



# Bay Area Country Dancer

No.81 – March 2010

www.bacds.org

## Come to Family Week! *by Jerry Allen*

Family Week is dancing and live music. Family Week is crafts and play for all ages. Family Week has something for everybody, from the woodland setting to the talented staff to the gourmet chef.

Join us this summer for a week of fun with your whole family. We have an ideally balanced program with age-grouped classes so there is fun for all – children, teens, adults and couples – balanced with family time, down time and community time. The daily Round-Up gets the whole camp dancing and singing together. Between activities you can go hiking, play tunes or games, snooze by the pool or get to know some new friends.

The morning sessions bring the age groups together for focused instruction in different areas. The afternoon sessions let our campers choose, everything from stilt-walking to Brazilian drumming to contra dancing to woodworking. And in the evening (after the bedtime stories, of course), the whole camp sings the youngest children off to bed and our roving babysitters make the rounds to give parents some time to dance and socialize.

Now in its 18th year, BACDS Family Week is July 4-10, 2010, in the Sierras in Sonora, California. Hope to see you there! Check out our website and download our detailed brochure at <http://www.bacds.org/familyweek/>.



## A Playful Correspondence about an Elegant Affair

*by Shirley Worth and Ric Goldman*

MY DEAR COUSIN M,

Your holiday greetings brought delight to my heart, and I wish to convey my sincere good wishes to you and your family for the New Year.

It was especially gratifying to hear of your plans to join us at the most convivial gathering of the spring, the Playford Ball, on March 27. Our dear friend Brad Foster is pausing from his duties as CDSS Executive Director in Haydenville, Mass. to cross the continent and serve as Dance Master. You may recall how tirelessly he worked in the early days of BACDS to create the first of the Playford Balls! The quaintly-named "Raggedy Annes," together with James Oakden, will provide music to lighten our feet. And I know Uncle G is anticipating the sumptuous repast that can be expected during the intermission. It is always so amusing to see the dishes cleverly named after dances, such as "Barbarini's Tangerines!"

We are so excited about the Ball's move to a new location this year. It is the San Jose Women's Club, which you may recall has been noted as San José Historic Landmark #32. A lovely Spanish Revival edifice, it was designed by Wolfe S Higgins and completed in 1929. The interior is graced with the designs of Albert Solon of Stoke-on-Trent in Staffordshire, England, who also designed the tiles for the Hearst Mansion! I do hope you have already responded to the invitation, to be sure of reserving your place. The Landmark Ballroom is such an elegant, intimate space that is likely to fill up most quickly, and I fear any delay in your response might cost you the opportunity!

Oh, and there is an additional event separate from the Ball, but one you might find of interest. Have you heard that our friend and most talented musician Charles Ward has been honored with the 2009 CDSS Lifetime Contribution Award? We know him well from the BACDS English Week, and you may remember that he is also a cofounder of BACDS. The award ceremony will be held at the veterans' Hall in Albany, on Sunday, March 28, 2010, the day after the Ball.

The Playford Committee is very busy making arrangements to make the 2010 ball a most elegant affair, and my dear M, if you or your traveling companions should need accommodations, be sure to inform the Registrar, who will put you in touch with people who have offered space in their homes for out-of-town guests.

Affectionately,  
Your Cousin P

(See the reply on page 5)

## Twirling for Guys

by Jens Dill

Ever wonder why the women seem to get most of the chances to twirl and spin during a contra dance? Ever think there ought to be equal time for guys? With the increasing interest in gender-neutral dancing, there are more chances for guys to twirl, but only by stepping into the follower role. If you're dancing the lead role, there are just not as many chances to spin yourself. And that's the key. You're still dancing the lead, and you shouldn't expect your follower to spin you (unless she knows you really well). If you are going to spin, you will need to do it from the lead position and stay in control.

To understand how it works, consider how a traditional contra twirl feels (for the lead) coming out of a swing. At the start of the last bar of the phrase, your joined hands (the pointy end) point more or less where you want to face at the end of the whole thing. At the start of that last bar, you raise your joined hands (your left and her right) and loosen your grip to offer the twirl. (Remember, a twirl is always offered, never forced). If your partner accepts, she continues her turn, clockwise over her right shoulder and under your raised arms (which need not stay joined). If all goes well, it ends with both of you facing in the direction you intended, with the follower on the right of the leader, in time for the next move.

