



# Bay Area Country Dancer

No.98– June 2014

[www.bacds.org](http://www.bacds.org)

## Special Treats Inside

Two members of the dance community who are published authors have offered us a glimpse of their works and a view of the dance community from some very different perspectives. Diane Frank introduces her newly-published novel, *Yoga of the Impossible*, which is set in the contra dance community. Gillian Bagwell brings us the fascinating history of the *Reel of the 51<sup>st</sup> Division*, a Scottish Country dance with roots in a World War II prisoner-of-war camp.

## Free Workshops with Berkeley Morris

By Beth Bergen

Every year Berkeley Morris hosts a series of FREE workshops in Morris and related dance traditions. No experience is needed, and all are welcome! Workshops are taught by members of Berkeley Morris, or friends of ours from the local (or not so local) dance community. Come to one, or attend all four. Join us afterwards at the [Jupiter Pub](#) at 2181 Shattuck Ave. in downtown Berkeley.

Each workshop will teach a particular style or tradition of Morris, and you don't have to have attended an earlier workshop to attend a later one (but of course you'll want to!). The particular styles and dances taught vary from year to year, so if you attended last year, come back for something new!.

Workshops for 2014 will be held on the following dates (all are Tuesdays beginning at 7:30pm):

- 26 August
- 2 September
- 16 September
- 23 September

Location: Christ Church Berkeley, at [2138 Cedar St, Berkeley, CA 94709](#)

Note that there is a 1 week hiatus with no workshop on Tuesday, 9th September, 2014.

## San Jose Community Dance

by Shirley Worth

Off for a summer break, the San Jose dances will resume in September with English Country Dancing on first Sundays, and Contra Dancing on third Sundays through June, 2015. The goal for next season: a bit more variety, with more great callers, great music and great dancing. Thanks to Joyce Cooper, William and Catherine Allen, Diana Cox, Cin Barnes, Bob Fraley and a host of others who help make this a very special dance series!

## It's Almost Too Late to Sign Up for Summer Camps

If you've been thinking about summer dance camp this summer, think fast. *American Dance and Music Week* and *Hey Days English Dance and Music Week* are full. Get yourself on the waiting list. Cancellations happen; there's still a chance you'll get in. There's still room in *Family Week*, and you can have a great time as a family of one, but don't wait too long. That one may fill, too.



### American Dance and Music Week

June 19–  
July 4

La Honda

For serious  
dancers ages  
13 and up

Contras ★ Squares ★ Music  
Workshops ★ Callers' Workshops  
Couple Dancing ★ Jam-O-Rama  
Dance Photography Workshops  
with Doug Plummer

There is a waiting list  
[www.bacds.org/amweek](http://www.bacds.org/amweek)

### Family Week

July 6–12, Sonoma CA

For families of all sizes, with or  
without kids of any age

Dancing ★ Music ★ Song  
Crafts ★ Storytelling  
Community



Space is still available  
[www.bacds.org/familyweek](http://www.bacds.org/familyweek)



### English Dance and Music Week

August 17–24  
Healdsburg CA

ECD ★ Longsword ★ Rapper  
Singing ★ Musicians' Course  
Calling ★ Improv Comedy

There is a waiting list  
[www.bacds.org/eweek](http://www.bacds.org/eweek)

# The History of the *Reel of the 51<sup>st</sup> Division*

by Gillian Bagwell

One of the most spectacular Allied successes of World War Two was the evacuation of more than three hundred thousand British, French and Belgian troops from Dunkirk between May 27 and June 4, 1940. The men had been cut off and surrounded by the German army, and would have been slaughtered or captured if not for a hastily assembled flotilla of more than eight hundred military and civilian vessels, which achieved what became known as the Miracle of Dunkirk.

