



Bay Area Country Dancer

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www.bacds.org

Spring Fever wants your pants!

by Jens Dill

Spring Fever Dance Weekend (this coming March 14-17 at Monte Toyon) is off to a great start. The “early bird” registration discount that just ended brought in 1/3 of the dancers we need to fill camp. We’d like you to join us. And whether you join us or not, we’d like you to send us your pants.

Julie Kloper, who made the quilt that brought in so much money at the auction last year, is at it again. This year, she’s making a quilt of denim squares from, you guessed it, donated jeans. The squares will be stitched together on a flannel backing, and the seams will be artistically frayed in that true *fabrique de Nîmes* style. We will be bringing a sample 3 x 4 section around to dances in the next month so you can see what it looks like. Julie needs about 20 pairs of gently-used jeans (or other denim garments) to finish the quilt. The fabric needs to be sound: no rips, cut-outs, or stone-washing-to-an-inch-of-its-life (sadly, this rules out many of us as donors). If it comes with a provenance or a dance history, so much the better: we’ll find a way to mention it.

The *Spring Fever* auction raises money to support all those extra programs that BACDS puts on to further its mission to preserve, promote, and teach English and American country dance. By far the most significant of these is our Youth Scholarship program, but it’s not the only thing we do. Even the money that falls back into the general fund ends up supporting tradition by keeping alive dances that would otherwise be unable to cover their own costs. If you have something you’d like to donate (even if you are not coming to camp), let us know (springfever@bacds.org).

We’ll have a great program for you at camp. Music will be provided by *FootLoose* and *Contra Sutra*, with local assistance from Michelle Levy and other players to be named later. Both bands feature percussion, so be prepared to dance to a driving beat. Calling and teaching by Kathy Anderson (well known for her quirky contras, high-energy squares, and less well known for her lively English), Michael Barraclough (who gained his calling experience in England and on the East Coast, and combines a deep understanding of the historical dance tradition with a playful willingness to create new traditions), and Laura Mé Smith (a treasure from the Northwest, who is well-known in the English community and deserves to be more widely known as a contra caller).

We’ve invested a lot in the program this year. We have three full tracks of workshops, so there’s enough to satisfy those who want to spend the whole weekend contra dancing, those who want to do English all the time, those who want both, and those who want more (music, singing, choreography, calling, and so forth). We’re looking to provide experienced dancers with a top-notch dance experience that includes challenging new ideas, and less experienced dancers with immersion in a dance environment that will make them feel like experienced dancers before the weekend is over. Add that investment to the perks of a residential camp (food and housing included, and 24-hours-a-day of things going on), you’ll find that *Spring Fever* is a bargain.

Do join us.

Sign up online at bacds.org/springfever or pick up a registration form at your local dance. You will be glad you did.



FootLoose



Contra Sutra



Kathy



Michael



Laura Mé

Spring Fever

March 14-16, 2014

Hey Days English Dance and Music Week!

by Brooke Friendly

It's not too soon to start planning your summer! Here are some of the reasons you will want to put August 17-24, 2014 – Hey Days English Dance and Music Week – on your calendar.

Talented Dance Staff: We have three internationally recognized English country dance teachers. **Brad Foster** (MA) has danced and taught for more than 40 years. Well known for sharing the joy found in dance, he has taught throughout the US, Canada, and Europe. He is Executive and Artistic Director Emeritus of the Country Dance and Song Society, after 28 years as Director, and founder of BACDS. **Brooke Friendly** (OR) is known for her warm yet commanding personality, her ability to convey directions concisely and clearly, her creativity, and her sense of humor and whimsy. She and Chris Sackett have published four dance books (Impropriety Vols. 1-4) and produced four CDs with the band Roguery. **Gene Murrow** (NY) is both an ECD teacher and musician. Sought for his deep understanding of both music and dance, Gene approaches dances as works of art, striving “to make their richness of structure, musical form, texture, and affect enjoyable and appreciated by dancers of all abilities.”