Here's how it changes for the leader twirl. It's the same up to the point where you raise your joined hands. Then you start your own turn so that your right shoulder and your partner's left shoulder both go under the same arch, *in the same direction*, at close to the same time. If anything, you want your shoulder to go through slightly ahead of hers. You will be turning counter-clockwise, toward your left shoulder, and she will be turning clockwise. Your shoulders should be moving in the *same* direction as they pass under the arch. That's the important part. Always, the shoulders should be moving together. To do otherwise invites an embarrassing collision.

It's also important to start your turn a tiny fraction of a second ahead of your partner. You are supposed to be in control. That means you should get in there, get out of her way, and have time at the end to steady things up and get pointed in the right direction. If you follow her into the turn, you may lag too far behind and throw everything off. It's really nice when you actually time it so your shoulders go through exactly together, and you can do that only if you start soon enough to match her speed. And if there's not enough room, one person can go first, and that should be you; you are still *leading*. If your partner is a really experienced dancer, she may sense you starting to turn, and refrain from twirling herself. To other dancers, it looks like she just twirled you. It's a valid variation, and maybe on the next round, you can get her to come along with you.

This technique also works for other places where you raise an arm and your partner twirls under: Box the Gnat, Swat the Flea, California Twirl, and Star Through. In each case, your two shoulders should go under the raised arms *in the same direction*, and that you start your turn slightly ahead of hers. This can get tricky to remember, since the various moves use different arms and different directions of turn. If you're not sure which way to go, don't try it.

There are, of course, some things to watch out for. They are the same things you need to watch out for in a standard twirl, only more so.

- Two people twirling takes *more* space, so don't try it when there's not enough room.
- Since both of your joined hands are turning, there's twice the force available to wrench a wrist or shoulder if you forget to loosen your grip. *Never* grip tightly when offering a twirl, and especially not when you are both twirling. Even gripping loosely may be too much. Open hands are best.
- Watch your timing. If you start too late with a twin twirl, you risk having *both* of you still off balance when the next figure starts.
- Resist the urge to twirl more than once around. Your follower can often get away with it, but you have to stay in control as leader. The twin double twirl is probably only safe to do if two experienced partners have practiced it beforehand.
- *Do try this at home.* The more practice you get before you try this on the dance floor, the safer we'll all be.

## Act Quickly! Country Dance and Song Society Scholarships

by Alan Winston

The Country Dance and Song Society sponsors a variety of dance and music camps at three East Coast locations: Pinewoods, Timber Ridge, and Ogontz. You can see their camp programs for this year at <http://www.cdss.org/listing-of-2010-programs.html>. Earlier this month CDSS informed the group affiliates, including BACDS, that they are offering a matching-funds scholarship. We are invited to nominate up-and-coming organizers, teachers, musicians, and callers who would benefit from the CDSS camp experience and from exposure to the people there. If CDSS picks our nominee, they will cover half the camp registration and basic travel expenses for that nominee, if BACDS covers the other half.

BACDS is able to fund two nominees if our nominees are picked. We have already approved one application from somebody who proactively applied before our announcement. We can do another one – maybe yours – if we get more applications. If you're interested, the Board will need to have your application in hand by March 10 so we can make a decision at the next board meeting on March 11. Applications can be found at: [http://www.cdss.org/tl\\_files/cdss/documents/matchapp10.pdf](http://www.cdss.org/tl_files/cdss/documents/matchapp10.pdf). Hand or email your application to a Board member in time for it to arrive by March 10. (Not "postmarked by" – if we don't have the application at the March 11 meeting, we can't consider it, and the CDSS deadline is March 15.)

## The President's Corner



**From the President:** I've spent much of the past few weeks pondering the ins and outs of gender balancing. The topic came up at January's *Balance the Bay* committee meeting, and the ensuing committee discussion, both online and offline, was extremely fruitful. I've had to describe the outcome in a separate article, because it just got too big for this letter. The topic came up again at this month's *Spring Fling* committee meeting, where the committee was looking at the same picture from a very different viewpoint. Gender balance, gender fairness, gender roles, and gender-free dancing are very important things to keep in mind as you plan dance events. At the risk of overwhelming people's E-mail boxes, I'd like to invite further discussion on the BACDS-Discuss mailing list (sign up at <http://bacds.org/bacds-discuss>). If you have something to say, and can say it respectfully and succinctly, then we'd be glad to hear from you.

