



Bay Area Country Dancer

No.93– March 2013

www.bacds.org

Balance the Bay 2013: A Contra Dance Experience You Don't Want to Miss



Balance the Bay is hot bands and cool breezes, exciting dancing and enticing refreshments, friendly faces and fabulous fun. Make sure you're part of it **August 10 – 11 at the Janet Pomeroy Center in San Francisco**. This year, our programmer, Susan Petrick, has arranged for wonderful bands and callers: The Moving Violations, Perpetual E-Motion, Lisa Greenleaf, and Erik Weberg are coming to San Francisco to help us create a contra dance extravaganza! Be forewarned: Last year's Balance the Bay was a sell-out, so the word in the contra community is "Register early!" Sign up for a reminder at bacds.org/btb.

Besides the wonderful music and dancing, the bounty of the San Francisco bay area provides a wonderful vacation destination. Come a few days early or stay the following week to experience the beautiful sights and interesting, entertaining recreational opportunities that surround us. Plus, there are sure to be some special pre- and post-weekend dances in the area.

As has become our tradition, the weekend will build on the best of our past experience and the considered feedback from participants. Our organizing committee is comprised of dedicated and enthusiastic volunteers who are committed to making this Balance the Bay the best one yet! Come and help make that a reality; be sure to register early for your best chance to secure your place!

*Registration opens March 18. Lottery Deadline: April 15. Dance Party dress theme: **Animal Prints!***

Far Away and Home Again

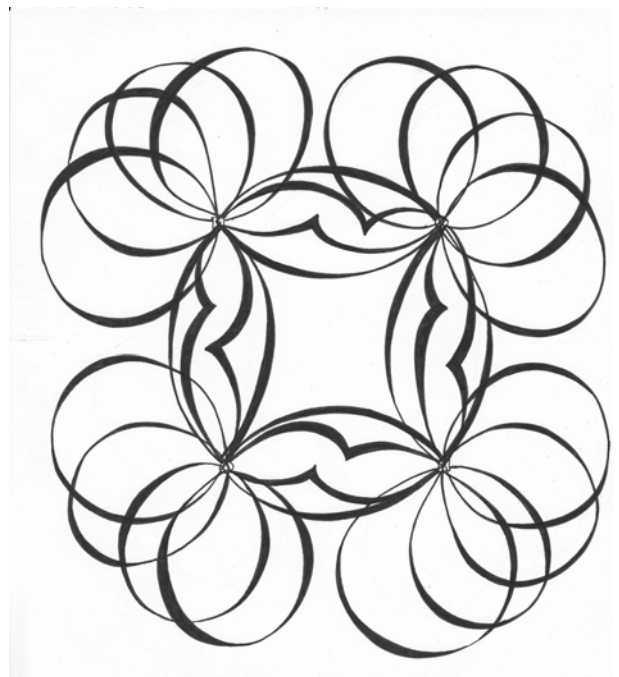
by Joanne Thomson

The Victoria English Country Dance community is hosting a travel-themed Ball on March 23rd, and we hope you'll join us! This year we have invited Nikki Herbst from Iowa City, Iowa, to be our Dance Master. In keeping with our Ball theme, Nikki will be travelling from far away, calling dances with travel-related titles, and stopping to look around Victoria, the beautiful capital city of British Columbia, Canada, before going home again.

As a dance community, we dance every Thursday evening during the fall, winter, and spring at a wonderful dance hall built by Dan Page and attached to his home. It is a small hall accommodating about 40 dancers. We are very lucky (and appreciative) to have the Dancehall Players and friends provide music for our weekly dances. We have about 12 homegrown callers on the roster, most of whom call half an evening once a month. With so many of our callers joining us on the dance floor, we can offer extra support to new dancers along with extra compassion and understanding about the difficult work of the caller. However, we have posted Bruce Hamilton's guidelines for what to do when you're NOT the caller in the dancehall. Our Coordinating Committee, with members who represent the dancers, musicians, and callers, ensures that most of the planning and organization for our community happens behind the scenes. Our enthusiasm and dedication to community carries us a long way.