We are thrilled to have the fabulous **Judy Erikson** (MA) on staff to teach longsword and clog. Judy is foreman of the groundbreaking dance troupe Orion Longsword. Her compelling choreographies combine traditional steps and figures with innovative elements. She is an accomplished step dancer, choreographer, and teacher, blending elements of Scottish, Appalachian, English clog, and French-Canadian step dancing to develop her own steps and styles, both structured and improvisational.

Inspiring Musicians: **Anita Anderson** (piano), **Dave Bartley** (plucked strings), and **Sande Gillette** (fiddle), all members of the band Tricky Brits, come to us from Washington. Anita also plays with Roguery and other northwest bands. Dave is a prolific tune composer and member of Roguery, KGB, and over a dozen other bands. **Eden MacAdam-Somer**, from Massachusetts, is one of the most exciting and multitalented young musicians performing today. Her music transcends genre through soaring violin and fiddling, vocals, and percussive dance. The rest of our wonderful music staff hails from northern California. **Judy Linsenberg** is recognized as one of the leading exponents of the recorder in the U.S. **Mindy Rosenfeld** is fluent in the music of several eras, playing early and modern flutes, whistles, fifes, crumhorns, harp, and diminutive bagpipes called Hümmechen (little bumblebee). **Jon Berger** (fiddle, melodeon) and **Rebecca King** (piano) are both members of the ECD band Persons of Quality. Jon also plays for Apple Tree Morris in Sebastopol.

Expand Your Creativity: This year offers a special focus on the creative elements of dance, music, and song. Brooke Friendly will offer ECD Choreography: An Exploration. This is your chance to explore what makes a good dance by playing with different approaches to choreography. In addition, Brooke will facilitate a Choreographers Testing Session, a working session to test new dances (both new choreography and new reconstructions of old dances). Judy Erickson will lead a Longsword Choreography workshop where you'll get to experience the effects that style, rhythm, and tune have on figures. Dave Bartley will teach Tunesmithing for 21st Century Country Dance, and Eden MacAdam-Somer will offer Musical Improvisation.

So Many Great Things to Choose From: In addition to these and a wide range of English country dance classes, our daily schedule will include longsword and clog dancing. Off the dance floor, you can join Eden for a singing class or Sebastopol artist Sandy Eastoak for a watercolor painting workshop. And, of course, we will have a full complement of music workshops for all levels, including a band workshop, a music theory class, and an early music recorder session. Special one-day workshops will give you concentrated instruction from our talented staff.

Welcoming Community: Hey Days will provide many chances for additional fun outside the workshop schedule, including pool parties, a plethora of late night dancing and jamming opportunities, and a daily Gathering featuring staff and camper performances, stories, jokes, and more. We will have a few planned pre-dinner and post-dance parties and lots of room for camper-led events and activities. All callers and musicians may participate in Campers Night. We also encourage callers and musicians to help create late night dance and music parties.

Fabulous Location: The Bishop's Ranch in Sonoma County has comfortable accommodations, delicious meals in a spacious dining hall, beautiful views, a wonderful new pool, hiking trails, and local vineyards to visit. The air-conditioned main dance hall is lovely, with high ceilings and lots of natural light.

Check out the website (www.bacds.org/heydays) to get details now; a registration form will be available in January 2014. We hope to dance, sing, and play with you at camp!

Get Your (Morris Dancing) Goat On!

by Heather MacKay

Perhaps you long to leap through the air, making a cacophonous din. Or maybe you've seen Morris dancers perform and secretly envied their awesomeness. Or perchance you just want to whack something with a stick!

Then put your sneakers on and get moving! Goat Hill Morris is inviting new folks (of any gender) to join us at our Thursday night practices for six weeks starting January 16. We meet from 7:30-9:30 in the basement of St. Teresa's Church, on Connecticut St. (near the corner of 19th St.) on Potrero (Goat) Hill in San Francisco. There are possibilities for carpooling from various locations. Info: hmackay@sbcglobal.net or (510) 653-7507.

