfortable working with a mike in front of an audience — to her, calling seemed a natural progression. Ett’s lack of stage fright coupled with her confidence in her ability to resolve squares, led her to try her hand at calling.

Ett remembers two things vividly from that first callers school. “The first was that we were asked to come to the school with a written sequence or two. I didn’t know it at the time, but that applied only to experienced callers taking the class. So, Warren Jaquith and I set about writing it backwards, from the allemande left on! We had no idea how to start out, but we knew where we finished up! I think of that today, and wonder how we ever did it!”

Her second adventure occurred when Ett took the microphone at class for her first patter. Not much later, she would seek “Coach” Anne Uebelacker’s help. “My hands were shaking so badly that she had to come and rescue me from the needle, as I was terribly afraid of scratching her record!” Ett recalls. “What a funny memory that is now! Anyway, I sur-



vived that first callers school and came home to get lots of microphone time.”

After the school, Ett taught beginner workshops for Chesapeake Squares. Later, she progressed to teaching Plus and Advanced classes. She called the Chesapeake’s Club Nights on a regular basis for a few years, before branching out into Challenge calling. Today, Ett calls for the Chesapeake Squares and DC Lambda Squares. In addition, she calls for her own C1 club, the Ettseteras, and co-calls with Linda Kendall (author of *ChoreoCorner* in the *Zipcoder* magazine) for a C3A-C3 club, the Fifth Wheelers. Ett travels and calls several weekends around the country and has called in Sweden and Germany in the past year.

Ett always tries to maintain her own dancing schedule even as she has been busy calling, and finds each activity rewarding and fun in its own right. Calling is where she has made her name in our community though, and is where she picked up the honorary title of “ECCQ” (East Coast Control Queen). Since calling and controlling are often considered indistinguishable, Ett’s calling has served to reinforce her image as the ECCQ. (None other than Ms. Tami Whynotte, a high-spirited girl who knows a control queen when she sees one, bestowed that special title upon her.)

Among her square dance contributions, Ett’s work with the GCA (Gay Callers Association) has been the most rewarding. From 1992 through 1994, Ett organized the callers school and

developed a foundation that is still in use. Ett's association with the GCA has also enabled her to become comfortable calling all levels, from Basic through C4.

Though she can teach and call all levels, Ett is known mostly as a Challenge caller. Her emphasis on definitions and formations is especially suited to the Challenge level. As Ett puts it, "When I teach, I always try to instill a sense of formation awareness and a reason for 'why' we do what we do... even when sometimes those things don't seem to make sense."

For those who don't dance Challenge though, Ett can call for you too. She relates the story of a Mainstream dancer who remarked "Gee, Ett, I'd really like to come to one of your dances, but I don't dance what you call!" Ett replied, "But that doesn't mean I don't call what you dance!"

A few years ago, Ett took voice lessons with a coach who

had worked with John Marshall and Bill Harrison, both local callers. She learned then that she has a decent singing voice, and was encouraged to try to do singing calls with the "best of 'em." She's no longer reserved about doing the singing calls, and has discovered that the use of a pitch shifter helps put the records in a key that her voice can handle comfortably. At festivals, Ett now enjoys the opportunity to choose the singing call, and have the guys "fill in around me, turning the tables on them for once!"

Ett has been involved in the Chesapeake Squares' popular fly-in, *Pass the Ocean, Hon!* (PTOH) from the very first year. For many years, she was one of the principal organizers of the event, and helped establish traditions that are still followed today. She's had the privilege of calling at the event several times with such esteemed staff as Mike Jacobs, Anne

Ett, on the language of square dancing...

I DON'T THINK I HAVE A FAVORITE level to call... and that is because at whatever level I am doing at the time, it is always fun to watch the dancers interpret and speak the language of square dancing. If I wasn't a scientist working on spinal cord research, I would be a linguist. Square dancing is just another language, and it's one that is interpreted by the dancers understanding the caller and communicating that understanding by executing the calls. Just think — the "grammar" of square dancing is the putting together of the choreography, the transitions between calls (prepositions), the agreement between one call and the next (nouns and verbs), and the overall theme of the dance (the paragraph, outline of the manuscript). The "literature" of square dancing is the dancers "reading" your work by dancing it! I've even heard square dancing referred to as "poetry in motion" when everyone in the square is moving together as one fluid piece of motion. I think that is the coolest part of square dancing, and that never changes, no matter what level I call.



Top: Ett and Steffany, July 1994

Bottom: Calling at the Chesapeake Squares *Pass the Ocean, Hon!* fly-in, 1993

Uebelacker, Betsy Gotta and Pete Diven. "I've seen dancers come and go," Ett remarks, "and the dance venue change there from year to year, and yet, it [PTOH] is always *Pass the Ocean, Hon!* and never changes in a way."