So, if you want to dance at a wonderful Ball in a wonderful city on March 23rd, join Nikki Herbst in travelling "far away and home again." Enjoy Nikki's afternoon workshops on classical ECD and pousettes; attend a wonderful Friday evening dance on the 22nd with a few of our local callers and a sprinkling of dances that have been choreographed to music by our local musicians (Fairies and Fools, The Elegant Dancer, Ferry Dance, and Little Plaid Riding-hood are planned for the program). Also, keep us in mind for our upcoming weekend workshop (with Bruce Hamilton) in September 2013, or our 15th Anniversary Ball in March 2015 with Rosemary Lach, the original founder of our dance community, as Dance Master.

For more information, visit the Victoria English Country Dance Society website at www.vecds.bc.ca. Read more about the Dancehall Players at www.vecds.bc.ca/tdp.html www.cdbaby.com/artist/TheDancehallPlayers.



The Elegant Dancer by Joanne Thomson

BACDS Family Week

by Kathrine Gardner, Programmer

An exciting mix of tradition and surprises is unfolding for this summer's BACDS Family Week, June 30 – July 6. New to Family Week: Quena Crain, who at 14 called her first contra dance at San Francisco Folk Music Club's Camp Harmony and developed her style in Vermont, will call contras for us. Quena will also share her passion for community in a caller's workshop and a Youth Action session. Also new this year, Bay Area favorite Michael Riemer will teach Irish dance. Julie James will lead a Morris dance workshop.

While the adults and teens are enjoying Contra and Irish, Susan Michaels and Erik Hoffman will lead the youngsters in fun dances and games. Last year we were introduced to Extreme Rock Scissors Paper – I can't wait to see what they come up with next. New this year: a special music and movement class for babies and their parents. Annie Johnstone returns for creative play with the preschoolers.

Join Mary Luckhardt to explore English Country dances both lively and elegant, some written 400 years ago and some written last year. The music will tell us whether to be silly or serious, rowdy or romantic. All these dances can be done with a simple walking step, but you may find yourself skipping or (gasp!) ranting as the week goes along. Watch out for an Extreme English session too!

Master storyteller Angela Lloyd, MFA, returns to hold us spellbound at family gatherings, and will also give a storytelling workshop: *Leaving Home to Find Home – Story Inquiry/Tellable Techniques for Grownups* (and teens).

Margaret Miles will lead Circle of Song: Join the circle and raise your voice on the choruses. Bring a song to share, and learn new songs and rounds.

art is happening will be facilitated by careered art teacher and longtime member of the dance community, Judy Rose Dornbush. Campers of all ages will be bedazzled by plenty of stuff to glue, grout, dye, print, paint and stitch.

To crank up the excitement on the dance floor, awesome musicians Andy Eggleston, Paul Chaffee, Will Wheeler and Autumn Rhodes join our camp for the first time, along with Family Week veterans Kathrine Gardner, Craig Johnson, Paul Kostka, Dave Courchaine, and David James.

Kit Nelson returns to host the Hardly Strictly Beatles sing-along, a multi-generational tradition. Other song circles and jam sessions will be highly encouraged, for all levels of experience. As will games, skits, and spontaneous silliness. Clowning with Christina Lewis. And swimming with the fabulous Stan Fowler!

Pied Piper, led by Family Week co-founder Jerry Allen, serenades the littler kids as they go to bed each night. And the twice-daily gatherings of the whole camp, when all ages dance, sing and listen together, make us feel like one big family by the end of the week.

This is a great place to try something new, whether it's dancing, playing music, calling, telling stories, doing art, or leading a workshop yourself. Above all, we get to be with our amazing kids as they grow into wonderful people. If you've been to Family Week, you know what we're talking about. So please share this website (<http://www.bacds.org/familyweek/>) with your family members, friends, and acquaintances – let's broaden our extended family and spread the word about our lovely camp.

The Best Way to Spend a Summer

by Terry Solomon, 21 years old

For most of my childhood, I would spend one week every summer at the BACDS Family Dance Week. The past three years I haven't been able to go, due to being at college over the summer. I am, however, able to attend this year, which I have been looking forward to all year. While researching during college is an amazing opportunity, I was always sad that I had to miss camp. For me, camp has become so much more than a week of sunny weather, laying in hammocks, dancing rapper sword, having a Teddy Bear's picnic, and hanging out with the other "teens." Camp has really become time to spend with my summer family.