Remembering Vanessa

by Erik Hoffman

A year ago we lost a stalwart, joyous, creative member of our dance community. Vanessa Schnatmeier passed away on November 21, 2012.



Vanessa was born October 6, 1954 in Southern California to Jux and Louise (later “Pace” Carter) Schnatmeier. She and her two younger sisters, Kiva Jaye and Erika, received an early awareness of folk music from their mother, who was a well-known folk music DJ.

Before she fell in love with dance, Vanessa pursued a career in journalism. In the 1970s, she studied that topic at Pierce College, and went on to receive a BA in Journalism at San Jose State. After graduating, she served as an editorial assistant to Steve Rosenthal, who sold articles to aviation magazines. Around 1979, Vanessa spent a year in England, where she wrote news copy for the BBC to supplement her travel funds.

As personal computers grew in popularity, she began writing for PC Magazine and A+ (Ziff-Davis magazines). From there, she held the position as the new products editor for Unix/World magazine for several years. When that magazine folded, she worked six months at Uniforum as the newsletter editor. She also wrote for Hersay Women’s News Service, and would read six newspapers a day and follow up on clippings.

Through her friendship with Alan Winston (long-time BACDS board member), Vanessa found Regency dancing. In 1985, her effort to launch this form of dance in the Bay Area led to her co-founding the Bay Area English Regency Society (BAERS). She also became involved in BACDS, where she served on the board for many years, and was the Publicity Coordinator for at least a decade. She was the registrar and co-manager of BACDS Fall Weekend for many years.

Vanessa enjoyed all manner of country dance, from the formal Regency events to English country dance to American dance to Morris and Molly dancing. She danced with Mayfield Morris. When it broke up, she joined Mad Molly. When her health no longer permitted her to dance, she drummed for them. Wanting to encourage others to enjoy the gamut of dancing, she started a Barn Dance series that ran off and on from 2003 to 2009.

In the mid-1990s, Vanessa received a Masters of Arts from the Interdisciplinary Arts Center at San Francisco State, and followed that accomplishment with an internship at Southern Exposure gallery. Interested in performance art, she staged several pieces which involved country dance among her body of work.

In the last several years, she’d taken classes at Foothill College, including choir, T-shirt printing, and sound recording and editing with the aim of getting a certificate in sound editing. She was active in LiveJournal, LASFAPA (Los Angeles Scientification Fan’s Amateur Press Association), and Facebook. She pursued making, thinking, and doing until the end, even using her iPhone to work on music composition homework in the hospital.

She died at Stanford Hospital a bit after midnight on the morning of November 21, 2012. She is survived by her sisters, Kiva Jaye Catalina and Erika Schnatmeier. She also survives in the memory of all of us who knew and loved and danced with her. We miss you, Vanessa!

Obituary: Al Medcalf

by Chris Folger



Long-time BACDS dancer Al Medcalf passed away on October 24. He is remembered as a flamboyant personality who danced to the beat of his own drum. His white hair and beard brought to mind the classic image of an old sea captain, and he was the center of attention at many dances through the years. Holly Earl, a long-time friend of Al’s, recalled him this way:

Al told me, when he introduced himself for the first time, that he was “Crazy Al.” I’d say he was Creative Al. Al often seemed to challenge the boundaries of convention in service of creating a smile and memorable moments of joy in those he interacted with, whether it be in contra dancing, or in ordinary conversation. Al’s playful spirit was a special asset to the antics at the Sierra Swing contra dance camp that he attended many times. Al would enthusiastically join in and creatively add to activities such as the skits and the auction, whether he was originally planned to be part of the skit or not! When Sierra Swing was held in Mendocino, he invited all to visit his nearby alternative living space, which had an eclectic decor of hundreds of colorful found objects, each room artfully arranged by Al to provide the visitor with the experience of becoming immersed in a living artwork. At Bay Area contra dances, I recall times the times when I reached the end of the line with a dance partner, to find that we were suddenly a threesome as Al created a new dance variation around us. I will greatly miss Al with his playful spirit and his kind heart.