While Ett considers herself a professional caller, she is not a full-time one. During the day, she works at Georgetown Medical School in Washington D.C. doing basic science research on spinal cord injuries. Her work is helping to advance the techniques used to repair spinal cord injuries, with the goal that permanent paralysis might someday be reversed. For now, Georgetown studies have shown how the spinal cord in laboratory rats can repair itself after injury. No work on humans has yet been done, although the work is promising and the hope is that someday it might be applied to human spinal cord injury.

When she's not calling, dancing, or working, Ett enjoys time with Linda, her partner. Ett met Linda through square dancing in 1990, when Linda was already a well-established challenge dancer. Ett was moving rapidly through the levels into challenge dancing, and Linda was in need of a partner, so both got together to dance. Ett recalls, "Of course, I found her very attractive and a cool woman to know anyway, and would have been interested had she not been square dancing!"

In addition to square dancing, Ett has other hobbies. She is

an avid reader and enjoys medical and legal fiction. Her favorite authors include John Jakes, John Grisholm, Robin Cook, and Michael Price. Ett is also obsessive about cross-stitching, "believe it or not!" she states. It provides an outlet to be creative and make something from her own hands. She also enjoys gardening and working out in the yard; she and Linda just bought a new house and have a lot of "landscaping issues" in need of their attention. So, in all her spare time ("NOT!," says Ett), she keeps busy with things besides square dancing and calling.

With *Crack the Crab 2000* quickly approaching, Ett's spare time is limited. She and the other board members (Kirk Hurley, President; Steven Hunnicutt, Registration; Michael Pemberton, Treasurer; Cameron Aishton, Fun Badge and Newsletter Coordinator; and Russell Cashdollar, Scheduler and Program) are busy attending to the many details and decisions that come with their responsibilities. Come July, we'll see if Ett lives up to her appointed title of East Coast Control Queen. In the meantime, we can recognize and appreciate her many efforts — through calling, dancing, and organizing — to advance square dancing as a second language. ■

Editor: Ett's C1 club, the *Ettseteras*, can be found at <http://www.geocities.com/Nashville/7939/>

Proud to serve the IAGSDC Community

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Hey, Hon, What's Your name?

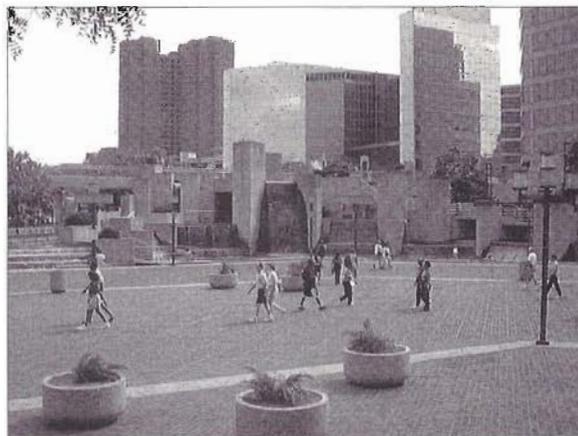
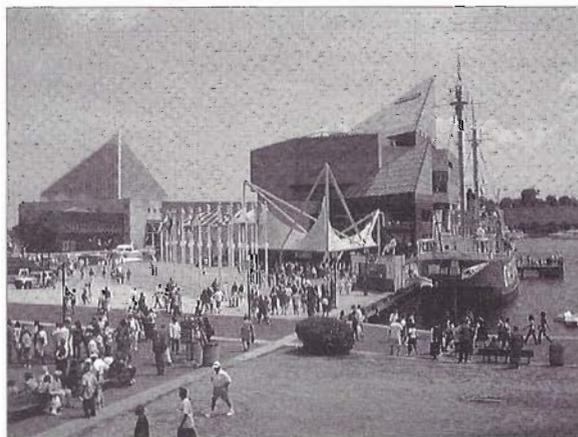
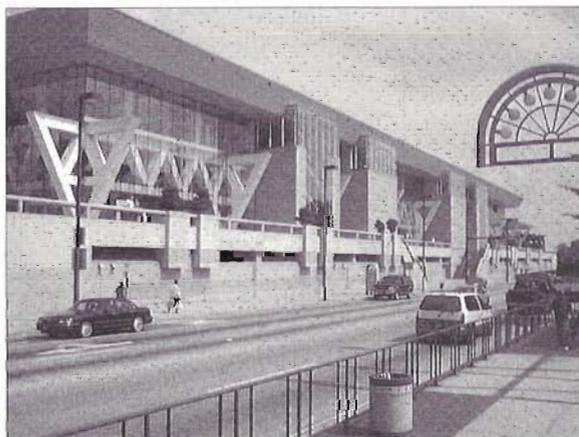
By JUST ETT, HON!

IT IS WIDELY KNOWN THAT THE IAGSDC CONVENTIONS, AND even some club fly-ins, are named after square dance calls. This is not uncommon; many convention and fly-in names are a combination of both a square dance call and something regionally representative and special to the "natives."