I think the structure of camp perfectly allows for this community to really bond. Most of the morning activities are dance workshops, divided up by age-group. This allows the parents to attend the workshops they want without worrying about where their kids are or if they're having fun. What kid doesn't enjoy running around with their friends (and trust me, I haven't met a kid who didn't make friends within the first day) while learning dances and doing arts and crafts? There are also several Family Round-ups throughout the day, when everyone gets together for storytelling, dances, announcements, and performances.

Over the years at camp, I've learned how to walk on stilts, how to yo-yo, how to dance longsword, morris, rapper sword, contras and the silly dance "Sasha!" I also learned how to run the snack shop and sell ice cream to the waiting campers for their midday snack. The teens as a group have learned exactly how many of us can fit in a hammock before it will break (I believe the record, depending on the type of hammock, is 16 teens). Every year there is a potato race (I recommend you try it to find out how much fun it is), a Beatles sing-along, s'mores around a campfire, and all-around fun. It's a wonderful week where everyone can relax, dance, and enjoy spending time together.

As someone who grew up at camp, I don't just enjoy the time I spend at camp, one week out of every year. I also have made incredible friends through camp. I've kept up with almost all of the people in my age-group that I've grown up with. Just a few months ago, an old camper, who stopped coming at least ten years ago, reconnected with me online. In addition, I chose an adoptive "camp family" about seven years ago, and I still consider them my other family.

I would highly encourage everyone to come to family camp. Please don't feel discouraged based on your "family structure," we welcome families that consist of anything from multiple parents, no parents, grandparents, or even just one person!

More information at the website: <http://www.bacds.org/familyweek>

American Dance and Music Week – Summary

- ☆ Fantastic Staff!
 - Calling by Seth Tepfer, Gaye Fifer, Kalia Kliban
 - Music by the *Avant Gardners*, *Notorious*, and *The Syncopaths*.
- ☆ Full Music & Dance Tracks!
- ☆ Newly Refinished Dance Floor!
- ☆ More Tenting Opportunities for Privacy!

It's time to sign up for camp!

Check out the great interview video made by 2012 camper Derya Akin: Amweek.org/Video

Hey Days English Dance and Music Week – Summary

- ♪ Teaching by Andrew Shaw, Scott Higgs, Kalia Kliban, Adrienne Simpson
- ♪ Music by Charlie Hancock, Wayne Hankin, Debbie Jackson, Anne Ogren, Martha Stokely, Jon Berger, Rebecca King, Jim Oakden
- ♪ Callers' Course, *by subscription only*
- ♪ Longsword, Couple Dance, Singing, Band Classes, more.

It may already be too late to sign up!

Morris and Whitsuntide Traditions

by Dick Bagwell

One of the Deer Creek Morris Men, Clarence Wright, is a chorister at San Francisco's Grace Cathedral. He reports that there's a historical, but not liturgical, connection with the morris and Whitsuntide in the Anglican tradition. The Deer Creek have been dancing in their courtyard after Sunday service at that time for several years, to great appreciation.

I haven't yet found an exact reference, but it might be relevant that Whitsuntide (White Sunday) in the UK falls at about the time of year when dancing outside gets more practical. In Wm. Hone's *Every-Day Book* (1827), I came upon an interesting entry for that celebration saying that a procession was led by pipe and tabor. I picked up a book recently at the Library of Performance and Design's duplicate sale, *The Matachines Dance*.

It's well known among people who get seriously into the folklore area that the morris is an offshoot, in late medieval times, from a whole root of dances, "Matachines" being one term. The most constant aspect is a team of blokes, dressed mostly in white with ribbons flying and bells jingling, making formations very often to pipe and tabor music. Pipe and tabor have some occult or magical connection in several European and New World cultures that I've never seen fully explained. It's also the usual accompaniment to many sword dances from old European cultures, which have ritual associations.



Pipe and Tabor Accompanies the Dance

The dance went into Spain and Italy and from Spain into the New World, where it entered Native American culture. This particular book focuses on Matachine dances in the pueblos of the upper Rio Grande Valley (U.S.). And it did some more branching. In some Mexican Indian cultures, there are dances that are very similar to the morris: parallel lines of men in white, bells on their ankles, and waving handkerchiefs.