American Week Update

by Eric Black

American Dance & Music Week is looking forward to its 33rd year of fun. Callers will be Lisa Greenleaf and George Marshall, with music by *Tidal Wave* from Canada, *Stringrays* from New England, and the *Avant Gardeners* from Virginia. There will be a full music track (day and night) for musicians who want to improve their musicianship for dances.

The full camper fee is just \$625 for the week of music, dance, room and board in the redwoods on the San Francisco Peninsula. There is a sliding Scale of work-trade scholarships for youth under 30 and for under-employed. More details at <http://AmWeek.org>.

My First Family Week Camp

by Katie Riemer

I went to Family Week for the first time this year. (Having gone to various BACDS camps starting when I was 16, this was almost an inside joke: I had finally “graduated” to Family Camp.) I was expecting to have a great time. I was going with my family: Crane, age 1; Michael; my older sister, Emily, and her two kids, Griffin and Iris (ages 6 and 8); and my mother, Mary Luckhardt. I had established friendships with half the people on the roster and staff. Even before I got to camp, it felt like the universe had conspired to personally welcome me into motherhood with the 6-day-long party that is Family Camp.

I had an amazing week at camp, not for the obvious reason of getting quality time with my family and friends, but because Family Week has a structure, a program, and facilities that harness that quality time and build it into a magical and inspirational community of family. Sure, I love hanging out with my niece, but spending half an hour every afternoon learning how to walk on stilts with her was too cool! Sure, goofing off with my nephew is super fun, but watching him perform a clowning routine was awesome! Watching Gordon, a young man who has grown up in the Family Camp community, take a genuine interest in Crane during the daily pre-school session and become his personal shepherd and troubadour (playing fiddle for him, and carrying him around in a baby-backpack during the preschool nature walk) was so sweet! A techno contra that felt edgy and cool and organic was wonderfully unexpected! And so, so many great moments of dancing and fun created a delightful week full of festive memories.

People don't talk about the dancing at Family Camp very often, and my assumption that it wouldn't be very exciting for an avid dancer like myself was totally not true! It is just that there are so many other interesting things that happen at Family Camp that once you get around to talking about the dancing, the other person's eyes have started glazing over. Dancing to really great music is always an option on the schedule, but it requires making a hard choice between great dancing or spectacular arts and crafts, story-telling, singing, music, swimming, circus arts, or some other intriguing activity.

So, I'm hooked. I want Crane (and every other kid I know) to grow up going to Family Camp. We hope you'll join us in 2014 for another jam-packed week of memory-making.

Family Week 2014 runs from July 6 through July 12. It's not on 4th-of-July weekend this year, and it's not the same week as American Week. Check it out at bacds.org/familyweek.

San José Community Dance is Growing Up!

by Shirley Worth

Attracting new dancers and providing a venue closer to home for South Bay dancers, this Sunday afternoon dance is holding its own in its third year, with fans of both English and Contra dancing.

For 2014, we are bumping up our Contra schedule! Six of our twelve dances from January to June will be all-contra, with music by the "Peak Nouveau" ensemble of Harmon's Peak (Paul Clarke on banjo, Sarah Kirton on fiddle, Peter Tommerup on dulcimers, and Karl Franzen on guitar and etc.). Callers include Kelsey Hartman, Eric Black, Alan Winston (perhaps more famous for his English repertoire, but also a superb Contra caller!). Contra Dances will be held on Jan 19, Feb 2, Mar 16, Apr 20, May 18, and Jun 15.

The remaining six dances will be all-English, with music by The Phoenix (William Allen, Stanley and Susan Kramer, and Mary Tabor) and calling by Bob Fraley - and perhaps some "Easter Egg" surprises! English Country Dances will be held on Jan 5, Feb 16, Mar 2, Apr 6, May 4 and Jun 1.