Among the troops fighting to hold off the Germans and make the evacuation possible were the 7<sup>th</sup> and 8<sup>th</sup> Battalions of the Argyll and Sutherland Highlanders, part of the 51<sup>st</sup> Highland Division. Their officer read them these orders: “You will hold this position; you will either be killed, wounded or made a prisoner of war.”

At 3 p.m. on June 5, twenty-six year old Lieutenant J. E. M. Atkinson of the 7<sup>th</sup> Battalion, surrounded by German troops who had just shot off his wristwatch, surrendered near the French town of Saigneville. He was not alone. After Dunkirk, the 51<sup>st</sup> Division was charged with recapturing the Abbeville bridgehead on the Somme, but they were overwhelmed and suffered heavy casualties, and on June 12, their commander Major General Victor Fortune surrendered at St. Valéry-en-Caux. In *The General Danced at Dawn*, George MacDonald Fraser tells of the remnants of his regiment of the Gordon Highlanders singing “We’re no Awa’ to Bide Awa’” as they waited for the end.

The captured Highlanders were marched a thousand miles to Oflag VII-C prison camp at Laufen castle near Salzburg. Scottish country dancing had been a regular part of Jimmy Atkinson’s life at home, and he later recalled that during the long march, “I started to think about dance tunes to keep my mind clear of grisly thoughts, and I began to get this idea for a dance” that would symbolize Scotland and the Highland Division . The figures that came to mind were based on the diagonals of the St. Andrew’s Cross of the badge of the 51<sup>st</sup> Division.

Also marching to Laufen was Lieutenant Peter Oliver of the 4<sup>th</sup> Battalion of the Seaforth Highlanders. At the prison camp, he started a reeling club which met three times a week after lunch on the roof of the prison hospital. He and Atkinson worked on the dance, along with Lieutenant Colonel Tom Harris Hunter, CO of the Royal Army Service Corps, who had been chairman of the Perth branch of the Scottish Country Dance Society (not yet royal!). The composition included figures from the dances “Scottish Reform” and “Hamilton House.” Eventually, written on “a scruffy bit off paper,” was:

**5 set 51 Division**

1-4 First couple set & cast off 3 places

5-8 Lead up to (top?) to corners

9-12 First couple set to first corner, turning by right

13-14 First couple, second man & third lady balance in a diagonal line (Scottish Reform)

15-16 First couple turn left hand to second corners

17-20 First couple set & turn corners by right hand

21-22 First couple, third man and second lady balance in a diagonal line (Scottish Reform)

23-24 First couple turn to own side, second place

25-28 Six Hands round

29-32 Back Again

Repeat

At first, the men had to dance to their own whistling because the Germans had confiscated or destroyed their bagpipes. Later, the Red Cross sent bagpipe chanter, and eventually someone managed to get an accordion. Another difficulty was that the Germans moved some of the prisoners to other locations. But the main players were reunited at Oflag VII-B at Warburg at Westphalia in Autumn 1941, and on Halloween, in the number 2 dining hall, the dance was performed publically for the first time, honoring Fortune, the senior British officer in captivity, who had done much to get better conditions for his men. He approved the dance’s first name, the 51<sup>st</sup> Country Dance.

Atkinson and Hunter both included instructions for the dance in letters home. The Germans intercepted Jimmy’s missive and thought that the notation used to describe the dance was code. The men demonstrated the dance for a German officer. “I think they thought we were completely mad,” Atkinson recalled, “but the steps got through to Harris Hunter’s wife in Scotland.”

Mrs. Hunter was secretary of the Perth branch of the SCDS, and it took up the dance. She printed and distributed a few copies, and soon began receiving requests for it. As one Highlander recalled, “scarcely a community in the Highlands and North East was untouched” by the capture of most of the 51<sup>st</sup> Division, about ten thousand men, and the stirring story behind the dance fueled its popularity in wartime Britain. The unconfirmed story goes that Queen Elizabeth (mother of the present queen) urged the SCDS to publish it even though it didn’t conform to the society’s standards, and that the princesses Elizabeth and Margaret danced it in 1942.

