



Bay Area Country Dancer

No.107– September 2016

www.bacds.org

Benefit English Dance for Avis Minger on Wednesday September 28th!

By Debra Tayleur



Avis Minger has added her lively and lovely fiddling to English Dances, Morris, Renaissance Faire and Dickens Faire in our music and dance scene for many wonderful years. She is currently gravely ill with cancer and staying in a local care home.

Avis is facing significant medical bills for her round-the-clock care. Berkeley Wednesday English is proud to host a Benefit Dance for Avis on September 28th from 8 to 10:30 PM (Beginner lesson at 7:30 PM).



FEATURING: A Calvacade of Callers! Sharon Green, Kalia Kliban, David Newitt and Alisa Dodson. Amazing Music! Jon Berger, Elizabeth Todd, and Charlie Hancock with an Open Band featuring many wonderful musicians who are coming to show their support.

This benefit dance will also feature a silent auction to benefit Avis. (Numerous interesting items including books-- since Avis worked at Cody's books for many years).

Special Price: \$12/10/7. or donate what you can (all musicians and callers are donating their time).

For more information contact energyqueen@earthlink.net, or call (510) 847-0252. To donate directly: www.youcaring.com/avis-minger-607595. Also...See "Friends of Avis Minger" on FaceBook.

Fall Frolick has room for YOU

by Sharon Green

What BACDS event brings dancers from as far away as England and New York City? Why, *Fall Frolick*, of course. And what draws them to Northern California in October? A beautiful setting, a welcoming dance community, and a brilliant, multit talented staff!

One of the joys of programming *Fall Frolick* is bringing together extraordinary musicians and callers from all over the country and watching them inspire one another. This summer Karen Axelrod, Susan Kevra, and Rachel Bell (Old World Charm School) from the East Coast met the Bay Area's phenomenal violinist Shira Kammen, and they bonded instantly. So, yes, at *Fall Frolick* there will be opportunities for the fabulous four to play together for dances, and probably some mini-concerts as well.

At *Fall Frolick* there will be chances for aspiring dance writers to pick up tips from world-famous choreographer Gary Roodman, chances for newer callers to work with veteran callers as mentors, chances for singers to share songs at night around the fire or to sing Sacred Harp at breakfast time. Best of all, there will be chances to dance with friends: English country dances, contras, even some French *bourrées*.

Some youth scholarships and work-trade positions are still available. For more information, contact Registrar Marilyn Kinch or Program Director Sharon Green, 510-654-7974, sharongreen@post.harvard.edu.

The Fanciful FALLBALL

by Judy Rose Dornbush

Registration opens: September 1, 2016

Date of Ball: Saturday, November 19, 2016

Location: Finnish Hall, 1970 Chestnut Street, Berkeley, CA

In perpetuating valued community events, every newly formed volunteer management team adds fresh elements to those initially established by the original designers. Inaugurated in 1995, BACDS' FALLBALL continues to undergo remodeling. Indeed, for 2016, "*The Beat Goes On.*" – *Sonny and Cher, 1967.*

So, what's new?

LOCATION, Location, Location.

The 2016 BALL is moving to Berkeley. The Finnish Hall, just off of University Avenue, is currently a venue used by local artists and community dance groups. Centrally located and easily accessible from all compass points, we hope that this new location, certainly more convenient for those of us on the production team, will entice our geographically extended dance community to spend Saturday November 19 dancing the program of Gene Murrow (NY), accompanied by greater Bay Area musicians, *Persons of Quality*: Jim Oakden, Jon Berger, and Rebecca King.

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Steve Moyles, of Santa Cruz, a staunch and enthusiastic member of our Contra dance community, suffered a stroke just a few days before the *Balance the Bay* weekend. He is has been recovering at the Kindred Nursing and Transitional Care center in Santa Cruz. He can accept visitors, and can be reached by FaceBook or text message. He may well be out of the center and back home by the time you read these words. Do keep him in your thoughts and prayers.



San Francisco English Dance is moving to a new home in December

The SF ECD will move 1.6 miles west from *DanceGround Keriak* to *St John's Church*, 23 Lake St at Arguelo on Dec 10.

Pleasant and Practical Amenities.

