



Bay Area Country Dancer

No.100– December 2014

www.bacds.org

We're Looking for a Few Good Men!

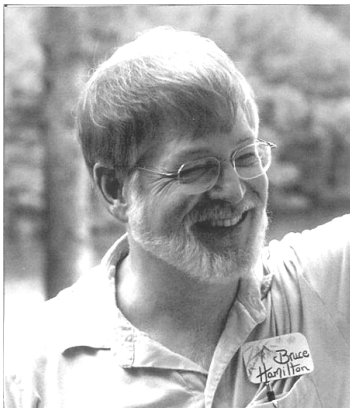
Jubilee American Dance Theatre is a unique local performance group – we perform the dances, music, songs and stories of the folks that made America! From the Swing Era to Appalachia, Cajun Country, the New England Whalers, the Tex-Mex border and more, Jubilee transports you to another time and place through its rich weavings of stories, songs, dance and music. All of Jubilee's work is set in context with costumes and props that reflect the history of the era.

We are a community-oriented group, and like to have fun! Currently we are auditioning men who are interested in rehearsal and performing, both locally and abroad. Experience in our dance styles is not required, but you should have dance experience and the desire to learn! To find out more, email us at info@jubileedance.com. Come by our regular weekly rehearsal, Monday nights at 7:30 at Ashkenaz Community Center, San Pablo Avenue, Berkeley. Visit us on-line at www.jubileedance.com for photos, video, repertoire, and more!

Join now to participate in our international tour planned for 2015.



Work on Your Styling with Bruce Hamilton (February 7, 2015)



Bruce Hamilton has taught English and Scottish country dancing in the San Francisco Bay Area for many years. One of the country's most popular English dance leaders, he is featured at many festivals and summer dance camps each year. Lately he's been focusing on non-choreographic elements of English Country Dance (ECD): how to move well, how to be musical, how to recover from slips, how to be a good partner, body mechanics, and the social and mental aspects of dancing.

On Saturday, February 7, Bruce will share his knowledge with us in a special afternoon English dance styling workshop at St Mark's Episcopal Church in Palo Alto from 2 to 5 pm, with music by Bill Jensen and Stan Kramer. The cost of the workshop is \$15. Workshop attendees should have familiarity with the standard ECD figures, be able to do a dance of modest difficulty from a single walk-through, and be able to move quickly (or willing to sit out the occasional dance requiring that).



Donations to BACDS are fully tax deductible. Click the green "Donate!" button on the BACDS.org web page to contribute to the future of your favorite dance. Online or traditional payments are welcome. Thank you for your support.

100th Issue of the Dancer!

by Chris Folger

Welcome to the 100th issue of the Dancer! It promises to be the most spectacular, fabulous, unforgettable issue in the history of world dancing!

(Or more likely, it will just another issue, distinctive from its predecessors only in the round number at the top of the page. Oh well.)

I'd like to take time to thank everyone who took part in producing all 99 past issues. All of you, writers, photographers and editors alike, have succeeded in making the Dancer a truly enjoyable and vital publication in our dance community.

An extra thank you to Jens Dill for his tireless work as BACDS president for all these years, and also for helping keep the Dancer rolling all the way up to number 100 and beyond.

And an extra, extra thank you to Julie Thomas, who completed her editorship of the Dancer last issue.

Poem: *When I Dance*

by Carol Braves

The music begins.
My pulse quickens.
My feet receive the message
from my heart
to caress the earth
and to reach for the sky.
I fly to a place where life
cannot clip my wings
nor keep my soul from soaring
towards heaven.

Hey Days English Dance And Music Week! (August 16-23)

It's not too soon to start planning your summer! Here are some of the reasons you will want to put August 16-23, 2015—Hey Days English Dance and Music Week—on your calendar.

Talented Dance Staff

Well-known and well-loved local and internationally renowned caller **Bruce Hamilton** (CA) focuses on non-choreographic elements of English country dance: how to move well, musicality, recovering from mistakes, being a good partner, body mechanics, and social and mental aspects. **Jenny Beer** (PA) calls Philadelphia her home dance community. She leads ECD and crafts a new dance now and again. Jenny started “country dancing” the second day of freshman week in Indiana and happily joined groups wherever life has taken her since: Japan, Vermont, Delaware, Berkeley, CA.