In 1945, the SCDS did publish the dance, which had also been known as the Laufen Reel and St.Valéry’s Reel, under the name by which it is known today, the “Reel of the 51<sup>st</sup> Division.” The dance was adapted for a four-couple set to conform with SCDS standards, and the dancers no longer cast off three places.

The prisoners danced to “My Love She’s but a Lassie Yet.” Piper Hector Ross of the 4th Battalion of the Seaforths composed a 6/8 tune for the dance, but it has been lost. In late 1944, Dugald Stewart of the 8th Argylls also composed a tune, but apparently it didn’t arrive in the UK in time to be published with the dance. It was probably in Perth during the war that “The Drunken Piper” was first used, and it became the standard, sometimes in medleys with other tunes, frequently including “The Black Bear.”

Major General Fortune had a stroke in 1944, but refused to be sent home along with other injured and older officers. He was liberated along with the other Highlanders in April 1945 and was soon given the Order of the British Empire (KBE) and knighted.

Jimmy Atkinson went home to Alloa, Clackmannanshire and his job in a paper mill, married Heather Young, and raised four children. He lived to see a BBC documentary about his dance, which aired around St. Andrew's Day in November 1996. According to his obituary, this "charming man with a twinkling sense of humour... was always mildly amused and bemused by the worldwide success of the dance. 'I just hope I brought a little happiness to people,' he said."

The "Reel of the 51<sup>st</sup> Division" remains one of the most popular Scottish country dances. When the actor Hugh Grant was on the TV show *Desert Island Discs*, he named the "Reel of the 51<sup>st</sup> Division" as one of his selections: his grandfather had been in the reeling club at Laufen. The dance is sometimes performed by sets of ten men, as it was originally danced by the Highland prisoners of war.

#### Sources and Further Reading:

- "The Reel of the 51<sup>st</sup> Division" by Michael Young, *Box and Fiddle*  
<http://boxandfiddlearchive.weebly.com/reel-of-the-51st-division.html>
- Obituary of Jimmy Atkinson. <http://www.heraldscotland.com/sport/spl/aberdeen/jimmy-atkinson-1.417084>
- "The Reel of the 51<sup>st</sup> Division," by Anselm Lingnau, *My Strathspey*  
<https://my.strathspey.org/u/anselm/stories/reelofthe51st/>
- Wikipedia: [http://en.wikipedia.org/wiki/Reel\\_of\\_the\\_51st\\_Highlanders](http://en.wikipedia.org/wiki/Reel_of_the_51st_Highlanders)
- Website of the 51st Highland Division.
  - Account of Surrender at St.-Valéry. [http://51hd.co.uk/history/valery\\_1940](http://51hd.co.uk/history/valery_1940)
  - Accounts of the capture, march, and prison camp. <http://51hd.co.uk/pow>
- Remembering Scotland at War.  
<http://www.rememberingscotlandatwar.org.uk/Accessible/Exhibition/133/Prisoners>
- The Campaign for the Real "Reel of the 51<sup>st</sup> Division"  
[http://www.laird.org.uk/Scots/campaign\\_for\\_the\\_real\\_reel\\_of\\_the\\_51st.htm](http://www.laird.org.uk/Scots/campaign_for_the_real_reel_of_the_51st.htm)
- Video of an all-male set performing the "Reel of the 51<sup>st</sup> Division" at Pinewoods in 2009.  
<https://www.youtube.com/watch?v=EHB7gpR2aD4>

**Gillian Bagwell** is the author of three acclaimed historical novels: *The Darling Strumpet*, based on the life of Nell Gwynn, seventeenth-century actress and mistress of Charles II; *The September Queen*, the story of Jane Lane, who risked her life to help the young Charles II escape after the Battle of Worcester; and *Venus in Winter*, which covers the first forty years of the life of the formidable four-times widowed Tudor dynast. Gillian lives and dances in Berkeley, California, and is at work on her fourth novel. Since learning the story of the Reel of the 51<sup>st</sup> Division, she has added to her list of future writing projects a play about the events surrounding the creation of the dance. Please visit her website, [www.gillianbagwell.com](http://www.gillianbagwell.com), for links to her research blogs and other articles, and more on her books and upcoming events.