Some years back, I saw a performance of Mexican Indians in Mission Dolores Park in San Francisco. They did their "morris," but their climax act was "Los Voladores," The Flyers. Imagine a pole about 100 feet tall, wrapped in ropes to make it climbable. Five men climb the pole and four of them sit on the sides of a square platform. The fifth man stands on a smaller central platform inside the square and starts playing a pipe and tabor. The four men then somersault back-

wards off the square, secured by a rope tied to their ankles, and descend slowly (fly) as the rope unwinds around the pole, until they reach the ground. A quick search for Los Voladores through will find YouTube examples, some of which cover the whole descent.

I've seen the dance done in the Yucatan too, but it was mostly a tourist version; I'm sure it has much significance in the real cultures. I've also seen dances very similar to the morris done in the context of Basque culture: men in white with bells, line formation, and hankies. The Basques also play a version of pipe and tabor. Bells have ritual significance in many cultures. Pre-Columbian Indians used clusters of dried deer hooves, but immediately took to metal bells and stringed instruments when the Europeans showed up.

Next of Kynaston

English Country Dance Tunes by Nathaniel Kynaston and his contemporaries
recorded by Persons of Quality Rebecca King, Jon Berger and Jim Oakden

by Ian Jones

Andrew Shaw's excellent researches into the dances and tunes of Nathaniel Kynaston and his contemporaries have been widely circulated and most of the music is available in print and on CD. Dancers, listeners, and instrumentalists are now familiar with the music, and this fine new CD, played by the same musicians who produced 'Farnicle Huggy,' gives us all a chance to hear the tunes afresh in new arrangements which feature a wide palette of instrumental colour. All but two of these tunes have been previously recorded, and instantly noticeable are the generally faster tempi which the players adopt, in two cases clipping over half a minute off the previous recording. The arrangements are imaginative and inventive and the sequence of tunes provides a very satisfying experience for the listener.

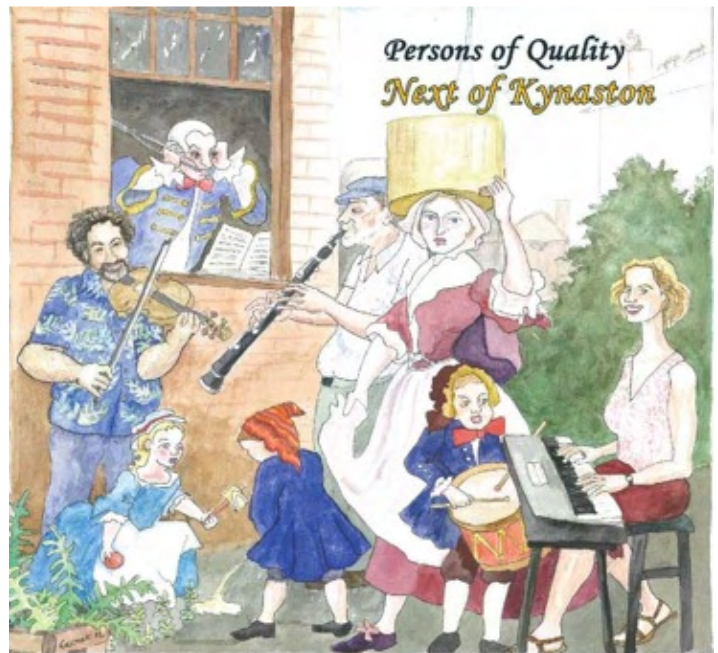
The sheer variety of instrumental colour is testimony to the care and thought which has gone into the production of this well-recorded CD. The sound is bright and clear with a strong bass line, usually provided by the piano, which should be pleasing to dancers. Just occasionally, for instance in the later turns of "The She Favourite" and "Blenheim House," I felt that there was perhaps too much going on. Some of these melodies are very strong and benefit from not being burdened with extra melody lines. On the other hand, several of these performances, notably "The Old Maid in Hopes," end in a veritable romp!