We hope you will join us if you are in town! The San José Community Dance is held first and third Sundays, 2:30 to 5:00 pm, at The First Unitarian Church of San José, 160 N. 3rd Street, San José. Co-sponsored by BACDS and the First Unitarian Church of San José (sanjoseuu.org).

Fall Ball - The Next Generation

by Ric Goldman

It was 19 years ago that the BACDS Fall Ball came into being as a simpler and more casual alternative to the spring-time Playford Ball. The Fall Ball has consistently provided high quality dances, dancers, callers, musicians, and a scrumptious après dance repast. Though an unscripted potluck, this smorgasbord seems to satisfy and delight year after year. Programs have embraced the challenging, the familiar, and the just plain fun. We're proud of the Ball's historical caller mix of local favorites, new and upcoming folk, and out-of-town imports with a worldwide taste of different styles and dances. We're definitely a community effort, happening only because of a small core of committee members, plus help from many wonderful volunteers. That combination of dedication, enthusiasm, talent, and fun has made this one of my favorite events.

Ironically, as we approach the 20th year of the Ball, we're in the midst of transition. As the fates would have it, most of the committee has had Real Life™ conflicts (or just a long enough history with the event) that it's time to move on. As it stands now we simply don't have enough folk remaining to put on the 2014 Ball, and that would be a darned shame. What to do? What to do? Why, of course – reach out to those wonderful folk in our ECD community – that's YOU – and encourage folks to join up, and give back to the Fall Ball. We're looking forward to your new ideas and new energy! Face it, you've always wanted to participate and make an event happen. We'll here's your chance and it couldn't be easier.

There's a play book that details most of the tasks and when they happen. Many outgoing committee members have offered to help train or just be available to help. Logistics are easy because the committee currently manages to get by on only 1 or 2 in-person meetings, with the rest done in email. With almost a year until the next Ball, this could just be the easiest transition ever! What an opportunity to bring in new folk to a great event and make it even better.

It's easy to reach us. Either go to bacds.org/fallball/contact.htm and fill out the form, or send email to bacds-fallball@rgoldman.org or just call me at 650-906-8707.

Please help make our 20th year, our best!

The President's Corner



From the President: On November 4, a young man wearing a skirt fell asleep on a bus in Oakland. Another young man, seeing him as a target for some reason (the courts will get to decide whether it was an ill-advised prank or a homophobic hate crime) set his skirt on fire. This brought a brief bit of national attention to the idea of “men in skirts,” something that has been commonplace in the contra dance world for some time. Sasha Fleischman wore his skirt as a way of refusing to be pigeonholed by a gender identity; his classmates are wearing skirts now as a gesture of support for Sasha. But men wear them for contra dance because they are practical.

I don't know where the tradition of men wearing skirts to contra dances got its start. My suspicion is that this is one grass-roots fashion trend that started on the East coast and worked its way west, against the normal flow of the counter-culture. But I could be wrong. Lisa Greenleaf tells me that in Massachusetts, it's very much a young person's thing; you seldom see any men over 30 wearing skirts. That's less true here, but nobody's made a formal census. My informal counts show that perhaps 5% of the men at any given dance will be wearing skirts, going up to around 10% at special events.

Probably there is some crossover from Scottish Country Dance. The kilt, of course, has been embraced as the Scottish national costume since it was invented and popularized by English businessmen in the 18th century (see Hugh Trevor-Roper's article at tinyurl.com/the-highland-tradition). Any serious (male) Scottish dancer has to get a kilt eventually, and I started wearing mine to the Boston Branch dances in Cambridge (and walking there and back in the middle of the winter). That was how I learned how good skirts are for dancing in. Here's another interesting East-West difference: in Massachusetts, Scottish dancers wear their kilts to the regular weekly dances; here in California, they tend to wear them only to balls, performances, and special events. The kilt is a bit heavy and formal for contra dancing; I find it a better choice than the tuxedo for formal dances. The utility kilt is now available as a less-formal alternative, but it's still not the ideal contra dance skirt.