We first *All Joined Hands* in Seattle and then *Promenaded along the Rockies*. Tourists never miss a chance to *Star Thru the Golden Gate* or *Explode the Rose*. It wasn't so lonely to *Cross Trails in the Desert* and we all took a break to *Peel the Apple* in the Big One. Northern lights took us to the *Northstar Promenade* and then we *Cast a Shadow in the Sun* as we baked on the beach. A girl's best friend, *Diamonds in the Desert*, glimmered in the sky as we went to *Remake the Circle* once again. We saw *Stars and Squares Forever* in our nation's capi-

tol, and then took the high road on *Track 2 Chicago* before we boarded the famous *Stars, Thars and Cable Cars* out west. No convention would be complete without a little *Wheel and Deal* and we came back to *Weave the Rose* after we managed to explode it. Ever wonder how Julia Roberts does it? We got a taste of the glitz and glamour as we sat in the director's chair for *Lights, Camera, Linear Action!* and now, we kick back and relax, and come to the first convention on the east coast in six years, to *Crack the Crab* in Baltimore!

Anyone regional to the area knows that the best crabs to be had are the famous Maryland blue crabs from the Chesapeake Bay, and so, we had a contest to decide the winning name of convention, and *Crack the Crab* won mallets down! The name invokes images of delicious crabs being eaten in our favorite local restaurants, and also, is reminiscent of two square dance



Clockwise from top left: Baltimore Convention Center, National Aquarium, McKeldin Square, The Power Plant.
All photos pages 10-11 courtesy of Steven Hunnicutt.

calls that are no longer in use today, but once were.

According to Burlleson's Dictionary, there are two calls, "crack the wave" and "crack the whip" that are defined as legitimate square dance calls. The name of our convention combines not only a regional reference to our famous Maryland blue crabs and cracking them open for a delicious treat, but also a reference to square dance calls on the books but no longer used. So, next time you go to convention or a fly in, consider what's in the name. More than likely, it has to do with some square dance call and/or some regional reference to the hosting club ... many imaginative names have been used over the years for conventions and fly-ins, and I look forward to many more in the coming years!

Welcome to *Crack the Crab* in Baltimore, Hon!
Save a dance for me! ■



Scouts and SquareUp?

MIKE STAPLES

The best fund-raising drives occur with predictable regularity. Think of the Girl Scouts. Has a year gone by when you haven't been asked to buy their cookies? Now think of SquareUp. Has a year gone by, or even an issue for that matter, where I haven't asked for your support? No, probably not. But relax ... I'm not in the business of selling cookies and don't want to take the Girl Scout analogy too far. So, let's talk about subscriptions.

For the past few years, SquareUp's subscription base has stalled at approximately 350. In order to increase our subscription base, I once again need your help. The last time I begged for your help, I was considering the possibility of discontinuing SquareUp. That's not the case now. Nor is it the case that the project is in dire financial straights. I have yet to earn a profit — one which would be returned to the community if I ever did — but have come close to breaking even most years. At this stage of the game, I am more concerned that SquareUp reach more people than I am in increasing revenues.

Some clubs and individuals have helped tremendously in promoting SquareUp. Among them is Will Hamp of the Independence Squares, who has steadily supported SquareUp for many years through active promotion to new club members. The results are clear: Independence Squares has more "per capita" subscribers than any other club.

That's not to say that I expect all clubs to follow Independence Square's lead. SquareUp is my responsibility, since I

was the nutty one who decided to undertake this endeavor. However, as a community publication, SquareUp survives only through community support. In that spirit, let me offer a few plans for increasing the subscription base.

The enclosed flyer is the first step. I hope that you'll take advantage of one or all of the offers advertised on the flyer: the special discount for subscription renewal, the purchase of a gift subscription, or passing along a coupon to encourage someone else to subscribe at the low initial rate of \$10. As mentioned in my Editor's Note, I will not have a vendor booth at *Crack the Crab*, so please use the attached flyer to take advantage of offers that I typically promote at convention.

Secondly, I would like to start a program that I've long thought of, but never implemented. I would like to offer a free issue of SquareUp to all new Basic/Mainstream graduates. The issues would be awarded on graduation night. The graduate receives a diploma and a gift, and in the process, SquareUp is promoted to new dancers. Everyone's happy, right? I would like to trial this in a few clubs, and if your club would like to participate, please call me at 505-232-2594, or send an e-mail to mstaples@flash.net for further details.

Hey, thanks! Your support has kept this publication alive. Now, please help me move past survival to reach a stage where SquareUp becomes the magazine for *all* gay and lesbian square dancers. ■

Don't Cry Over Broken Squares ... Fix Them!

ALLAN HURST

IT'S ONE OF THE ULTIMATE CULTURAL TABOOS IN SQUARE dancing: don't talk about broken-down squares. It doesn't matter if you're a caller or a dancer — there seems to be some unwritten rule that it's bad manners to discuss how squares break down and how to fix them. If you're a dancer ... have you ever watched another square on the dance floor break down, saw them recover, and then wonder how they did it? This article gives dancers some basic tools to use in recovering a crashed square. Although this article is targeted at dancers, callers may want to consider teaching or reviewing some of these techniques.