The musicians maintain the principle of first presenting the melody clearly and unadorned, apart from harmonic and rhythmic support, and then adding variations and elaboration. In this regard, special mention must be made of Jon Berger's thoroughly idiomatic and sensitively ornamented fiddle playing. Throughout the CD, his contributions are very pleasing and he sets the standard immediately in the first track, "Well Done Jack," with variations and decorations that convey real joy in the playing and work towards a grand climax. Later on, in "Whiskers," with its busy semiquavers, the fiddle proves the better instrument, more suited to this tune than the rather breathless recorder! However, the triple-time tune "Orange Nan," a difficult tune in which to achieve a real legato which the long phrases of the dance require, finds the fiddle phrasing, to my ears, somewhat awkward and ungracious. The piano verse seems happiest here!

The piano is the foundation for most of the music on the recording, and Rebecca King's playing is inventive and distinguished throughout. She moves freely around the keyboard and is equally at home providing a solid and rhythmic bass line, as in the urgent and exciting "Lady Dainty," or spinning out arpeggios, as in "Fop's Fancy," or playing decorative variations, as in "Count Leon." Rebecca also makes sparing but effective use of other sounds which her keyboard provides. She begins "Neptune's Triumph" of 1713 with harpsichord and amazingly launches into "The Merry Conclusion" on full organ. It will be interesting to discover how this works for dancing!

The third Person of Quality is Jim Oakden, who plays a vast array of instruments which, along with the ability to double track, means that the arrangements can feature many changes of colour and texture. Perhaps the most effective of these instruments, sensibly used sparingly, is the clarinet. Its appearance in the faster tracks, such as "Lady Dainty" and "The Old Maid in Hopes," immediately gives a klezmer quality to the music. Less happy and more prone to uneven rhythm and phrasing is "Young Damon's Flight," though this is a good tempo for this shapely and busy dance. Elsewhere Jim makes effective contributions particularly with his various plucked instruments: banjo, cittern, and guitars.

From the first sight of the colourful and good-humoured packaging of this CD, the pleasure which has clearly been had in its making is conveyed to the listener. The imagination and musicality of the arrangements; the variety of tempi, keys, and metres of the tunes chosen; the changes of instrumentation, colour, and texture all combine to make this a thoroughly successful and important addition to the library of music for listening and dancing and will be greatly welcomed.



The President's Corner



From the President: As I was dancing my way down the line at the Palo Alto English dance, I noticed something about my partner. When she began to move into the next figure, her face changed. It lit up, and some years dropped away: in the space of a moment, she looked younger. Curious, I started watching the other ladies in the line. They too, looked younger as they moved, even the ones who were still in their twenties. And yes, it works for men, too. Country dancing appears to be a fountain of youth, at least while the music is playing and we are moving.

We all know that dancing is a healthful physical activity. Two or three hours of aerobic exercise is just what the doctor keeps asking us to add to our daily routine, and there it is, on the dance floor. And it's an environment that encourages us to add extra hops, skips, and twirls whenever we can fit them in.

And it's good for the spirit. This is especially noticeable at a Friday-night dance, when people come straight from work at the end of a long week. Their anxieties and cares seem to melt away, to be replaced by much simpler worries, like "what's the next figure?"

That leads to the next benefit: country dancing is great exercise for the mind. Remembering the pattern and sequence of figures takes some concentration, and once you get that, you start to work on how to adjust your speed and timing to match the phrases of the music, how to transition smoothly from one figure to the next, how to help your partners and neighbors do the same, and how to come up with those extra flourishes and fancy moves that we all love.

For dancing is also a creative activity. It's a place to show off your moves, invent new variations, and add twirls and flourishes and unexpected novelties. It's always been this way. For all that dances have been written down and for all that dance teachers have focused on the "right" way to do things, "showing off" is still important to us. It's actually choreographed into performance dance, which would be dull without it. And so would our social dance: if we all moved like robots, we'd not have nearly as much fun. An extra flourish, a wink and a smile, even a change of hand grip, can liven up a dance, if it's done without missing a beat or causing hurt to someone. We do have to be careful.

This is because country dancing is a social activity. We come together as a community to move together in a larger pattern. When you see the whole line moving forward and back together, and stamping on the beat, you see something awesome. And as we move up and down the line, we dance with all our neighbors, people of all types, all ages, all levels of experience. In a contra dance, you often have someone new in your arms every 20 seconds, and each person is different. What makes a truly great dancer is the ability to adjust and dance with the person they are with at the moment.