Another thing I've been working on is BACDS membership management. There have been some glitches in the handling of membership renewals, and there is a real problem in keeping members updated about their membership status. The job of Membership Committee Chair is a difficult one. First, you really don't have much of a committee. The job itself is one that can't easily be parceled out to others without running into quality control and management issues. You can get a group of people together at one time to work on a batch of membership renewals under supervision, but you can't really parcel out checking the PO box and processing the steady trickle of forms and checks that come in. We used to have a system where we forced all memberships to expire in September and then had a "party" every October to process the annual batch of renewals. We made a decision to switch to 12-month memberships that are dated from the month you join or renew. We didn't anticipate the impact on the workload of the Membership Chair.

Another problem with the new system is that people lose track of when they are supposed to renew. And we don't have a good notification mechanism in place. We've tried attaching renewal reminders to the quarterly mailing labels, but they don't always get noticed. And since we started posting our mailings online and offering people electronic notification, we can't even reach everyone that way. We've tried printing a membership roster with renewal dates, sorted into current, expiring, and expired lists, and distributing it to dance managers, but we had so many problems with the first attempt that we haven't been able to make that idea work systematically.

Part of the issue is database-related. The membership database is still on its old FileMaker platform, and the web interface is clunky and unreliable and usable only by the Membership committee. We'd really like to migrate it safely to a modern web-based application that works better, and possibly allow members to see and correct their own entries. But this is sensitive data. We can't just put it out on the web without the proper security controls, and even those of us who know how to set up secure web databases are having trouble finding the time to do it.

The bottom line is that Membership Chair is a difficult and thankless task for a volunteer who has to do it in spare time. The same goes for Membership Database Manager. Yet both jobs need to be done well, or people notice. We've been getting by, but there have been problems, and we'd like to fix them. If you have any questions or concerns about your membership, please contact us at [<bacds-membership@bacds.org>](mailto:bacds-membership@bacds.org), and we'll try to sort them out. If you have the time and energy to help us do the job, please step forward.

Otherwise, things are going well. We're feeling some of the effects of the recession in our attendance and income figures, but we can also point to encouraging signs of new enthusiasm and youth participation. I'm looking forward to seeing what happens next.

## Volunteer Thanks

- ♪ Thanks to *Jim Saxe* for organizing the upcoming mini-tour for *Notorious*, following their appearance at the Faultline Frolic in June (See page 6). Thanks to *James Tank* for preparing the flyer.
- ♪ Thanks to *Susan Gere*, *Joyce Fortune*, *James Hutson* and the rest of the *Spring Fling* committee for helping to revive Spring Weekend at Monte Toyon. We're not necessarily back in the black yet, but the numbers are improving, and the increase in interest from Southern California is encouraging.
- ♪ Thanks to *Catherine Allen* for her wonderful contributions to the snack table at the Palo Alto English Dance. If you haven't experienced it, you *must* come taste for yourself. Thanks to *William Allen* for supporting her and lugging all the stuff back and forth.
- ♪ *Sharon Green* would like to thank all those who are helping pull together the CDSS Lifetime Achievement Award ceremony for *Chuck Ward*, including, but not limited to, *Rebecca King*, *Stan and Susan Kramer*, *David Brown*, *Kalia Kliban*, *Jon Berger*, *Nick Cuccia*, *Denis Thalson*, and the unsinkable *Mary Luckhardt*.
- ♪ Thanks to *Lorin Gillin* and *Cory Rundle*, who have run into scheduling conflicts that will not let them complete their terms on the BACDS Board of Directors. Real life takes precedence, and we wish them the best. Both will still be dancing, and still be doing what they can for BACDS. Lorin would like to form a management committee for the San Francisco dance similar to the one in Palo Alto. Contact him at [<lgillin@gmail.com>](mailto:lgillin@gmail.com) if you want to help.

I can't possibly remember all the people who need to be thanked for their efforts. If I fail to mention someone, let me know, and I'll add them next time.