In the real world, all squares break down sooner or later. (If you're a dancer whose squares never, ever break down, you probably only dance with 7 phantoms.) Perhaps you're new to dancing a given level and haven't yet developed confidence. Perhaps there are a few "nightmare calls" that you just can't get the hang of yet. In any event, for whatever reason, broken squares always happen, at every dance, at every class, and at every level.

In general, some of these concepts aren't taught until Advanced or higher levels, because some dancers may rely on these tools more than learning the dance level. *Please keep in mind, these tools are intended for use by dancers only in conjunction with already knowing their current dance level well. If a dancer does not know his or her calls, none of these recovery techniques will help.*

For the purposes of discussion, let's assume a broken square is the result of two (or more) dancers swapping places by accident in a tip in which the caller is using fairly straight-forward, symmetric choreography. (Sorry, asymmetric choreo fans!)

More than one way to recover

There are several techniques available for recovering a "crashed" square. We'll go through them in approximate order of simplicity, from easiest to most complex. Remember, the point of all of these methods is to allow the square to keep on dancing, even if dancers have to scurry back into their correct home position at the end of the sequence.

Callerlab Recovery

Callerlab's suggested method of recovery is for everyone in the broken square to return to their home (starting) positions, and the heads slide right to form lines facing side walls. The caller will either pick up the facing lines (often using the

hint, "Lines forward and back") and keep going, or resolve the sequence quickly, in which case the heads just slide back to their starting position.

If any of the other techniques in this article don't work for you, use this method as your fallback. It's quick, it's easy, it's standard, and any experienced caller will recognize what's going on immediately. (Note: If you're a caller or a club coordinator, Callerlab once published a one-page sheet illustrating this technique. I've seen it in several caller school and newer caller kits. It may be useful to obtain and distribute copies of the sheet to your students.)

Half-Broken Square Recovery

If only one-half of your square is broken (for example, during a "spin the top" involving both sides of the square), here's a good "just keep moving" strategy. If you're in the broken half of the square, make up a formation that looks like the unbroken half of the square, even if everybody's not matched up correctly.

For example, if the unbroken half is in a right-hand wave with boys on the end, in your half of the square, make a right-hand wave with boys on the end. It doesn't matter if the right boy is on the right end. The objective at this point is to keep your square moving until the end of the sequence!

If you're in the unbroken half of the square, and the other people are having a hard time recovering, you might want to quietly tell the other people what formation you're in, and where the boys and girls are. For example, "Psst! Make a right-hand wave with boys on the end!"

Caller Directed Square Recovery

Often, a caller will notice something's not right in one or more squares, and will cue the dancers so they know what formation they should be in. For example...

"You've got right-hand waves, boys on the end..."

"Centers – who are facing! ..."

"We've got standard lines, up to the middle and back..."

In such cases, if you're lost, and the caller cues you to what formation you should be in, just get into that formation, whether or not you're in the correct place for successful resolution.

Those are the basic methods for resolving broken squares, and require a fairly minimal amount of practice. However, these methods just keep the square moving ... you still have to scurry back into the correct place at the end of the se-

quence. How do you actually fix the square mid-sequence? Let's move onto some more advanced methods and find out.

Symmetry and Image Dancers

In his book, *The Extemporaneous Caller*, Bill Davis defines the concept of "Image Dancers." These are dancers who are diametrically opposite across the set from each other, and at the same distance from the flagpole center of the square. Image dancers will always be the same dance genders. (example, two girls or two boys.) Many people refer to image dancers as "mirror dancers" or "mirror opposites."

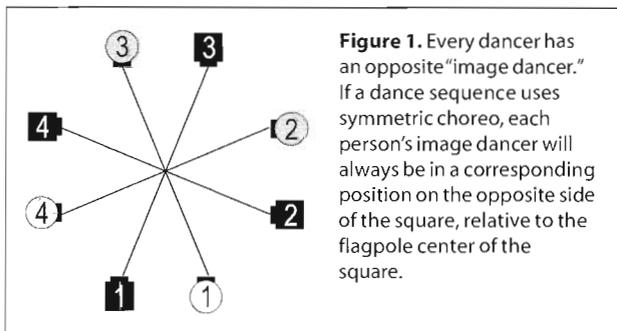


Figure 1. Every dancer has an opposite "image dancer." If a dance sequence uses symmetric choreo, each person's image dancer will always be in a corresponding position on the opposite side of the square, relative to the flagpole center of the square.

Assuming all called choreography in a given sequence is symmetric in nature, all image dancers will always remain symmetric, and at the same distance from the flagpole center of the square. It doesn't matter what the formation is.