In addition to teaching a basic ECD class, **David Macemon** (OR) will also lead display dance classes, including rapper sword. David started dancing in high school, and has been dancing and teaching ever since. His dance passions include both English Country Dance and English Sword and Morris. He communicates the joy of dancing through his teaching and enthusiasm for the dance. David is Foreman of Iron Mountain Sword.

Inspiring Musicians

Anita Anderson (WA), our 2015 program director, is an extraordinary English country and contra dance pianist, playing with Roguery, Tricky Brits, Bag o' Tricks, and other Northwest bands. **Karen Axelrod** (MA) and **Daron Douglas** (LA) form the band Foxfire. Karen is highly regarded for her piano playing at dance events around the country and abroad and also plays accordion for the renowned longsword team, Orion. Daron is a captivating fiddler for American and English dance traditions internationally. She also brings a rich repertoire of songs from her great-grandmother, who was one of Cecil Sharp's informants in the southern mountains. Back by popular demand, **Paul Hutchinson** (UK) is an accomplished accordionist with a wicked sense of humor. **Betsy Branch** (OR) has been a mainstay of the Portland dance community for many years with her exuberant dance fiddling. She is also an accomplished harmony singer and song leader and has taught singing and harmony workshops around the country. Local favorite **Charlie Hancock** (CA) is equally adept playing piano or accordion for English country, Scottish country, contras, and display dance. **Wayne Hankin** (VT) is a leading artist of period woodwinds. He will bring some from his huge collection to delight us. And **Kimberly McKittrick** (WA) will bring her lovely dance fiddling to round out the music staff.

Daily Schedule—So Many Great Things to Choose From

In addition to a wide range of English country dance classes, we will have display dance offerings. Off the dance floor, you can join Betsy for a singing class or **Alisa Dodson** (CA) for a mummer's play workshop. And, of course, we will have a full complement of music workshops for all levels, including a band workshop, a music ensemble class, and a music improv session. Special one-day workshops will give you concentrated instruction from our talented staff.

Welcoming Community

We will have 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.



Photo by Julie Grieves



Photo by Michael Siemon

Fabulous Location

The Bishop's Ranch in Sonoma County has comfortable accommodations, delicious meals in a spacious dining hall, beautiful views, a wonderful pool to cool off in, 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 and a registration form (available in January 2015). We hope to dance, sing, and play with you at camp!

American Week: There is a Place for You (June 28-July 3)

by Stuart Kenney, Am Week Program Director

It brings me great pleasure to craft an American Week of Music and Dance in the Redwoods of Northern California.

The summer of 2015 American Week staff includes *The Syncopaths*, hailing from Seattle and Southern California (Ryan McKasson, Jeff Spero, Christa Burch and Ashley Broder) and New England's *Clew Bay* (Stuart Kenney, Matthew Kenney, Peter Siegel, Owen Marshall and Alden Robinson), with New England callers Linda Leslie and Nils Fredland. Virginia's George Paul, and North Carolina's Laura Light round out the All-Star lineup. Northern California's Marty Brenneis will provide exceptional sound reinforcement. Find out details, and register, at <http://AmWeek.org>.

Together we will dive in and create moments where music and dance dreams do come true. From Stuart's All-Comers Band Class to George's Tune Writing class; from yoga with Laura to singing with Christa and Peter, there is a place for you. From fiddle style classes with Alden and Ryan, to guitar styles with Owen and mandolin chops with Ashley, there is a place for you. From driving piano and percussion with Jeff and Matt to contra dance choreography with Linda or squares with Nils, there is a place for you. Find yourself in a slow jam, in campers' band, couples dancing, or napping under a Redwood, there is a place for you. *Join us!*

Spring Fever Is Bigger and Better than Ever (at Monte Toyon, March 13-15)

by Jens Dill

The *Spring Fever* dance weekend at Monte Toyon just got bigger and better. We're bringing in more local talent to supplement our headline bands and allow us to provide three full tracks of workshops: Contra Dance, English Dance, and Music.