~ *Jens Dill*, BACDS President, [bacds-president@bacds.org](mailto:bacds-president@bacds.org)

# Gender Balancing: Can It Be Done Fairly?

By Jens Dill

This question first came up at the January meeting of the *Balance the Bay* committee. *B-t-B*, in its first two years, has explicitly *not* included gender balancing as part of its admissions procedures. But, with the increasing success and popularity of the event, the question was raised as a hypothetical: *What if?*

Folk wisdom has it that women tend to sign up earlier in the registration period, and that men tend to register at the last minute. So, suppose that this year, so many people sign up that we can't admit them all. If we stick to a first-come-first-served admission policy, then we could admit a disproportionately high number of women compared to what we would get if we waited for everybody to apply and then held a lottery. Some of us have heard of a camp or weekend that experienced a bad year for gender imbalance which damaged its popularity for years. So, we had to acknowledge that there was a potential problem.

A *potential* problem is not always enough reason to change an established policy. Gender balancing is an issue that brings out strong feelings on both sides. On the emotional level, people can blame gender imbalance for their failure to find partners and to have fun at a dance. On the socio-political level, the SF Bay area is a haven for people who would like to downplay, merge, ignore, or swap the traditional gender roles. Finally, from a legal perspective, excluding people from an event based solely on gender seems like illegal discrimination.

Gender imbalance most strongly affects shy dancers of the majority gender who find it difficult to ask someone to dance. And gender imbalance is a very fluid thing. Even at a dance or event that is nominally balanced, just a few same-sex couples on the floor can create an impression of imbalance. Also, it seems that women are more likely to sit out a dance, and a number of one gender sitting out may create a temporary imbalance. In fact, because women tend to sit out more, and are more willing than men to dance with a same-sex partner, an event can feel balanced with about 10% extra women, but could feel imbalanced with even 1% extra men.

Some events make it clear up front that they have a gender-based admissions policy and maintain separate lists for men and women. Some events keep a third list for couples. This has to be handled carefully. Admitting a couple *always* improves an uneven gender balance, so there's a slight advantage to applying as a couple rather than as two individuals. This leads to the idea of forming a *couple of convenience* for admission purposes. Some events actually encourage this. It spreads the load of recruiting people of the minority gender by encouraging applicants of the majority gender to seek out partners of convenience. But this distributed recruitment burden falls hardest on shy people of the majority gender, *exactly* the ones who are most troubled by gender imbalance. A more reasonable way to handle couples is to keep couples on a separate list and make sure that the proportion of couples vs. singles admitted does not exceed the proportion of couples vs. singles in the overall applicant pool.

So far, I've talked in terms of traditional gender-based roles and heterosexual couples. There is a thriving local community of gender-free dancers and same-sex couples who would feel discriminated against by any gender-based admissions policy. One thing we can do is to liberate the word *gender* from its role as a euphemism for "sex," and ask registrants to classify themselves by their preferred dance role: lead,

follow, or both. This allows people who are comfortable dancing both roles to take themselves out of the gender-balance equation by declaring they will dance in either role as needed, and it allows same-sex couples to register as a lead-follow pair and not artificially skew the gender balance.

But there are still some concerns. Will people falsely claim *both* or the minority role just to increase their chances of getting in? Do people understand that if they claim they are comfortable with either role, they are implicitly promising to dance the role most needed—which will be the *minority* role if the event is imbalanced? And when same-sex couples register as lead-follow pairs, will they be likely to revert to their sex-linked gender roles when partnered with other people? We don't have answers to these questions, so we plan this year to track the statistics both in terms of male/female balance and declared dance role.

Special considerations can further complicate a gender-balanced admissions policy. We have to reserve spaces, regardless of gender or preferred dance role, for the people who are running the event: the committee, the work-traders, and other volunteers. If musicians and callers dance part of the time, should we include them in counting the gender balance?

After a very rich and rewarding discussion on the *Balance the Bay* committee e-mail list, we have put together a policy that we think will work. The key is to pay attention to the point in the admissions process where half the available spaces are taken by persons of the majority gender among the applicants. Before this point, there is no problem admitting anybody, since there's always a slot available to admit someone of the other gender. Afterwards, you have to make a decision to balance or not to balance. But by then, you are closer to the event and you have a better feel for whether or not it will fill, and you also know how balanced the applicant pool has been so far.