For the pleasure of FALLBALL veterans, the Finnish Hall offers long-desired advantages: a proper “cloak room” - rather than a jumble of cold weather outer-wear dangling within a crowded greeting foyer; two large dressing rooms - rather than broom closets; a fully stocked, functional kitchen - rather than an impeded entryway piled with teetering dinnerware and various supplies; *plus*, a dedicated dining room and lounging area independent of the dance hall – gratefully, no need to (re)move furniture from the dance floor in order to congregate for:

The **Community Buffet Dinner**, to be held in the Hall during the break between the Workshop and the BALL, itself. Which isn't exactly new. Those of us who facilitate dance and music events often ponder the issue of “community building.” The *Jeopardy* clue: A gathering that *always* provides the opportunity to become acquainted with new people, converse with staff, and reconnect with long-time-no-see friends. The *Jeopardy* answer: What is a community meal? With that aspiration to heart when we took on the management of the FALLBALL in 2014, Co-Manager, Joyce Cooper, and I established the well-received community meal.

The On-line “BALL Book.”

Rallying for 2014, our stalwart core-committee of four could not manage the additional task of compiling, editing, formatting, and printing a “Ball Book.” We chose, rather, to move into the paperless twenty-first century and post the dance notes on the FALLBALL website. Our clever innovation was praised by several of the choreographers and composers, as well as by many satisfied BALL participants. With that, this year's edited and formatted notes are posted on the BACDS website for individuals to study on-line or to print, as desired. (To be honest, a few dancers did grumble at sorely missed booklets. That said, if *YOU* are interested and willing to volunteer, *YOU* will be embraced as the person or persons to make booklets and distribute them in a sensible manner.)

What isn't exactly new?

Volunteers (aka “Many hands make light work” - Jody Distler Dill, ed. from *Sir Bevis of Hampton*, c.1300.)

What makes any special event happen is the donated time, energy, and efforts provided by nurturing participants. With several different types of tasks needing attention, we ask you to please give something back to your community by freely contributing what might be right for you. Indicate your willingness to help either when you register or by contacting: Manager Judy Rose; Registrar Loretta Guarino Reid; or Webmaster John Bergmann, fallball@bacds.org, and we'll “make it so.” - *John-Luc Picard*, 2333.

Volunteering: It's not just for anybody; it's for EVERYBODY!

By Jens Dill

One of the recurring themes of these newsletters over the years is the call for volunteer help. Our dance community is almost entirely run by volunteer efforts. Only a few people get paid: callers, musicians, sound engineers, camp staff, accountants, and *Playford Ball* kitchen helpers. And those people don't get paid nearly what their work is worth.

Sometimes, we are fantastically lucky in finding people to do the work that needs to be done. The *Balance the Bay* committee started out this year as a few tired leftovers from last year's committee just going through the motions. But we had a lot of people step forward at just the right time and take on key jobs and get them done (see the volunteer thanks section). The weekend was a fantastic success from the point of view of the staff and the dancers. But it was a burnout for the committee. As committee chair, I take full responsibility. I was responsible for scheduling meetings and promulgating and enforcing a timeline, and I didn't do very well. Too many things were left to the last minute. I also took responsibility for updating the online registration system, and completely fumbled the job. There was no online registration, and that probably contributed to our shortfall in attendance this year. I have been committee chair or co-chair almost every year since the event started, and have trained up a number of “successors” who all managed to resign and hand the job back to me. This year I'm stepping down. Can you step up? We have a large, experienced and enthusiastic committee, with some burnout that needs tending to, and we need someone who is good at managing from a timeline and helping people who ran into trouble this year find different jobs or a different approach that works better.

It's not just *Balance the Bay*. Nearly all of our events and dance series are run by committees, and these committees are always looking for more people to help out. You can join a committee without taking on a specific task, just to find out how things work and begin to get involved. Just start showing up at meetings and talking to people. That's how I joined my first committee (the *Playford Ball* committee) I was going through a marital separation and looking for ways to make connections to others in the dance community, so when the chair at that time asked me, I said yes. The experience was wonderful, and I've been with that committee ever since, in one role or another. I also met my next wife through the *Playford* committee, but I don't expect that to work for everyone. I joined the *Fall Dance Weekend* committee because I wanted to attend the weekend as a single parent, and I volunteered to coordinate children's activities. That worked, too.

Committee work is rewarding and fun. You are working on something that you really want to happen. You are meeting and socializing with other people working toward the same goal, and the goal is fun. If you are careful not to get overloaded, the fun outweighs the work and any stress that comes with it.