Just check out our amazing staff roster:

- ♫ **Maivish** (Adam Broome, Jaige Trudel, Matthew Olwell)
You may recognize Adam and Jaige from *Crowfoot*. You can get a preview when they play the Palo Alto Contra on January 10.
- ♫ **A Joyful Noise** (Barbara Greenberg, Daniel Beerbohm, Kathy Talvitie) was a smash hit at the Northwest Passage camp on Labor Day weekend. Ask anyone who was there.
- ♫ **StringFire** (Patti Cobb, Erik Ievins, James MacQueen, Annie Rodier) just signed up to join Ruth Anne Fraley, Anne Goess and Tony Elman as the local supporting talent.
- ♫ **Nils Fredland, Gene Murrow**, and our own **Kalia Kliban** will be providing stellar calling and teaching talent.

Monte Toyon retreat center is a favorite location for weekend dance camps. Nestled among the redwoods in the hills behind Aptos, California, it offers dormitory-style housing, excellent food, and comfortable lounge space for an intensive weekend of dance, music, song, and companionship. **Do join us.**

This year, we are accepting online payments. Sign up online at www.bacds.org/sf



Dance Trivia: Balance? What Balance?

This is a new feature for The Dancer: a chance to highlight and discuss some obscure bit of dance trivia that someone has found, learned or discovered. It can come from any source: history, dance directions, rumors, whatever. It doesn't even have to be true, although that always helps. We will publish any corrections or rebuttals in future issues.

I was browsing through Beth Tolman and Ralph Page's classic, *The Country Dance Book*, the other day, and actually decided to read through some of the instructions in the glossary of of the Calls and Conduct chapter. I found this entry extremely interesting:

BALANCE AND SWING PARTNER: (8) Originally the balance step was performed before the swing, but nowadays this has been almost universally abandoned, and the call now means only to swing, or turn your partner ...

The original edition was published in 1935, and my copy was a 1976 re-issue. I'm not sure whether this wording was in the original, but I found similar language in *American Country Dances: Twenty-Eight Contra Dances Largely from the NewEngland States*, by Elizabeth Burcheval, in 1918:

Balance and Swing (or "Swing Partner") — The most usual way of executing the "Balance and Swing" today, is for partners to meet, take "ordinary dance position" (the usual way of holding partner for waltzing, and swing around vigorously with the buzz step or the usual country-dance step, both man and woman beginning with the right foot. Originally the "Balance" was executed before the swing, but for some reason this has been almost universally abandoned, so that the expression "Balance and Swing" now means nothing more than "Swing Partners."

Nowadays, we are pretty strongly inclined to do the balance as called. If you leave it out, it's almost always cause for a comment from your partner. It was written that way, and the way it was always done, right? But it seems our grandparents and great-grandparents were less interested than we are in sticking to the letter of the dance instructions. They were there to have fun, just as we are today, and they did the dance the way *they* wanted to.

Dancing at the Village Market Square (the 2015 *Playford Ball*, March 28)

by Shirley Worth

Registration for the next *Playford Ball* begins with your receipt of this quarterly mailing! The Ball Committee (and some invited non-committee helpers) held a "Ball Booklet Walk-through Party" the afternoon of the mailing. We'd especially like to thank Ruth Anne Fraley and Lee Anne Welch for providing music for the most fun committee meeting of the year!

The Ball schedule is slightly different this year than in the past few years. We have a new location for the **East Bay Workshop**: the Finnish Brotherhood All at 1970 Chestnut Street, Berkeley. It will be held March 7, for 2-5 pm, with Kalia Kliban calling to music by Jon Berger and Rebecca King. The **Peninsula Workshop** will be held at the Palo Alto Masonic Temple, but a bit later in the month than usual, due to scheduling conflicts: Sunday, March 22, 3:30-6:30 pm. Bruce Hamilton will call to music by Ruth Anne Fraley and Stan & Susan Kramer. We are pleased to announce that the **Sacramento Area** dancers will also offer a Sunday afternoon workshop on March 22, with Mary Luckhardt, and music by Rebecca King and Maggie Moore. For time and location, check www.sactocds.org. The **Ball Rehearsal** will again be held at the Hill and Valley Club in Hayward on Friday evening, March 27, with a Cavalcade of Callers and music by Charlie Hancock, Susan Worland, and Tom Lindemuth. The **Playford Ball** itself will be held Saturday, March 28 at the San José Woman's Club 2015, with the program presented and called by Mary Luckhardt, and music by Bill Jensen, Anne Bingham Goess, Elizabeth Todd, and Andy Eggleston. Jody Distler-Dill and Jens Dill will host the **Playford Brunch** Sunday morning, March 29.