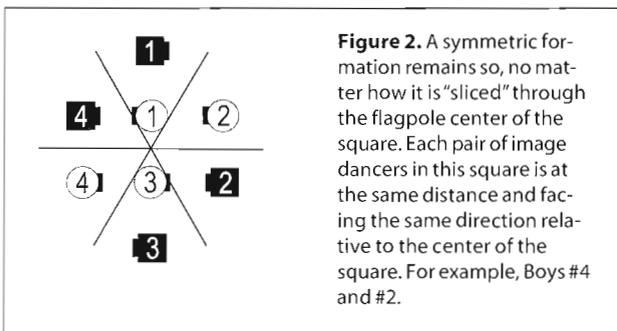


Figure 2. A symmetric formation remains so, no matter how it is "sliced" through the flagpole center of the square. Each pair of image dancers in this square is at the same distance and facing the same direction relative to the center of the square. For example, Boys #4 and #2.

A formation is considered symmetric if both of the following conditions apply:

- (A) A line from any dancer through the flagpole center of the square intersects a dancer at the same distance from the center on the other side.
- (B) Any two image dancers are facing the same direction (e.g., clockwise, counterclockwise, in, out, etc.) relative to the flagpole center of the square. (see Figure 3, above).

Using your Image Dancer to recover

Now that you know what an image dancer is, you can easily use this concept to recover your part of a broken square.

If you're dancing in a square and suddenly don't know where you should go, or are uncertain that you ended up in

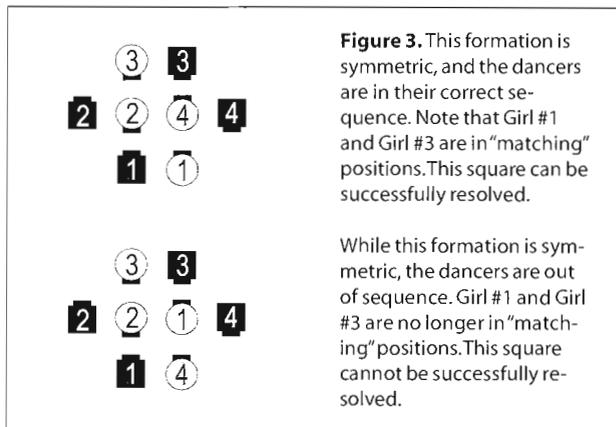


Figure 3. This formation is symmetric, and the dancers are in their correct sequence. Note that Girl #1 and Girl #3 are in "matching" positions. This square can be successfully resolved.

While this formation is symmetric, the dancers are out of sequence. Girl #1 and Girl #3 are no longer in "matching" positions. This square cannot be successfully resolved.

the correct spot, just look across the flagpole center of the square. Is that your image dancer? If so, you're probably OK (unless both of you made the same mistake, in which case there's nothing more you can do). If it's not your image dancer, move into the position in your half of the square that corresponds to your image dancer.

Speaking frankly, this method will only work if you have an image dancer that you know dances at least as well as you do. If you think your image dancer is weaker than you, this method probably won't work.

Using your Mirror Dancer to recover

If you have a weak image dancer, don't give up — there's still hope!

It's always a good idea when squaring up to make a mental note of your partner, your corner, and your image dancer. (This is one of the reasons many callers often deliberately draw your attention to those people at the beginning of a tip — for example "Bow to your partner, Yellow Rock your corner ...") Let's add one more person to that list: your "mirror dancer" in another square.

When you square up, after you figure out who's who in your square, make a point of finding another nearby square, and make a mental note of who in that square is dancing in your position. If you're the #2 girl in your square, note down the #2 girl in the square next to you. If you're the #4 boy, note down the #4 boy in the square next to you. And so on. All you have to remember is the person dancing the same position as you.

If you find yourself losing track during a complex sequence, take a quick glance at the other square, and see where your mirror dancer is. I've observed this technique being used frequently in Advanced and Challenge dancing, where I've heard it termed "checkpointing." If you get lost, this may be the fastest way for you to get back into the correct position.

Please note: checkpointing, or using your mirror dancer, is not a substitute for knowing dance calls! This is a technique I suggest using only during complex or unfamiliar choreography, where you think you're doing the calls correctly, but perhaps missed a call or part of a call, and got confused.

The Last Resort

Finally, there's the method of last resort, which I've often heard termed "find a hole and fill it." If you get totally lost during a sequence, and can't possibly remember any of the other methods outlined in this article, you always have the option of standing back until the dust settles, then dashing into the only empty spot in the formation. (Hint: If you know who your image dancer is, you can dash into that spot much more quickly!) People may laugh at you for a moment, but at least your square will keep going.

Don't ignore the caller!

If your square breaks down, and the caller starts calling specifically to your square ("Just that square, make waves with girls on the ends ..."), don't freak out, don't argue with the caller, just do what he or she says.

I've observed a number of callers having fun with a floor by giving a broken-down square specific instructions, then having the rest of the floor do something different, until finally all of the squares converge. ("In that square only, swing through; everyone else, centers trade ...")

What to do next?