From the social interaction comes a spiritual uplift. For dancing is a truly spiritual activity. The community spirit shines through, the smiles and glances from the people you are dancing with, the music that sweeps you along with it, all feed and nourish the soul. What could be better?

There you have it. Country dance: great for the mind, the body, and the soul. And it takes years off your age, at least while the music is playing.

~ Jens Dill, BACDS President, bacds-president@bacds.org

Volunteer Thanks

- ♪ Thanks to the *Spring Fever* committee (*David Kloper, Jens Dill, Julie Kloper, Laura Gorrin, Lin Chase, Lori Honzik, Ric Goldman, Stewart Hall*) for bringing us an even better Spring dance weekend. Signups are already ahead of last year's levels, and **there is still room!**
- ♪ Thanks to the *Balance the Bay* committee (*Elizabeth Maggio, Iris Goldman, Jens Dill, Joan Maramonte, Loren Kalman, Melanie Courchaine, Merrie Sennett, Sarah Watts, Sharyn Peterson, Susan Petrick*) for doing such a fine job of keeping the committee running smoothly without a chair.
- ♪ Thanks to the *Playford Ball* committee (*Alison Bush, Bill Bryg, Cassandra Vlahos, Cathy Bryg, Cynthia Barnes, Diana Cox, Jody Distler-Dill, Joyce Cooper, Joyce Uggla, Linnea Uggla, Marion Severy, Mary Luckhardt, Ric Goldman, Sharon Green, Shirley Worth, Susan Jensen*) for putting together another splendid ball (which may well be sold out by the time you read this).
- ♪ Thanks to *Shirley Worth* and *Joyce Cooper* for organizing the San Jose Dance and getting it established. Thanks to *Bob Fraley* for calling it, and to *William Allen* for organizing the band.
- ♪ Thanks to the organizers of our various **Community Bands**: *Derya Akin, Deniz Akin, Erik Hoffman*. We have wonderful musicians in our community, and thanks to these folks, we'll have more and better in the future.
- ♪ Thanks to *Aahz Maruch* for suggesting that we hold some Callers' workshops that are not at summer camps.
- ♪ Thanks to *Erik Hoffman, Eric Black, and Jim Saxe*, along with all of our dance programmers, for putting together the BACDS dance calendar every three months, proofreading it minutely, getting it all to fit on a page, and getting it printed in time for the mailing.
- ♪ Thanks to *Shirley Worth* for volunteering take on the job of Publicity Coordinator, and to *Mary Luckhardt* for volunteering to pick up the flyers from the printer.
- ♪ Thanks to *Susan Goodis* for managing the snacks at the Palo Alto Contra

More Volunteer Thanks

- ♪ Thanks to *Stewart Hall* for keeping track of Waldo, the Button Machine. Stewart will be away this spring, so she needs a volunteer helper to keep track of Waldo while she's gone.
- ♪ Thanks to *Marty Brenneis, Eric Black, and Diane Zingale* for organizing the project to refinish the dance floor at Perkins Hall for American Week. Thanks also to Marty for fixing the sticky floor at the SF Contra.
- ♪ Thanks to *Marty Brenneis* and *Erik Hoffman* for installing the wall-mounted speakers in the back of the hall at Christ Church Berkeley.
- ♪ Thanks to our dance managers and door sitters, and especially to those who step up and fill in when the regular dance manager can't make it.
- ♪ Thanks to all the invisible volunteers who keep things going behind the scenes.
- ♪ 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. I can't even fit everyone in, because of all the events they create.