Register early to guarantee your place at the Playford Ball! www.bacds.org/playford

A Note from Sharon Green (CD Launch and CDSS Benefit December 18)

by Sharon Green

I'd love to have you come to the party I'm throwing on December 18th to celebrate my new CD (and my 75th birthday, which takes place the week before).

The CD, *Dances from the Greenery*, includes 14 of my dances, plus two wonderful dances, *Westward Bound* and *Golden Green*, that Philippe Callens wrote for our household. The tunes are performed by Jon Berger, Jonathan Jensen, Shira Kammen, and Rebecca King. (Jon, Shira, and Rebecca are playing for the launch party on the 18th; sadly, Jonathan can't come west for the party, but we all are totally jazzed that he was able to come out here to make the recording in June.) Proceeds from CD sales will go to support CDSS's Spread the Joy Campaign (in honor of the Centennial).

The launch party will take place from 8:00-10:30pm at Arlington Community Church, 52 Arlington Avenue, Kensington (adjacent to Berkeley). Admission to the party is free, though additional donations to CDSS's *Spread the Joy* Campaign are always welcome. No presents, please, unless you want to see them turn up at a camp auction next summer: we're downsizing...

All are welcome, but the more experienced an English dancer you are, the more fun you're likely to have. **RSVP.** Let us know you are coming, and if you can volunteer to help: [sharongreen @ post.harvard.edu](mailto:sharongreen@post.harvard.edu).

BACDS Organizes a Mini-Tour in Honor of CDSS Centennial

In June, 2014, a letter was sent out by the BACDS Board. It read in part:

To California CDSS Affiliates,

In honor of CDSS's forthcoming Centennial and the Centennial Tour organized by CDSS, the Bay Area Country Dance Society has decided to organize a mini-tour to send expert teachers from the Greater Bay Area to other affiliate communities in California for a stay of one to three days.

Our mission, like that of the CDSS Centennial Tour, is "to educate, empower, serve, celebrate, and foster growth"; staff teachers, veterans of BACDS's weekends and weeklong camps, will come to your group to lead workshops and master classes for your local dancers, musicians, callers, and organizers. In addition, the teachers, together with the local workshop participants, will have the opportunity to take part in one or more large, public dance events—an opportunity for BACDS and your community to celebrate together and to build closer ties between our groups.

If you are interested in collaborating with BACDS to make such an event take place in your community, please let us know.

The San Diego English Country Dancers took us up on our offer, requesting workshops in three specific areas: style improvement for dancers; training for callers; and musician development. On this Valentine's Day weekend, the first BACDS mini-tour will take place. The specific details of the mini-tour are still being worked out, but three workshops are set: a style workshop for newer dancers; a style workshop for advanced dancers; and a workshop for callers. Leading the workshops is California's own "wizard of Menlo Park," the internationally known caller and teacher Bruce Hamilton. (Bruce will be leading a style workshop here in the Bay Area the weekend before.)

The motto of CDSS's Centennial Campaign is "Spread the Joy!" BACDS's mini-tour is one more way the Bay Area dance community is doing exactly that.

Editor's note: You can support CDSS in its "leap forward" to the next 100 years by donating to the Spread the Joy campaign. Contact Robin Hayden ([robin @ cdss.org](mailto:robin@cdss.org)) to find out how.

The San José Community Dance enters its fourth year

This February, our San José Community Dance begins its fourth year of operation. It is a joint venture with the First Unitarian Church of San José, focused on developing a spirit of community for both English and Contra dancers in a delightful setting. It has already developed its own house band, *The Phoenix*, which plays for the English dances, and is attracting top local bands and callers for its Contra dances. It started, by necessity, as a very beginner-oriented dance (and is still perhaps the most beginner-friendly dance in the area) but it has now grown a solid core of experienced dancers who are looking for a pleasant way to spend a Sunday afternoon. English dancing happens on the 1st Sunday of each month and Contra on the 3rd Sunday, 2:30 to 5 pm at the Unitarian Church (160 3rd Street, San José).