Avoiding overload is the trick. Over time, the key jobs tend to stick to the people who do them well, and the people who do them well tend to attract more jobs. At this moment, for instance, Mary Luckhardt is almost singlehandedly running the accounting functions of BACDS. She is Treasurer, Dance Series Coordinator, and Membership Coordinator all at one time. Not so long ago, these were three different jobs for three different people. And this is in addition to her volunteer and advisory roles on many other committees. Please, if you have any inclination to use your accounting skills to help the dance community, talk to Mary about how you might be able to help her.

Our Publicity committee could also use help. Two of the three key members of the committee that puts out the regular quarterly flyer mailings have moved away and are doing their jobs remotely from the Pacific Northwest. If you think you could help out more locally, let us know. It's not presumptuous to ask to help out with a job that someone else is already doing. They may be glad of the help, or even ready to step down and hand it off to you. At worst, they will thank you for offering and point you in a different direction.

And there is always turnover. One of Mary's lesser tasks is keeping track of Waldo (the button machine). We put out an appeal a couple of years ago and found a volunteer to take that small job off her hands. But that person moved away, and now Mary's playing "Where's Waldo?" all over again.

And we're going to need help finding storage space for all of the BACDS gear that is currently living in my basement. I will be selling my house within the next few months. The gear can find a temporary home in Eric Black's warehouse, at least until he retires and sells the business. Or we can get a storage locker. But gear that is stored in a storage locker or a warehouse needs someone to take on the responsibility of checking it, inventorying it, replacing things that go missing or wear out, and discarding things that are no longer needed.

Even if you don't join a committee or take on a named job, there are always ways to help out. You can help sit the door or put out snacks at your local dance. You can be a volunteer or a worktrader at a ball, dance weekend, or camp. You can even just help out by providing feedback. Tell the other organizers what you like and don't like about the way things are done. Even if you are totally turned off by our dance community and never want to come back, you can do us a favor by letting us know why.

The President's Corner



From the President: Now is the time to talk about the creepy side of our dance community. And no, this is not a feel-good Halloween gesture, where the creepiness is tamed and romanticized into something "fun." This is the real thing, which is a part of the fabric of our community that we don't often talk about. Our dance community is supposed to provide a safe, non-threatening environment where people can let down their guard, overcome their inhibitions, and just dance and have fun. We take great care to make sure that this is so, and mostly we succeed. Most people who attend our events have fun and don't feel creeped out. But we're not perfect, and sometimes people do things or say things that make other people uncomfortable enough that they don't want to come back. That is not good for the long-term health of the community. Often, when this happens, we don't know about it, because the person who became uncomfortable did not feel comfortable enough to tell us. Sometimes, when we are told about something, we brush it off or try to trivialize it. That is not a good way to handle these things. What we really need to do is be aware of the dark side, keep tabs on it, and talk about it so that everyone knows that it is there and how we can and should deal with it.

So I am going to talk about it. I'll start with the worst and scariest scenarios, and work my way down to the minor, almost excusable discomforts. I'll talk about what they look like, and how we can handle them if they arise. I'm hoping that by doing so I will encourage the rest of you to be able to talk about these things when they come up and deal with them in a way that strengthens, rather than weakens the dance community. This is a longer letter than usual because there is a lot to say.

Violence, Altercations, and Arguments: This is, thankfully, extremely rare. But the worst case scenario is *very* scary (think of what happened in that Orlando night club earlier this year). When things get that bad, it's not a problem within our community so much as it is a spillover from a problem in our larger society, with our community in the role of victim. And that kind of thing has to be handled by the larger society as well.

But there are sometimes people who exhibit disruptive behaviour at our dances. Sometimes it's a person who is impaired by mental health issues or intoxication and cannot control their behaviour. Sometimes it is two parties who are in a dispute and cannot manage to leave the issue at the door. Often this happens because of the breakup or breakdown of a relationship or marriage, and sometimes it involves restraining orders. Any such violent or disruptive behaviour is not welcome at our dances, and our dance managers have the legal authority and duty to ask the disruptive parties to leave, and to call for help from law enforcement if they do not comply. And the burden is not just on our dance managers; the rest of us should be ready to help escort the disruptive persons from the hall if necessary.