Upcoming Events

Wednesday, Mar 6	<i>Hambo Workshop</i> before Berkeley Contra	<i>Erik Hoffman</i>
Saturday, March 9	Vanessa Schnatmeier Memorial Dance	3:30 pm before Palo Alto Contra
Sunday, Mar 10	Playford Ball Workshop (Peninsula)	<i>Lise Dyckman</i>
Fri-Sun, Mar 15-17	Spring Fever Weekend (Monte Toyon)	<i>Susan Kevra, Sue Rosen, Gary Roodman</i>
Sunday, Mar 17	Special San Rafael Contra (NBCDS)	<i>Susan Kevra with The Syncopaths</i>
Wednesday, Mar 20	<i>Hambo Workshop</i> before Berkeley Contra	<i>Erik Hoffman</i>
Friday, Mar 22	<i>Community Band at SF Contra</i>	<i>Susan Pleck, Yoyo Zhou</i>
Saturday, Mar 23	<i>Techno Contra</i> in Palo Alto	<i>Eric Black with dJ Improper</i>
Friday, Mar 29	Playford Ball Rehearsal	<i>Cavalcade of callers</i>
Saturday, Mar 30	Playford Ball	<i>Sharon Green with Persons of Quality</i>
Wednesday, April 3	Special Berkeley Contra	<i>Erik Hoffman w/Rodney Miller, Owen Marshall</i>
Thursday, Apr 4	Special San Francisco Contra	<i>George Marshall w/Rodney Miller, Owen Marshall</i>
Fri-Sun, Apr 5-7	Epicenter Contra Weekend (NBCDS)	<i>George Marshall, Lynn Ackerson, Susan Petrick</i>
Sunday, Apr 7	Special post-Epicenter Dance (NBCDS)	<i>George Marshall, Lynn Ackerson, Susan Petrick</i>
Fri-Sun, Apr 12-15	Queer Contra Dance Camp (LCFD)	<i>Susan Michaels, Alan Winston, Alan Kline, Yael Schy</i>
Monday, Apr 15	<i>The Retrospectacles</i> in Palo Alto	<i>Susan Michaels</i>
Wednesday, May 1	May Day – Inspiration Point	<i>Berkeley Morris</i>
Wednesday, May 1	May Day – Baylands	<i>Deer Creek, Mad Molly, Dark Energy Morris</i>
Wednesday, May 1	May Day – Twin Peaks	<i>Goat Hill Morris</i>
Wednesday, May 1	May Day – Santa Cruz	<i>Seabright Morris</i>
Wednesday, May 1	May Day – Sebastopol	<i>Appletree Morris</i>
Saturday, May 11	<i>Community Band at Palo Alto Contra</i>	<i>Eric Black</i>
Saturday, June 8	Mad Robin Ball (NBCDS)	<i>Bruce Hamilton with the Flying Romanos</i>
Wednesday, June 12	Special Berkeley English	<i>Sharon Green with the Flying Romanos</i>
Fri-Sun, June 21-23	Faultline Frolick (NBCDS)	<i>Lisa Greenleaf with Hotpoint Stringband</i>
Friday, June 28	Pre-Amweek SF Contra	<i>Seth Tepfer with the Avant Gardners</i>
Saturday, June 29	Pre-Amweek Palo Alto Contra	<i>Seth Tepfer with Notorious</i>
Sun-Fri, Jun 30-July 5	American Dance and Music Week	<i>Seth Tepfer, Gaye Fifer, Kalia Kliban</i>
Sun-Sat, Jun 30-July 6	BACDS Family Week	<i>Susan Michaels, Quena Crain, others</i>
Friday, July 5	Special Post-Amweek Contra	<i>American Week Staff</i>
Saturday, July 6	Post-Amweek SF Contra	<i>Gaye Fifer with the Syncopaths</i>
Fri-Sun, Aug 9-11	Balance the Bay Contra Weekend	<i>Lisa Greenleaf, Erik Weberg</i>
Sun-Sun, Aug 18-25	Hey Days English Dance & Music	<i>Andrew Shaw, Scott Higgs, Kalia Kliban</i>

See bacds.org for more information. For events sponsored by our neighbors, see nbcds.org (NBCDS), sactocds.org (SCDS), sffmc.org (SFFMC), santacruzdance.org (TDSC), haywardcontradance.org (TDOGS), montereycdc.webs.com (MCDC), cccds.org (CCCDs), lcfcd.org/sf (LCFD).

This issue was edited by Julie Thomas, Chris Folger, and Jens Dill. Send corrections to <caljuliet@comcast.net>. Deadline for Spring *Dancer*: February 15, 2013. Send submissions to caljuliet@comcast.net. Please join the