Don't wait until your square breaks down to start practicing some of the techniques in this article. Make a note of your image dancer each time you square up, and periodically

notice where he or she is during the tip. Once in a while, glance over at another square to see where your mirror dancer is. Start being aware of where the girls are and where the boys are in your square. You'll eventually find you can fix a broken square nearly automatically.

The point is to have fun

One of the unbreakable rules of square dancing is, sooner or later, you're going to dance in a square that breaks down. Regardless of which of the above techniques you decide to use (or not use), the most important thing is to have fun.

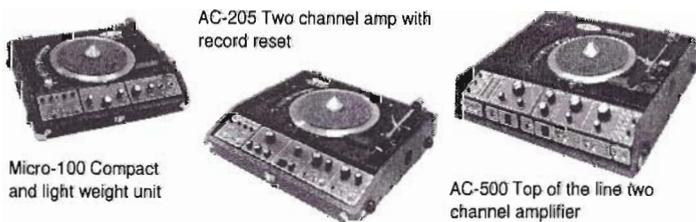
When your square breaks down, don't get mad, don't place blame. Just keep moving, keep on dancing, and keep your sense of humor intact. Some of the most fun squares I've ever danced in were broken down during most of the tip, but we were all laughing so hard, we had a great time anyway! ■

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Acknowledgment: The images accompanying this article were generated using the CSDS 0.94 choreography program, and then enhanced using a paint program. Thanks to Vic Ceder for permission to use the original bitmap images from CSDS!

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First Dance of the New Year

DEBBIE DEXTER

DURING OUR CONVENTION LAST YEAR IN Los Angeles, a friend (Peggy) was wearing her dangles and I noticed she had one that looked very similar to the AIDS ribbon. I asked her what it meant and how she earned it. She told me that Northern California held a fund-raiser Dance for AIDS. Immediately I was hooked with an idea.

After convention, I brought my idea to the Golden State Squares (GSS) Board of Directors. They weren't as hooked as I was — but as time went on, they saw the opportunity too. Our monthly dances always fall on the first Saturday of the month and due to our holiday party in December and New Year's Day falling on the first Saturday of 2000 — GSS chose to not hold a dance in December and January. I couldn't let this golden opportunity get away from us.

I proceeded to do my homework. Could I get a caller this late in the year? What would it cost for a dance hall? What about dangles and refreshments? My first action involved talking to our Club Caller, Marty Dee. He told me he wasn't available the first weekend in December, but January 1st would work for him. I was shocked when he didn't hesitate to donate his talents. I told Marty that I had an idea of three or four callers and he too thought it was a good idea. Okay—good idea but how do I pull this off—especially this late in the year. I've heard that Callers are contracted two to three years out.

During our September Monthly Dance, I heard Gina Darcy call for the first time. I was very impressed with her style and her singing voice. As the evening continued I drug up the courage to ask her if she would be available for a fund-raiser dance and be willing to donate her time and talents. To my surprise, she told me that she doesn't book any events for New Year's and would be delighted to help out. WOW!!! Now we have two callers.

Great, the callers are lined up but what about the hall? We hold our monthly dances at the 1st Congregational Church in Santa Ana and I thought this would be a great hall to use for the fund-raiser. I called the church to find out the hall's availability. Yes, the hall was available and as I explained the purpose of the dance, what happened next was a total surprise. The minister told me about his idea. He would check with the church's Board of Directors to see if they would donate the hall to the club for the night. A couple of weeks later, we re-

ceived word that the church would donate the hall for a fund-raiser. We were on a roll now.

I forgot that I talked to Marty Dee about my idea of three callers. He took the lead and found our third caller — Michael Kellogg. Marty told me that Michael was delighted to donate his time and talent for the CAUSE.

Three awesome callers and the hall have been donated. GSS Board of Directors were impressed with the way things were shaping up and to my surprise they unanimously voted to help out—they decided to pay for the dangles and donate the drinks.

Okay, now I needed to get the word out. I asked Ginnie Miller if she would use her magic and create a flyer. Not only did she create a beautiful flyer — she also donated dozens of her famous cookies (I swear they're the BEST). She also donated a tin of cookies for the raffle.

Oh no — Raffle??? We have several talented artists in our club and this led me on the path of another mission. This turned out to be another great idea. Al, Anita, Arnie, Nancy, Marty Dee and myself all donated art work for the raffle. All in all, we had eight items donated.

Everything had been taken care of except refreshments. Cookies and drinks didn't seem to be enough. My housemate decided to join in on the fun. He donated a relish tray full of goodies. Now I felt comfortable that we would have plenty of food.

Okay — the hall, callers, refreshments, flyer, and even dangles were all lined up. I felt something was still missing? On no — Open Mike. Lately our club has struggled with filling this time slot so I thought it would be best if I could line up a caller in advance. Again I was shocked when Michael Levy's response was "absolutely."

Now everything on my checklist was checked off. We just needed to sit back, relax and wait for the New Year to ring in. I was getting nervous around the holidays and I found questioning if dancers would really come out on New Year's Day???