## *Yoga of the Impossible*, a New Novel by Diane Frank

"In *Yoga of the Impossible*, a series of journeys of the mind, the heart, and the whole spirit dance, punctuated by the most amazing imagery. At some place in this picaresque work, the reader will stand up and cheer. I guarantee it." —Mary Norbert Korte, *The Persephone Poems*

And for those of us in the Contra Dance community, this novel is about *us*. At the core of this book, you will find a dance gypsy lark through the South, the Midwest, New England, Canada, and then cross-country to California. Many chapters take place at dance weekends you have attended, and you can put your own stories behind the scenes.

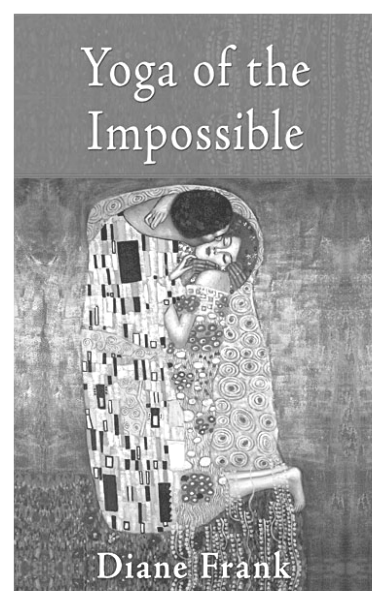
#### *About the story:*

Take an American geisha, an artist who knows everything the geishas know about love. Put her in a society that's morally profane, and ask her to find her way. The story is told through the soul of a sculptor who lives her life as a contemporary Aphrodite. Katarina sees everything through the lens of an obscure Indian philosophy, *Yoga of the Impossible*, a path of seeking enlightenment through opposites and contradictions.

Early in the novel, two young teenagers face a trauma that will ripple through their lives unless they turn around and deal with it. You'll meet a tribe of late-blooming artists searching for love on a crooked path. Dripping with fine art, **YOGA OF THE IMPOSSIBLE** is populated with musicians, dancers, sculptors, radio talk show hosts, and mermaids transforming lunacy into a quest to make every moment holy.

"Diane Frank has that amalgam of poetry and prose just right. She has perfect pitch. It's a knockout."  
—Robert Scotellaro, Author of *Measuring the Distance*

*Yoga of the Impossible* is available at your favorite bookstore and Amazon.com.



# Frolicking in the Fall!

By Sharon Green

What better time to head for the coastal redwood groves than a fine October weekend, and what better company with whom to head there than a hundred or more English country dancers and musicians, all primed to dance and play to their hearts' content? BACDS's Fall Frolick weekend (October 17-19), this year programmed by the admirable Joanna Reiner, brings together dynamic display and country dance teachers from both coasts and stellar West Coast musicians to celebrate the joys of English country dancing. Explore the nuances of ECD with Portland's Mary Devlin, Sebastopol's Kalia Kliban, and program director Joanna Reiner. Sample the coordinated movements and smooth teamwork of longsword dancing with Gillian Stewart of Orion Sword. Under the expert tutelage of New York's Dorrie Olsson, master the posture and footwork appropriate to historical dance.

But wait! There's more. Sing with Doug Olsen, veteran star of the Dickens and Renaissance Faires. Jam with pianist Rebecca King of the band Persons of Quality. Enjoy soaring music played by Rebecca, Judy Linsenberg, Jon Berger, Michelle Levy, and The Raggedy Annes (Charlie Hancock, Andy Eggleston, and Anne Bingham Goess), balanced by the sound wizardry of Nick Cuccia. Hike in the redwoods. Share snacks at the after-dance parties. Bid high at the auction. Most important of all, have fun dancing and hanging out with friends.