A word about restraining orders. A restraining order is a legal prohibition for one party (the "restrained" party) from approaching or communicating with another party (the "protected" party). If the order is violated by the restrained party, the protected party is supposed to call the police to enforce the order. BACDS (and our community) are not parties to the order (usually), so our duty is limited. If we are aware of the order, we can take steps to ensure that we don't admit both parties to the same event (for pre-registered) events, and we can try to be as fair as possible about giving each party a chance to come to some events without the other. If we learn of a violation of the order, we can inform the protected party and assist them in contacting law enforcement.

Hate speech, Intimidation, and Disparagement: This falls short of violence or altercation, but it is just as disruptive, if not more so, because it may happen at a time or place where nobody but the victim notices. Any speech or action that is intended to make another person feel uncomfortable or unwelcome is unacceptable, and, just as described above, the dance managers are empowered to deny admission or expel any person who does such a thing. There is more difficulty, however, in establishing that someone did use intimidating speech or action. There may not have been witnesses; or the witnesses may not agree. There can even be false or mistaken accusations. The dance managers on site may not be able to make a clear judgement; they may have to ask both parties to leave and refer the matter to the Board for further investigation.

Groping, Dancing Too Close, and Invasions of Personal Space: This is probably the biggest and most difficult issue we have to deal with. It's big because it is strongly intertwined with the social milieu in which dance flourishes. It is difficult because it is almost impossible to draw clear lines between acceptable and unacceptable behavior.

Dancing is a "contact sport." Many, if not most, dance figures involve some sort of body contact with a partner or a neighbor. Tradition has taught most of us which forms of contact are considered respectful and safe, and which are

considered intimate or inappropriate. But not all of us come from the same traditions, and inappropriate contact can easily happen by accident. What's more, some people can take advantage of the situation by pretending an inappropriate contact was accidental.

Further, social dancing has traditionally been, and still is, an arena for people to meet and form relationships with romantic partners, with whom there is greater license for intimate contact. And finally, it is fun to flirt and make intense eye contact and even cuddle with friends, acquaintances, and even strangers as you meet them in the dance line. There's a general understanding in the dance community that any flirtation on the dance floor is strictly for fun, and means nothing in a larger social context unless there is already an intimate relationship in the larger context. But this only works when both parties have the same understanding, and that is not always the case.

The stereotypical scenario has some young, pretty, and shy women come to the dance for their first time. Naturally they get a lot of attention from the men, in particular the "creepy old" men, who latch onto them as dance partners, then proceed to hold them too close or furtively grope them or just make too much eye contact for comfort. Being shy, these young women don't say anything to the men or to the dance managers. They just don't come back, and we lose a chance to bring in new dancers to enliven our community and keep it growing. Sadly, this does happen. And there are other, similar scenarios that do not match the stereotype but are just as uncomfortable.

There is a big difference here between our country dance genre and other dance genres that revolve around couple dances like the waltz, swing dance, tango, etc. In the couple-dance environment, you choose a partner for the next dance, and for the duration of the dance, almost all of your interactions are with that partner only. Your only interactions with other dancers generally involve collision avoidance. So it is relatively easy to avoid dancing with someone who creeps you out. And it is easy to blame bad dance experience on your choice of partner and know that you can find a better partner in the future. But country dance is promiscuous. You dance not only with your partner, but with each neighbor couple that you meet as you move up or down the line. If you want to avoid dancing with someone, you have to take extra precautions not to get into the same line with that person, and that can be defeated if that person switches into your line after reaching the top or bottom of the set. In order to be comfortable at one of our dances, you have to be ready to dance with anybody who comes at you, even if it is someone you dislike. Some people just are not willing to do this, and those are the ones who return to their couple dance group and then proceed to disparage our dance group.

How do we best deal with this? The best way is through communication. We need to find ways to communicate to our experienced dancers that not all the people they meet in the dance line have the same expectations or understanding. We must remind our people to be attentive to the other person's body language and behavior, to be respectful and careful with people they don't know, and to conform their dance moves to the perceived comfort level of the other person. This can be hard to do sometimes, and some people are not good at reading body language.

We also need to find ways to let the new and inexperienced dancers know that if they feel uncomfortable about anything, that they should say so. If they can bring themselves to do it, they should mention it directly to the person who caused the discomfort. Most of the time, this will work, since most of us are trying to be considerate and only slip up occasionally. If that doesn't work, they should communicate to one of the dance organizers, or to a more experienced dancer who will know how to report it.