The night started off rough. I was late getting to the



church. Normally this would not have been a problem except I had the keys. This gave Michael and Marty only 15 minutes to set up, but together as a team they were ready on time. Thank goodness because the dancers were lined up at the door. By 6:30 we had four squares with extras socializing. This was amazing because the regular dance didn't even start until 7:00. I was starting to feel relieved and happy at the same time. The hall continued to fill up with lots of smiles and laughter. Another unplanned event was that we had two other callers prepared for Open Mike — Carol from Shoreline Squares and Jonathan from Tinseltown Squares. Thank you to all three callers for a great job.

The official Fund-raiser Dance kicked off with an awesome trio: Marty, Gina and Michael. Their energy was high and in-sync which flowed over to the rest of the hall. As the evening progressed we had enough dancers to complete eight squares and still have extras. The level of dancing was from Class level to A2. I was impressed when we were able to complete two squares for an A2 tip, and one square had five callers. It was fun to watch.

We had 66 paid dancers in attendance plus approximately 10 guests (non-dancers). All TRI-County Clubs were represented (Orange County, Los Angeles, and Riverside). We also

had a guest caller in attendance, Roy Stevenson, who performed a tip and did a duet with Gina.

Due to the presence of numerous clubs, I didn't want anyone to think that GSS favored one AIDS support organization over another. Therefore, we decided to hold a vote. Each dancer received a ballot as they signed in. We collected all the ballots and tallied them up — it was a very tight race, but AIDS Services Orange County won the fund-raiser donations. We raised over \$600.00 and collected several boxes of canned goods.

I would like to personally thank everyone who helped out and made this fund-raiser a success. Due to the success and number of attendees, it was mentioned that we should make this an annual event. When I presented this idea to Marty, Gina and Michael, without hesitation they all said, "Add me to the list."

Well, I took the idea to the GSS Board and they unanimously agreed. However, we have a small problem with holding the event in January 2001. We do not want to compete with "Pass the Sea" in San Diego, so our club has decided to hold the fund-raiser 2 December 2000. Please stay tuned for further information. I hope to see you all at our 2nd Annual Fund-raiser Dance. ■

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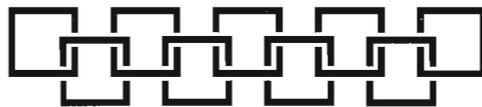
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- 14-16 **Stumptown Stomp**, Capital City Squares, Gureneville CA. Callers: T.Crawford, S.Minkin, V.Weese. Phone: George Fox (916) 929-8697. E-mail: CapCitySqs@aol.com. URL: www.iagsdc.org/capitalcitysquares/sts2000.htm.
- 17-19 **27th Annual Callerlab Convention**. Location: Las Vegas NV. Phone: (800) 331-2577 or (507) 288-5121. E-mail: info@callerlab.org. —*
- 28-01 **Baja Cruise 2000**, cruise from Los Angeles CA to Ensenada, Mexico. Callers: D.Gallina, A.Shore. Phone: Bonnie at Cruise Holidays of Upland (800) 873-6033. E-mail: dkeith99@hotmail.com. URL: www.moveto.com/sd/cruise.html.

MAY

- 05-07 **Pass the Ocean, hon!**, Chesapeake Squares, Rehoboth Beach DE. Callers: B.Gotta, E.McAtee, D.Parnell, A.Uebelacker. Phone: Michael Deets (410) 328-1912. E-mail: michaeldeets@netscape.net. URL: www.iagsdc.org/chesapeake-squares/pto.html.
- 05-07 **Peel Off in Palm Springs III** (for men), Cathedral City Boys Club, Cathedral City CA. Callers: N.Martellacci, M.McMullen. Phone: Gary Dougan (510) 531-1459. E-mail: gld@pacbell.net.
- 26-29 **Scoot Across the Border**, Triangle Squares, Toronto ON Canada. Callers: M.Kellogg, A.Uebelacker. Phone: David Whitney (905) 457-7147. E-mail: whitdoc@interlog.com. URL: www.iagsdc.org/trianglesquares.

- 26-30 **Moon Over Maryland (for men)**. Location: Camp Ramblewood, near Aberdeen MD. Caller: B.Eyler. Phone: John (877) 429-6368. E-mail: wehojohn@aol.com. URL: www.CommunityVisions.Org.