To learn more about this year's Fall Frolick, go to [www.bacds.org/fallfrolick](http://www.bacds.org/fallfrolick) or contact:

Registrar: Marilyn Kinch / [bacdsfallfrolick@gmail.com](mailto:bacdsfallfrolick@gmail.com) / 510.649.7384

Manager: Mary Luckhardt / [mary@luckhardt.com](mailto:mary@luckhardt.com) / 510.604.6060

Organizer: Sharon Green / [sharongreen@post.harvard.edu](mailto:sharongreen@post.harvard.edu) / 510.654.7974

## 2014 Fall Ball

by Shirley Worth

The long tradition of Fall Ball continues! A somewhat more casual counterpoint to the Spring Playford Ball, this event emulates the Harvest Balls held by the lord of the manor as a community event to which the entire village - all types and classes - were invited to celebrate the end of summer, transitioning into the holiday season.

Mark November 15, 2014 in your calendar for the "ColorFul Fall Ball" featuring Scott Higgs and Kalia Kliban, with music by *The Whoops*: Charlie Hancock, Jim Oakden and Michelle Levy, with Ruth Anne Fraley, in San Mateo. Registration will open September 1, 2014.

Get ready to dress in your finest to welcome friends home from summer travels!

Many thanks to last year's committee for a wonderful 2013 Fall Ball: Ric Goldman, James Candlin, Julie Kloper, Loretta Guarino Reid, Cat Burnham, Susan Jensen, and Stewart Hall! And if you are interested in helping to organize this year's ball, please contact co-chairs Joyce Cooper (408.448.2789 or [ibedanzr@gmail.com](mailto:ibedanzr@gmail.com)) and Judy Rose Dornbush (415.456.4602 or [artndance@artishappening.com](mailto:artndance@artishappening.com))

## BACDS will co-sponsor Dare To Be Square weekend

by Jordan Ruyle

This fall, BACDS will be co-sponsoring **Dare to be Square West** in Oakland, November 7-9 2014.

Dare To Be Square West is a weekend of square dance and music workshops, dancing, jamming, and fun with a mission to promote and preserve traditional square dancing.

"Dare to be Square" was founded in 2003 by Phil Jamison and Nancy Mamlin at Warren Wilson College in Swannanoa, North Carolina. Phil and Nancy continued to organize the event annually through 2006.

In 2007, a West-coast version of the event was hosted in Portland. The effort was headed by Maggie Brunjes and Caroline Oakley, who were inspired after attending Dare to Be Square in North Carolina. The Portland community's hard work resulted in a very successful 2007 and subsequent 2008 event.

## Spring Fever: two dance weekends in one

by Jens Dill

*Spring Fever* dance weekend at Monte Toyon has a bit of a split personality. If you are a Contra dancer, it's a Contra dance weekend with English on the side. If you are an English dancer, it's an English dance weekend with Contra on the side. Sometimes we, on the committee, worry that people think it's the other way around. We are committed to the two-camps-in-one philosophy because

1. Contra and English are closely related, share common roots, and continue to cross-pollinate each other.
2. Many people love to do both.
3. When you mix a crowd of really good Contra dancers with a crowd of really good English dancers, you get a really awesome dance experience.
4. Besides, if we just did Contra or just did English, we'd be just like all the other weekends.

Next year (March 12-14, 2015) we will be planning a stellar program that includes calling by Nils Fredland, Kalia Kliban, and Gene Murrow (or if you are English, Gene Murrow, Kalia Kliban, and Nils Fredland). Music will be provided by *A Joyful Noise* and *Maivish* (or is that *Maivish* and *A Joyful Noise*), ably assisted by local musicians including Ruth Anne Fraley and Anne Goess. Co-programmers Ric Goldman and Erik Hoffman plan to publish the camp schedule by mid-summer, and promise to include more music workshops to make this a true three-track program. So mark the date in your calendar, and plan to join us.