There is also, undoubtedly, some influence from the transgender and cross-dressing community. But there the wearing of the skirt is only part of the whole package of dressing as a person of the other gender: there's much more to it than just the skirt. But it is a part of Bay Area culture that has been bringing men in skirts to our dances for a long time.

Today's typical skirt-wearing male contra dancer is building a different tradition: not trying to be another gender, not trying to be ethnic, just wearing a skirt, thank you, because it's fun and practical. The skirt tends to be the same sort of light-weight, twirly skirt that women prefer to wear (for the same reasons). It's worn with the same t-shirt or polo shirt that the dancer would have worn if they weren't wearing a skirt, and an attitude that says nothing is different. I haven't seen signs of male/female styling variations, but that may be yet to come.

So why don't I wear skirts to dance more often? Mostly because I haven't found the right one yet. I love my kilt, but that's mostly for dressy occasions. I've borrowed from my wife from time to time, but that is not a way to develop *my* self-expression. I made a skirt once out of a bedsheet, but it had to go back to being a sheet afterwards. I've seen one that I liked in the American Week auction, but I was outbid. I'll just have to keep an eye on the dress sale racks.

Men wearing skirts makes the same kind of sense as women wearing pants, and seems to be following a similar historical path: adoption for practical reasons by a niche community (equestrians, in the women's case), gathering quite a bit of political and sexual-identity baggage (the women's rights movement) and then going mainstream for purely practical and personal reasons.

My point is that the decision to wear a skirt, and after that the decision about which skirt to wear, is a highly personal one. If you wear a skirt, you should wear it because *you* want to wear it. Wear a skirt for Sasha, by all means, or express your ethnic roots or play with your gender identity if you want. But mostly wear a skirt because it works for you: it's fun, practical, and it feels right. And let the world know.

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

Volunteer Thanks

- ♪ Thanks to *Les Addison* and her team of helpers for making *Contra College* such a success. Thanks to *Susan Michaels* for teaching, and to *Susan Petrick* for teaching the waltz, hambo and caller's workshops.
- ♪ Thanks to *Aahz* for suggesting that we have a caller's workshop.
- ♪ Thanks to *Sharon Gavin* and *Ed Severinghaus* for pulling the *No Snow Ball* together. Thanks to *Susan Goodis* for volunteering to be Kitchen manager.
- ♪ Thanks to the *Fall Frolick* committee for putting together a fantastic weekend.
- ♪ Thanks to the *Fall Ball* committee for running the Ball so smoothly with so few people. If the ball is to continue next year, we will need more people to join the committee (see article).
- ♪ Thanks to *Julie Kloper*, *Jens Dill*, and *Loretta Guarino Reid* for managing the kitchen for Fall Ball.
- ♪ Thanks to *Craig Johnson* for his leadership in getting the piano fixed at DanceGround Keriak for the use of the San Francisco English dance. Now we need to help the Hayward Contra find a new piano.
- ♪ Thanks to *Diana Cox* for managing the Palo Alto English dance this fall.
- ♪ 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