Organizers Shirley Worth and Joyce Cooper are planning a meeting in January to form a committee to take over management of the dance series. Contact [shirleyworth @ gmail.com](mailto:shirleyworth@gmail.com) if you are interested in helping.

The President's Corner



From the President: What is this Country Dance *Tradition* that we are all part of? “Tradition” is a word that points in two directions. It connects to the past in that we bring forward the things that people did centuries ago and continue doing them, in our own way, having the same kind of fun our ancestors did. It connects to the future in that what we do will be handed down to our descendants to become a “tradition” that they carry on, by having the same kind of fun we did. In the middle, there is us, dancing, very much in the present. And I assert that the present moment is the most important part of the whole tradition.

The simplified history has it that English Country Dance can be traced back to the publication of *The Dancing Master* by John Playford in 1651. It was widely popular for the next 170 years or so (until Jane Austen’s time), and was finally pushed into the background in the 1820s by that new and scandalous dance craze, the waltz. The colonists brought their popular dance form to America with them, took it off into the back woods, infused it with a healthy dose of Celtic music, and turned it into American Contra and Square dancing, with hands-on partner swings instead of the arms-length lingering glances of the English form. Both English and American Country Dance faded into the background as the 19th century progressed, supplanted in popular culture by more “modern” ideas. Both forms were revived in the early 20th century by the English Folk Dance and Song Society and its American offshoot, the Country Dance and Song Society. They received a boost from the folk music movement in the 1960’s and really began to take off with the widespread formation of new dance clubs from then on. Now, although Country Dance is still well below the radar in the popular culture, you can find it almost everywhere you look. We’re still doing what they did in 1651, and it’s just as much fun, right?

Well, sort of. 1651 was not a milestone in dance history so much as an important piece of publishing history. John Playford was a publisher and a bookseller, and he was one of the first to use the new medium of printing to make a profit by mass-marketing popular culture. Still, it is the earliest printed record that falls within the bounds of the genre we call English Country Dance, so we revere it, and we still do the dances from Playford’s first edition (and all the others we know about). But do we do them just as they were done in 1651? Of course not. Popular culture comes with its own social context, unwritten rules, and things people know so well in their bones that they don’t even know they know them. The social milieu of the 1650s was way different from today’s. It was the time of the Commonwealth, with Oliver Cromwell in power and the English Civil War a *very* recent memory. The country was nominally run on Puritan principles, and the Puritans had been harshly critical of dancing (among many other things) in the prior decades. It just shows how complicated social and political forces can be that the resurgent English middle class of the Commonwealth era was not going to give up its popular dancing, and indeed was embracing it to the extent that Mr Playford could turn a profit from publishing dance instructions.

And the instructions themselves: what we have is the musical scores for the tunes, and some very brief, abbreviated descriptions of the figures. The dances we do today had to be reconstructed and interpreted, since nobody actually bothered to write down at the time how some of the figures were to be done. And the tempo of the music and the timing of the dance phrases can be varied over a wide range to make for many very different interpretations of the same dance. At best, the “traditional” dances we do today are somebody’s idea of how the dance was done ever-so-long-ago, and we’ve made it our own and turned the way we *happen* to do it into a “tradition” that must be preserved.

Of course, no bit of popular culture survives unchanged for nearly two centuries. English Country Dancing was part of the popular culture from (probably much earlier than) the 1650s to (probably much later than) the 1820’s. But every generation had its own way of doing it: a new style, a new way to break the “rules” laid down by the prior generation. Dancing is inseparable from the social milieu in which it is done. Popular culture doesn’t stay the same, even if it follows similar patterns down the generations. And in dance, there are two competing modes of expression: the cooperative mode of everyone moving together to create the shape of the dance, and the individualistic mode of showing off your “best” moves. That creates enough tension in itself to make dance a wonderfully rich and ever-changing experience.