# The President's Corner



**From the President:** At the most recent meeting of the Palo Alto Contra Committee, one of the topics that we discussed was how to handle unnecessarily rough behaviour on the dance floor. And one of the examples brought forward was notably unstereotypical: during a men's chain, a woman had tried to force a male dancer into a twirl he didn't want to do, and wrenched his shoulder. Sad to say, it's more common the other way around.

We all need to remember to be careful of our fellow dancers, and avoid, as far as possible, grips, holds, and moves that might cause pain or injury. Dancing is about moving together as a group, whether we are talking about two people in a swing or allemande, four people in a "hands-four" minor set, an entire contra line, or even the whole roomful of dancers. We should all be moving together, and paying enough attention to each other's needs and abilities that we *can* move together and make the experience fun for everyone. The best dancers are the ones who can read the body language of their partner of the moment, and adapt the speed or styling of their moves to what works best for both of them.

That said, dancing is also about individual expression and showing off your moves. This is where the twirls and other flourishes come in. It is important to remember that these twirls and spins are not written into the dance instructions. Yes, there are a few dance figures that specifically include twirls in their instructions, but these are mostly simple things. You can turn your partner under your arm half way (as in *Box the Gnat*, *Swat the Flea*, or *California Twirl*). You can pass your partner from hand to hand with a full turn in *Roll Away*. *Petronella*, *Rory O'More*, and the English *Turn Single* are choreographed to have full turns in them, but these are individual moves without contact with another person during the turn. All the rest is extra, and should be done with care and mutual consent.

What this means is that a twirl should always be offered, never forced. And if it is refused, there should be no consequences. "What kind of dancer are you that you don't want to twirl" is an attitude that has no place on the dance floor. If you lift someone's hand to offer a twirl, and they bring it back down, that's it. Whatever the reason, the twirl has been declined. And remember that it is the person doing the twirling that should be in control of the twirl. The person offering the twirl should use his or her upraised hand to provide a steady balance point, but should not grip tightly or even at all. A gentle nudge to suggest direction is fine, and often welcome, but cranking the other person around forcefully is an invitation to injury.

Timing is also important. Any twirl or embellishment should fit into the same phrase of music allocated to the unembellished move, and it ought to leave you in the right place for the next move, facing the right way. This is not easy. It takes practice, and it doesn't always work as expected. Do practice your embellishments, and do learn as much as you can about fitting them seamlessly into the dance. And don't be surprised when it doesn't work right. If you try to push the envelope too far, or your attention wanders, you can mess up and be out of place, and possibly confuse other people in your set. It's just as bad as when a beginner doesn't know which way to go. If it happens, apologize, pick up the dance again, and if I may make a suggestion, dance the next few rounds without flourishes to let yourself get centered again.

Grip is important too. Handgrips should be as open and unforced as possible. They should not go beyond what is necessary to provide a secure connection, some support, and gentle guidance. It should always be possible for the other person to release the grip easily. It's almost never necessary to grip with the thumb, to tighten the fingers around someone, or to twist the wrist, elbow, or shoulder. Newcomers sometimes grip too tightly because they are nervous, uncertain, and trying too hard not to make mistakes. Oldtimers sometimes grip too tightly when they are too lost in the dance and try too hard to get someone to move in an unexpected direction. The cure? Relax. It's only a dance, and mistakes are preferable to injuries.

And it's not just physical discomfort and injury that we should be concerned about. Part of the fun of dancing is the eye contact, the flirtation, and the occasional close, cuddly holds. These are fun as long as both people see them as fun and non-threatening. But to someone who is new, or nervous, or doesn't know who you are (or maybe knows you too well because of past history), these things can feel like invasion of personal space or even an emotional threat. Be aware of the other person's reactions and body language, and if it appears you are making someone feel uncomfortable, back off a bit and do the figure without the extra closeness or flirtation.