We will reserve spaces for people working at the event. If we don't know their gender, we can assume, in the worst case, it will be the majority gender. We will keep track of total admissions, admissions in each gender category, and how many spaces are available. We will admit first-come, first served until the number of admissions from the majority gender, plus spaces we  
(continued on next page)



**Balance  
the Bay**

BAY AREA COUNTRY DANCE SOCIETY

Lisa Greenleaf Susan Petrick  
The Latter Day Lizards  
with Stuart Kenney  
The OpporTunists

San Francisco ♦ Contra Weekend  
August 13-15, 2010 [www.bacds.org/btb](http://www.bacds.org/btb)

## Gender Balance *(continued from previous page)*

are still holding for the majority gender equals half of the number you get by subtracting the total gender-neutral admissions (those who specified *both*) from the capacity of the event. We'll know the admitted gender balance and whether it reflects the applicant pool, and how close we are to filling the event. We also have to decide how much imbalance we are willing to tolerate. At this point, we'll have some choices:

- A. Continue admitting first-come-first-served if it doesn't look like the balance will get far enough out of hand to be a problem.
- B. Explicitly gender balance by preferentially admitting those of the minority gender (with an allowance for a proportionate number of *boths*) until the balance is back to a reasonable percentage.
- C. Cut off admissions and accept an under-filled event rather than let things get too far out of balance.
- D. Fill the event beyond what we think of as a reasonable balance and let people know up front. If we send an announcement offering people a chance to cancel with a full refund minus the cancellation fee, the ones who are most likely to be unhappy at an unbalanced event should also be most likely to opt out. But not everyone will, so we should have better attendance than we would have had with option C.

If we pay attention to the statistics, we can switch back and forth between options A and B as the circumstances warrant. This plan has the advantage that it's fairly simple and straightforward to implement. It defers the hard decision-making until the last possible moment, when we have the best

information available, yet it doesn't let us pass the decisive point without making a decision. We're going to try it for *Balance the Bay* this year, and we'll let you know how it works.

Personally, I would prefer not to worry about gender balancing. As long as we have people who are willing to step into the either role as the need arises, as long as we encourage our dancers to choose someone from the sidelines for their next partner, and as long as we actively encourage anyone to ask *anyone* to dance, we can make things fun even when the balance is off the mark.

We sincerely hope that in the natural course of events, the gender balance at our weekend will be close to even. But if it is not, here are some tips to help you make the best of the experience:

- If you are an experienced dancer, *try the other role*. Dancing an unfamiliar part gives you a new challenge. It provides a new perspective on each figure that will help you dance better in your accustomed role, and it makes it easier for inexperienced dancers to stay with the role they are learning.
- *Dance with whoever comes at you*. Don't let an assumption about gender stop you from doing the next figure. If someone is, in fact, dancing the other role, you're doing the right thing. If someone's gotten momentarily switched, dance with them anyway. Get through the figure and keep the dance flowing. Laugh.
- *Do the asking*. Reach out your hand and invite someone to dance. If there's no one left of the opposite sex, ask someone of the same sex, and then you'll at least be in the dance. And you will be on the floor when the dance ends, and in a position to ask someone else right away.

## A Playful Correspondence *(continued from page 1)*

M'Dear P,

*Oh goodness, how the time passes. It seems only yesterday that we were little girls playing dress up with mummy's gowns and imagining ourselves at a dance. You remember how much trouble we got into after that adventure. And now here we are again, doing much the same for a Playford Ball. I have always enjoyed the treat of seeing people in their finery, whether contemporary or period dress. It does so add to the magic of such an event.*

*I thank you for your goodly advice on early registration for this year's Playford. The venue sounds most special and we are all looking forward to it. I hear from my friends of their anticipation of learning the dances at the BACDS' local dance series. I opine that we shall comport ourselves well by such preparations, so as to even enjoy the "For Those Who Know" dances. I am told those will be "Nonesuch" and "Step Stately". What fun!*

*Perhaps you can help explain something I found most perplexing. While taking in the news about town, I have heard mention of some device called a "website" with the odd name <http://bacds.org/playford>. It's a puzzlement to me, but it seems to be a purveyor of details about many BACDS activities, including the Ball.*

*I so look forward our visit and to see you again.*

Fondly,

Your Cousin M

*(Editor's note: as of press time, the 2010 Playford Ball is sold out, with a waiting list).*

## Other Notes

Congratulations and all best wishes to *Sam Weiler* and *Kathleen Scherger*, who were married in Berea, Kentucky over the Christmas holidays (at Christmas Camp)! They plan to begin a semi-nomadic life by spending a couple of months in the Seattle area before moving on. Sam says, "Settling down is for the birds." What about migration?