Friday, Dec 20	Palo Alto ECD Holiday Party	<i>Cavalcade of callers</i>
Wednesday, Dec 25	Berkeley Wed ECD Holiday Party	<i>Alan Winston, Jim Saxe</i>
Saturday, Dec 28	Berkeley Sat ECD Holiday Party	<i>Cavalcade of callers</i>
Tuesday, Dec 31	New Years Eve Contra, Palo Alto	<i>Kalia Kliban with the Contra Bandits</i>
Tuesday, Dec 31	New Years Eve English, Palo Alto	<i>Alan Winston, Bob Fraley, Sandra Vlahos</i>
Tuesday, Dec 31	New Years Eve Contra, Mill Valley	<i>Susan Petrick with the Crabapples (NBCDS)</i>
Thursday, Jan 16	Special San Rafael Contra (NBCDS)	<i>Erik Hoffman with The Stringrays</i>
Fri-Sun, Jan 17-19	Contra Carnivale (CCCDs)	<i>Bob Isaacs, Cis Hinkle, Jean Gorrindo</i>
Monday, Jan 20	Special Palo Alto Contra	<i>Cis Hinkle with The Stringrays</i>
Friday, Jan 24	San Francisco Contra	<i>Susan Michaels with Euphoria</i>
Saturday, Jan 25	Palo Alto Contra	<i>Susan Michaels with Euphoria</i>
Sunday, Jan 26	Hayward Contra (TDOGS)	<i>Susan Michaels with Euphoria</i>
Saturday, Feb 1	Techno Contra in San Francisco	<i>Janine Smith with dJ Improper</i>
Saturday, Mar 1, 2pm	East Bay Playford Ball Workshop	<i>Kalia Kliban</i>
Saturday, March 8	FREE Contra in Palo Alto	<i>Jim Saxe celebrates 1/3 century of dancing</i>
Sunday, Mar 9, 3pm	Peninsula Playford Ball Workshop	<i>Lise Dyckman</i>
Wed, March 12	Berkeley English	<i>Michael Barraclough "Playford Time Machine"</i>
Thursday, March 13	Special Mill Valley Contra (NBCDS)	<i>Kathy Anderson with Contra Sutra</i>
Friday-Sun. Mar 14-16	Spring Fever dance weekend	<i>Kathy Anderson, Michael Barraclough, Laura Mé Smith</i>
Sunday, March 16	Special San Francisco Contra	<i>Laura Mé Smith with Contra Sutra</i>
Sunday, March 16	Special Santa Cruz Contra	<i>Kathy Anderson with FootLoose</i>
Monday, March 17	Special Palo Alto Contra	<i>Susan Petrick with FootLoose</i>
Wednesday, March 19	Berkeley Contra	<i>James Hutson with FootLoose</i>
Friday, March 21	Palo Alto English	<i>Michael Barraclough</i>
Saturday, March 22	Berkeley Experienced English	<i>Michael Barraclough</i>
Wednesday, March 26	Berkeley English	<i>Tom Roby</i>
Friday, March 28	San Francisco Contra	<i>Jeremy Korr with The Nettles</i>
Friday, March 28	Playford Ball Rehearsal	<i>Cavalcade of callers</i>
Saturday, March 29	Playford Ball	<i>Alan Winston</i>
Sunday, March 30	Playford Brunch	
Sunday, March 30	Hayward Contra	<i>Jeremy Korr with The Nettles</i>
Fri-Sun, April 4-6	Epicenter dance weekend (NBCDS)	<i>Lisa Greenleaf, Seth Tepfer</i>
Sunday, April 6	Special Mill Valley Contra (NBCDS)	<i>Lisa Greenleaf, Seth Tepfer</i>
Fri-Sun, April 11-13	Queer Contra Dance Camp	<i>Adina Gordon and Chris Ricciotti</i>
Thursday, May 1, 5am	May Day Morning	Morris dancing in various venues
Saturday, June 14	Mad Robin Ball (NBCDS)	<i>Brooke Friendly with Roguery</i>
Fri-Sun, June 20-22	Faultline Frolic weekend (NBCDS)	<i>Cis Hinkle with Notorious</i>
Sun-Fri, Jun 29-Jul 4	American Dance and Music Week	<i>Lisa Greenleaf, George Marshall</i>
Sun-Sat July 6-12	BACDS Family Week	<i>Susan Michaels, Quena Crain, Erik Hoffman ...</i>
Fri-Sun August 9-11	Balance the Bay dance weekend	<i>Nils Fredland, Frannie Marr</i>
Sun-Sun Aug 17-24	Hey Days English Dance Week	<i>Brad Foster, Brooke Friendly, Gene Murrow</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)

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