And if *you* are the one that is uncomfortable, speak up. It's almost always clearer to use words to say you are uncomfortable than it is to assume the other person can sense it. Usually that's enough. If it's not, and there doesn't seem to be any improvement in behavior or acknowledgement of your concerns, let the dance manager know. Our dances are supposed to be fun and feel safe, and we want to know what we need to improve when it doesn't work out that way.

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

## Volunteer Thanks

- ♪ Thanks to the *Spring Fever* Committee (Jens Dill, Ric Goldman, Stewart Hall, Julie and David Kloper, Laura Gorrin, Sandra Vlahos, Claire Matthews, Michael Diamond, Erik Hoffman, Stephen Connelly) for pulling together and putting on a fabulous weekend. Thanks also to next year's committee (Jens Dill, Ric Goldman, Erik Hoffman, Laura Gorrin, Sandra Vlahos, Michael Diamond, Claire Matthews, Stephen Connelly, Craig Meltzner) for carrying the energy forward toward 2015.
- ♪ Thanks to the *Playford Ball* Committee (Jody Distler-Dill, Shirley Worth, Allison Saichek, Alan Winston, Cin Barnes, Catherine Allen, Sandra Vlahos, Sue Wilson, Diana Cox, Joyce Cooper, Susan Jensen, Joyce Ugglä) for putting together an absolutely splendid ball.
- ♪ Thanks to *Les Addison* and all the others who put together the one-day *Contra College* session in May. They are going to try another one in October.
- ♪ Thanks to the *Family Week* committee for putting together yet another wonderful camp.

- 🎵 Thanks to the *American Week* committee for putting together a camp that sold out by May.
- 🎵 Thanks to the *English Week* committee for doing the same, *yet again*.
- 🎵 Thanks to *Joyce Cooper* and *Cos Tello* for stepping up as snack coordinators for *Balance the Bay*. Thanks to the whole committee for keeping things moving so smoothly. We’ve had a lot of committee members step aside, and a lot of new ones step up.
- 🎵 Thanks to everyone who registered for *Balance the Bay*. By last year’s standards, the weekend would be full by now, but we’ve still got room for more. Because we’re using a caterer instead of volunteers to prepare the Saturday Supper, we can fit more people in. Let your friends know, and round up those extra guys who always take too long to decide.
- 🎵 Thanks to *Ric Goldman* for his years of work with the *Fall Ball* Committee. Thanks to *Julie Kloper* for her work as treasurer for both *Fall Ball* and *Spring Fever*. Both are stepping back and taking some time off. Thanks to *Joyce Cooper* and *Judy Rose Dornbush* for stepping up to run the committee.
- 🎵 Thanks again to *Chris Knepper* for organizing the *No Snow Ball*. He’s done a lot of work almost single-handed to put it together. Please, if you have the time and inclination, offer him your help.
- 🎵 Thanks to *Jim Saxe* for keeping track of all the details that the rest of us tend to forget.
- 🎵 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