JUN

- 15-17 **34th National Advanced and Challenge Convention**. Location: Milwaukee WI. Callers: multiple. Phone: Ed Foote (412) 935-2734. E-mail: jamsqs@aol.com. URL: members.aol.com/jamsqs/nacc.html. —*
- 21-24 **49th National Square Dance Convention**, Baltimore MD. Callers: multiple. Phone: Dick and Linda Peterson (301) 345-7450. E-mail: bedward@cris.com. URL: www.hometown.aol.com/balt2000. —*
- 27-29 **12th GCA Caller School**, Baltimore MD. Coaches: B.Gotta, M.Jacobs, K.Jensen. Phone: Seth Levine (480) 704-9604. E-mail: SethL@ix.netcom.com.
- 30-03 **Crack the Crab**, 17th IAGSDC Convention, Chesapeake Squares, Baltimore MD. Callers: B.Clasper, M.DeSisto, P.Diven, T.Fellegly, B.Gotta, D.Hodge, M.Jacobs, K.Jensen, L.Kendall, B.Rubright, A.Uebelacker, P.Waters. Location: The Hyatt Regency and Sheraton Inner Harbor. Phone: Kirk Hurley (410) 833-2326. E-mail: CTCin2000@iagsdc.org. URL: www.iagsdc.org/crackthecrab.

JUL

- 20-22 **Sail into the Century!**, 12th Canadian National Square and Round Dance Convention, Vancouver Convention & Exhibition Centre, Vancouver BC. Callers: multiple. Phone: (604) 461-7265. E-mail: conv2000@squaredance.bc.ca. URL: www.squaredance.bc.ca/conv2000/ —*

AUG

- 03-05 **19th American Advanced and Challenge Convention**, Toledo OH. Callers: multiple.
Phone: Tim Ploch (713) 862-4300.
E-mail: aacc@venue.com.
URL: www.venue.com/aacc/. —*
- 09-12 **4th Annual USAWest Square Dance Convention**, Casper WY. Callers: multiple.
Phone: Mel and Carol Ford (307) 266-1421.
E-mail: caromel@caspers.net.
URL: www.square-dance.org/USAWest/wy. —*
- 11-13 **Spin the Needle**, Puddletown Squares, Seattle WA.
Callers: V.Ceder and TBA.
Phone: (206) 935-6080. E-mail: Kelleywilt@aol.com.
- 11-13 **Cross Trail Thru Eugene, the Great Camp-in**, Rainbow Wranglers, near Eugene OR. Caller: K.Jensen.
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- 11-13 **Follow Your Neighbor to Detroit**, Cadillac Squares, Detroit MI. Callers: D.St Jean, A.Shore.
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- 25-27 **Peel Off in the Sierras V (for men)**, Rancho Cicada Retreat, Plymouth CA. Callers: TBA.
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SEP

- 01-04 **Great Chicago Crossfire XI**, Chi Town Squares, Chicago, IL. Callers: S.Bryant, J.Oldfield, A.Uebelacker.
Info: Rob Sierzega (773) 327-7496.
E-mail: rob@sierzega.net.
URL: http://www.iagsdc.org/chi-townsquares/.
- 22-24 **Gabriola Get-Away (for women)**, Haven-by-the-Sea Resort, Gabriola Island BC Canada. Callers: K.Jensen, A.Uebelacker. Phone: Elf Stainsby (604) 255-2110.
E-mail: stainsby@sfu.ca.
- 29-01 **Walk Out 2 a Wave**, 11th Gay A&C Weekend, GLACD/ SC. Location: Costa Mesa CA. Callers: V.Ceder, T.Fellegly, B.Rubright, A.Uebelacker and others.
Phone: Peter Barbour (714) 963-5271.
E-mail: WalkOut2000@ispec.net.
URL: www.mixed-up.com/glacd.

OCT

- 06-08 **Chase the Chile**, The Wilde Bunch, Albuquerque NM.
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Phone: Rick Weber (505) 797-8767.
E-mail: rickw8171@aol.com.
URL: members.aol.com/wildebunch/page.

- 06-09 **Load the Boat X**, CCCD, Cleveland OH. Callers: B.Eyler, P.Waters.
Phone: Bob Downing (216) 221-6385.
E-mail: DowningQ@aol.com.

- 13-15 **Zoom to the Beach**, Shoreline Squares, Long Beach CA. Callers: M.Deer, T.Miller, D.Rensberger, D.Williams.
Phone: Michael Levy (562) 425-0706.
E-mail: MichaelLevy@worldnet.att.net.

- 27-29 **Scares and Squares 2000**, Rosetown Ramblers, Portland OR. Callers: D.Parnell, P.Waters.
Phone: Tristan (503) 234-9944.
E-mail: Tristan at sergray@teleport.com.
URL: www.rdrop.com/users/ramblers/scares/index.html.

NOV

- 10-12 **Harpers Ferry Hoedown VI**, DC Lambda Squares, Harpers Ferry WV. Callers: B.Gotta, W.Jaquith, A.Shore.
Phone: Michael Pemberton (202) 234-7830.
E-mail: Cameron Aishton at DCsouthpaw@aol.com.
- 24-26 **Weave the Rain, 17th Anniversary Fly-in**, Squares Across the Border, Vancouver BC Canada. Callers: T.Crawford, A.Uebelacker.
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E-mail: jrl@intergate.bc.ca.
URL: members.home.net/satb/flyin/.

DEC

- 01-03 **Chase Right 2000**, Neon Squares, Las Vegas NV. Callers: A.Finch and TBA.
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