## Upcoming Events

March 6	Playford Ball Workshop, East Bay	Bob Fraley, Kalia Kliban
March 7	Playford Ball Workshop, Roseville	Alan Winston, Lise Dyckman
March 14	Playford Ball Workshop, Peninsula	Bruce Hamilton, Sharon Green
March 19-21	Spring Fling	Seth Tepfer, Tom Roby, James Hutson
March 26	Playford Ball Rehearsal	Brad Foster
March 27	Playford Ball	Brad Foster ( <i>sold out</i> )
March 28	CDSS Lifetime Contribution Award	for Chuck Ward, at Albany Veterans' Hall
June 12	Mad Robin Ball	Robert Moir ( <a href="http://www.madrobin.org">www.madrobin.org</a> )
June 12 – 13	San Francisco Free Folk Festival	<a href="http://www.sffolkfest.org">www.sffolkfest.org</a>
June 18 – 20	Faultline Frolic ( <a href="http://www.nbcds.org">www.nbcds.org</a> )	Notorious with Cis Hinkle ( <i>sold out</i> )
June 16 – 27	Notorious Bay Area Tour	See article below
July 3-10	American Dance and Music Week	at Mendocino Woodlands ( <a href="http://bacds.org/amweek">bacds.org/amweek</a> )
July 4-10	Family Week	at Foothill Horizons ( <a href="http://bacds.org/familyweek">bacds.org/familyweek</a> )
July 10-17	English Dance and Music Week	at Mendocino Woodlands ( <a href="http://bacds.org/eweek">bacds.org/eweek</a> )
August 13-16	Balance the Bay Contra Weekend	( <a href="http://bacds.org/btb">bacds.org/btb</a> )

See [bacds.org](http://bacds.org) for more information. For events sponsored by neighboring organizations, see [nbcds.org](http://nbcds.org) (NBCDS), [scds.ca](http://scds.ca) (SCDS), [sffmc.org](http://sffmc.org) (SFFMC), [santacruzdance.org](http://santacruzdance.org) (TDSC), [haywardcontradance.org](http://haywardcontradance.org).

## Notorious Bay Area Tour, June 16 – 27

The incredible band *Notorious* (Eden MacAdam-Somer on the violin, Larry Unger on guitar) will be delighting dancers and listeners at several events in our Bay Area neighborhoods this June! At Faultline Frolic and the Aftershock Dance, Larry and Eden will be joined by Sam Bartlett on mandolin, and Mark "Pokey" Hellenberg on percussion.

Berkeley Contra	June 16	Berkeley	with Erik Hoffman
House concert	June 17	Santa Rosa	at Howard & Merritt Booster's <sup>1</sup>
Faultline Frolic	June 18-20	Santa Rosa	with Cis Hinkle ( <i>sold out</i> )
Aftershock Dance	June 20	San Rafael	with Susan Petrick
House concert	June 24	Oakland	at Charlie Fenton's & Susan Wageman's <sup>2</sup>
SF Contra	June 25	San Francisco	with Charlie Fenton
Palo Alto Contra	June 26	Palo Alto	with Eric Black
Band Workshop	June 27	Hayward	before the Hayward Contra dance
Hayward Contra	June 27	Hayward	with Susan Petrick

<sup>1</sup> advance registration: <[howard\\_booster@sbcglobal.net](mailto:howard_booster@sbcglobal.net)>    <sup>2</sup> advance registration: <[houseconcert@att.net](mailto:houseconcert@att.net)>



**Register Now!**  
[bacds.org/amweek](http://bacds.org/amweek)



**Outstanding Music** by the *Avant Gardners* and the *Figments*  
**Contras and Squares** by Scott Higgs, Cis Hinkle and Gaye Fifer  
**Couple Dancing** by Matthew Duvneck and Anna Gilbert  
**Storytelling & Percussion** by Jubal Creech  
**Jamorama** by Given Harrison  
**Sound** by Marty Brenneis  
**Simple Pleasures Catering** by Tod Nysether

This issue was edited by Julie Thomas and Loretta Guarino Reid. Send corrections to <[caljuliet@comcast.net](mailto:caljuliet@comcast.net)>. Deadline for Summer *Dancer*: May 15. Send submissions to [caljuliet@comcast.net](mailto:caljuliet@comcast.net). Please join the conversation.