The separation between English and Contra (and between Contra and Square) dancing is not nearly as neat and clean as one might suppose. If you happen to go to a dance in England, for example, you might be quite surprised to see quite a bit of the music, tempo, dance moves, and entire dances from the American Contra tradition. These bits of “Contra” are folded in as if they are, and always were, just a part of the English dance tradition. And who can deny it? And do you know just how many of the figures and moves in modern Contra dance were introduced originally from an “English” dance? “All of them” is really close to the truth.

Back in our grandparents’ day (our parents’ day, for some of us), Contra and Square dancing were all pretty much lumped together. In some parts of the country, you did more “square” dances in lines than you did elsewhere, but it was all part of the same evening of dance. It wasn’t until the late 1990s that people began pressuring callers to leave out the square dances during Contra dance events. And the next generation may bring them back. Who knows?

What we are doing today is a very modern thing, steeped in the social milieu of America in 2014. It’s a traditional thing, too, with roots going back hundreds of years. But the expression of those roots is modern: we are doing the traditional dances the way we *imagine* they were done so long ago. That is, when we are not changing them to suit *our* preferences. And more than half (more than 90% in the case of Contras) of the dances we do are new compositions, created within living memory by people we know or by friends of people we know.

The social scene was different even one generation ago: My parents didn’t take me to dances when I was young because there was too much alcohol consumed on the premises; now we discourage alcoholic consumption and encourage people to bring their children and dance with them.

Anyone who has been dancing more than 10 years can see the changes we’ve made in that time: the move to drop square dances from most Contra programs, the move to adopt Andrew Shaw’s interpretation of “siding” in preference to Cecil Sharp’s, the move toward gender-free calling and “anybody can ask anybody,” the wearing of twirly skirts by men just because it’s fun and comfortable. It’s a tradition. It’s our tradition. It goes way back, but we made it what it is today, and we’re handing it on to the next generation to remake it all over again.

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

Volunteer Thanks

- ♪ Thanks to the *Fall Frolick* committee (*Joanna Reiner, Victoria Williams, Mary Luckhardt, Kalia Kliban, Michael Siemon, Sharon Green, Alan Winston, Marilyn Kinch*) for creating another wonderful Fall Frolick dance weekend. Special acknowledgements to *Kathleen Weiler*, who became ill and had to drop out as Work-trade Coordinator at the last minute and to *Sharon Green* who covered for her. Special thanks to *Kennith Grotjean* and *Joey Charters*, who stepped up at camp to carry a lot of the load.
- ♪ Thanks to *Jody Distler-Dill, Doris Atkinson, and Les James*, all of whom I left off the *Balance the Bay* thank-you list in the last issue. You really hear about it quickly when you forget to thank your wife. Doris was especially helpful, pulling together the decorations when *Katie Riemer* had to step down at the last minute due to unexpected schedule conflicts.
- ♪ Thanks to *Les Addison* for making *Contra College (Fall term)* another success. Les is looking forward to giving *lots* of help and guidance to the dedicated team of volunteers who take over the job for next year. *Anyone?*
- ♪ Thanks to the *Fall Ball* committee (*Judy Rose Dornbush, Joyce Cooper, Shirley Worth, James Candlin, Alan Winston*) for putting on a splendid and colorful ball. The optional dinner at the hall (catered by *Denise Ludwig*) was a tremendous success.
- ♪ Thanks to *Shirley Worth* for stepping up to chair the *Playford Ball* again, and to *Cynthia Barnes* for taking on the job of Food Chair. Thanks to *Jody Distler-Dill* for all her prior years as Ball chair and co-chair.
- ♪ Thanks to *Crissy Howell* for taking on so many key jobs for the Board, including coordinating relations with our Morris teams, and to *Cassandra Vlahos* for joining Crissy in spearheading a new Board initiative on youth involvement.
- ♪ Thanks to all who are helping with (and donating to) the CDSS *Spread the Joy* campaign as our parent organization celebrates the start of its second century. If you haven't become a CDSS member, perhaps now is the time. Visit www.cdss.org to find out more. Thanks to *Sharon Green* and *Bruce Hamilton* for organizing and pulling together BACDS's own mini-tour in support of CDSS's *Centennial Tour*.
- ♪ 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