Saturday, June 14	<b>Mad Robin Ball</b> (NBCDS)	<i>Brooke Friendly with Roguery</i>
Wednesday, June 18	Special Berkeley Contra	<i>Erik Hoffman with Notorious</i>
Fri-Sun, June 20-22	<b>Faultline Frolic</b> weekend (NBCDS)	<i>Cis Hinkle with Notorious</i>
Sunday, June 22	<b>Aftershock</b> Contra, Mill Valley (NBCDS)	<i>Cis Hinkle with Notorious</i>
Friday, June 27	Special San Francisco Contra	<i>Lynn Ackerson with the Avant Gardners</i>
Saturday, June 28	Special Palo Alto Contra	<i>Lisa Greenleaf with Rodney Miller et al</i>
Sun-Fri, Jun 29-Jul 4	<b>American Dance and Music Week</b>	<i>Lisa Greenleaf, George Marshall</i>
Friday, July 4	Special Post-AmWeek Contra	<i>Lisa Greenleaf, George Marshall</i>
Saturday, July 5	Special San Francisco Contra	<i>George Marshall with Tidal Wave</i>
Sunday, July 6	Special Mill Valley Contra (NBCDS)	<i>Lisa Greenleaf with Stringrays</i>
Sun-Sat July 6-12	<b>BACDS Family Week</b>	<i>Carol Ormand, Kalia Kliban, many more ...</i>
Saturday, July 12	Special Palo Alto Contra	<i>Kelsey Hartman with the Hillbillies from Mars</i>
Thursday, August 7	Special Mill Valley Contra (NBCDS)	<i>Lynn Ackerson with the Latter Day Lizards</i>
Fri-Sun August 8-10	<b>Balance the Bay</b> Contra weekend	<i>Nils Fredland, Frannie Marr</i>
Sunday, August 11	<b>CounterBalance</b> Contra	<i>Nils Fredland with the Latter Day Lizards</i>
Saturday, August 16	Special Berkeley English	<i>Brad Foster</i>
Sun-Sun Aug 17-24	<b>Hey Days English Dance Week</b>	<i>Brad Foster, Brooke Friendly, Gene Murrow</i>
Wednesday, Aug 20	Special Berkeley Contra	<i>Erik Hoffman with Larry Ungar and Audrey Knuth</i>
Friday, August 22	Special San Francisco Contra	<i>Susan Petrick w/ Larry Ungar and Audrey Knuth</i>
Saturday, August 23	Special Sebastopol Contra	<i>TBD w/ Larry Ungar and Audrey Knuth</i>
Wednesday, Aug 27	Special Berkeley English	<i>Sharon Green w/ Rodney Miller, Charlie Hancock</i>
Friday, Sept 26	Special San Francisco Contra	<i>Yoyo Zhou with Celador</i>
Saturday, Sept 27	Special Palo Alto Contra	<i>Lynn Ackerson with Celador</i>
Tuesdays, 8/26–9/23	Berkeley Morris	<i>Free workshops</i>
Fri-Sun, Oct 17-19	<b>Fall Frolick English Weekend</b>	<i>Mary Devlin, Kalia Kliban, Joanna Reiner . . .</i>
Fri-Sun, Nov 7-9	<b>Dare To Be Square West</b>	
Saturday, Nov 15	<b>Fall Ball</b>	<i>Scott Higgs, Kalia Kliban, the Whoots.</i>
Saturday, Nov 15	<b>Twelve-Hour Twirl (TDOGS)</b>	<i>Susan Petrick, Susan Michaels, Joyce Miller</i>
Saturday, Dec 6	<b>No Snow Ball</b>	
Fri-Sun, March 14-17	<b>Spring Fever</b>	<i>Nils Fredland, Gene Murrow, Kalia Kliban . . .</i>

See [bacds.org](http://bacds.org) for more information. For events sponsored by our neighbors, see [nbcds.org](http://nbcds.org) (NBCDS), [sactocds.org](http://sactocds.org) (SCDS), [sffmc.org](http://sffmc.org) (SFFMC), [santacruzdance.org](http://santacruzdance.org) (TDSC), [montereycdc.webs.com](http://montereycdc.webs.com) (MCDC), [cccds.org](http://cccds.org) (CCCDs), [sites.google.com/site/haywardcontra](http://sites.google.com/site/haywardcontra) (TDOGS)

This issue was edited by Julie Thomas, Chris Folger, and Jens Dill. Send corrections to <caljuliet@comcast.net>. Deadline for *Winter Dancer*: Nov. 15, 2013. Send submissions to [caljuliet@comcast.net](mailto:caljuliet@comcast.net). Please join the conversation.