Thursday, Dec 18	Dances of the Greenery	CD Launch Party
Wednesday, Dec 31	New Year's Eve Contra, Palo Alto	<i>Yoyo Zhou with Common Ground</i>
Wednesday, Dec 31	New Year's Eve Contra, Santa Rosa	(NBCDS) <i>Susan Michaels with Bonfire</i>
Saturday, January 10	Special Palo Alto Contra	<i>Nils Fredland with Maivish</i>
Wednesday, January 14	Introduction to English Country Dance	Free workshop at 6:45 before Berkeley ECD
Saturday, January 24	Winter Tradition Day of Dance	Morris, Sword, and Molly dancing in San Jose
Saturday, January 24	Fiddle Workshop (afternoon)	<i>Charlie Walden of Patt and Possum</i>
Saturday, January 31	Special Palo Alto Contra	<i>Jean Gorrindo with Patt and Possum</i>
Saturday, February 7	English Style Workshop in Palo Alto	<i>Bruce Hamilton, 2-5 pm</i>
Wednesday, February 25	Special Berkeley English	<i>David Newitt with Rodney Miller and Charlie Hancock</i>
Thursday, February 26	Special San Rafael Contra (NBCDS)	<i>Susan Petrick w/ Rodney Miller and Charlie Hancock</i>
Wednesday, March 4	Special Berkeley Contra	<i>Rachel Wallace with Sassafras Stomp</i>
Thursday, March 5	Special San Rafael Contra (NBCDS)	<i>Rachel Wallace with Sassafras Stomp</i>
Saturday, February 7	East Bay Playford Ball Workshop	<i>Kalia Kliban with John Berger, Rebecca King, 2-5 pm</i>
Saturday, February 7	Techno Contra in San Francisco	<i>Jean Gorrindo with DJ Balance/Swing</i>
Fri-Sun, March 13-15	Spring Fever	<i>Nils Fredland, Gene Murrow, Kalia Kliban . . .</i>
Sunday, March 15	Special San Francisco Contra	<i>Nils Fredland with Maivish</i>
Monday, March 16	Special Palo Alto Contra	<i>Nils Fredland with Maivish</i>
Sunday, March 22	Peninsula Playford Ball Workshop	<i>Bruce Hamilton with Ruth Anne Fraley et al. 3-6 pm</i>
Sunday, March 22	Sacramento Playford Ball Workshop	<i>Mary Luckhardt</i>
Fri-Sun, March 29	Epicenter Dance Weekend (NBCDS)	<i>Nils Fredland, Maggie Jo Saylor</i>
Friday, March 27	Playford Ball Rehearsal	<i>Cavalcade of callers with Charlie Hancock et al.</i>
Saturday, March 28	Playford Ball	<i>Mary Luckhardt</i>
Sunday, March 29	Playford Brunch	
Sunday, March 29	Special Mill Valley Contra (NBCDS)	Epicentered! <i>Nils Fredland with Notorious</i>
Fri-Sun, April 10-12	Queer Contra Dance Camp (QCD)	<i>Mary Wesley, Alan Twigg w/ Frost and Fire</i>
Saturday, April 11	Special San Rafael Contra (NBCDS)	<i>Lynn Ackerson w/ Rodney Miller and Jeff Spero</i>
Sun-Fri, June 28 to July 3	American Dance and Music Week	<i>Nils Fredland, Linda Leslie / Syncopaths, Clue Bay</i>
Sun-Sat, July 5-11	Family Week dance camp	
Fri-Sun, August 7-9	Balance the Bay Contra Weekend	<i>Beth Molaro, Will Mentor / Syncopaths, Morrison Bros</i>
Sun-Sun, August 16-23	English Dance and Music Week	<i>Bruce Hamilton, Jenny Beer, David Macemon</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), montereycdc.webs.com (MCDC), cccds.org (CCCD), haywardcontradance.org (TDOGS), lafd.org/sf (QCD)

This issue was edited by Chris Folger and Jens Dill. Send corrections to TheDancer@bacds.org. Deadline for the Spring *Dancer*: Feb. 15, 2015. Send submissions to TheDancer@bacds.org. Please join the conversation.