And these occasions need to be reported. Because of the fact that many, if not most, of the boundary transgressions are inadvertent or accidental, we need to build up a pattern of repeated reports about the same person in order to be able to make a case for formal intervention. It is our policy that any report that reaches the Board or a dance manager should be communicated to the alleged offender, if it can be done so in a polite, non-accusatory way. We are assuming at first that the "offense" was inadvertent and that telling the offending party will help them understand and modify their behavior in the future. But we also need to record and track these reports, so that if a pattern of serial offenses emerges, we can issue a formal warning, put the offender on notice, and if there is no improvement within a specified time, ban that person from our dances. We have a procedure in place to do this, and we have had to do it a handful of times in the past ten years.

The most important thing here is the communication. If we don't talk about these occurrences, then nothing happens. If we do talk about them, we remain aware and hopefully more careful, and we let people know that we are trying to provide a safe space and that they should tell us if it does not feel that way.

Gender, Sex Roles, and Insecurities: The Bay Area is home to a significant number of people who have adopted a gender identification or sexual orientation that does not conform to the "everyone is male or female and should dance the role corresponding to their sex" assumption of mainstream society. Many of these people face discrimination, abuse and misunderstanding in all parts of their daily lives; and this leads some to be insecure and sensitive. If we want to provide a welcoming environment in which they feel comfortable, we have to be sure we welcome them as people in the way that they present themselves, and don't try to "correct" anything. We must assume that person who lines up in the "wrong" role or partners with the "same" sex has done so because they want to, whether it is because of deeply held belief in their gender identification or because they are experimenting or just enjoying role-swapping. If, in the event, it turns out that they did make a mistake, they will figure it out for themselves.

Pushing, Guiding, and Forcing Twirls: Another thing that makes people uncomfortable is being pushed around or forced to do a twirl or other fancy move that they don't want to do or don't understand. Here again, it is hard to draw the line. Some people appreciate a guiding hand or a gentle push in the right direction. Others are offended by it. Nobody appreciates being shoved forcefully or grabbed and pulled. The best rule about providing physical guidance to another dancer is "Don't." Try to use non-contact hand signals or gently turn them in the right direction for the next figure as you are letting go from the prior figure. Yes, there are occasions where more emphatic help is welcome, and you may actually be able to correctly identify them, but the risk of giving offense is still quite high.

Twirls and other embellishments are also tricky. They are welcome to people who enjoy them, frightening to people who don't expect or understand them yet, and painful to people with joint problems. Twirls or embellishments should never be forced. They should be offered, and the other party should be free to decline the offer without difficulty or embarrassment. Dips and lifts are particularly problematic, and should never be offered to anyone unless there is a clear understanding of consent.

There is even a problem that remains when all embellishments are consensual. New dancers may observe experienced dancers doing the fancy moves and not understand that these are additions and enhancements to the basic

figure. They may try to do these moves themselves without having the experience or the practice to understand how to do them right.

Here again, the more we communicate about what is expected and acceptable, and what is optional and comes with a right-to-refuse, the more we have a safe and comfortable dance environment.

Telling People What to Do: Some people try to help beginners by calling from within the set, telling them what the next move is and how to do it. This can be helpful at first, and sometimes saves the day when the part of the set gets out of sequence and needs to be reminded of the next move. But it can become tedious and annoying if it is done continuously. If you find yourself prompting someone, either because they are new to dancing or because they just joined the line after the walkthrough, please pay attention to how well they are learning, and taper off your “calls” as you see that they are getting the pattern. Better yet, transmute them to hand gestures, and even taper those off. I find that the typical newcomer starts to understand the pattern well enough by the 5th round of the dance that I can begin to wait for to them initiate the figures and compliment them on having taken the lead. In general, if you have to talk about how someone is dancing, try to phrase it in a complimentary fashion. Remember that, while there may be a “right” way to do a figure, there are always other ways that are not “wrong,” and that these variations are just as much a part of the dance as the “right” way. The only wrong way to do a figure is one in that injures someone or makes them uncomfortable.

I have observed that the difference between a newcomer and an experienced dancer shows up in at least two ways: (1) a newcomer apologizes for mistakes while an experienced dancer turns them into flourishes; and (2) a newcomer makes fewer mistakes as the dance progresses, while experienced dancers tend to go on autopilot and make more mistakes later in the dance.

Appearance, Grooming, Fragrances, and Body Odor: Part of not creeping people out is trying not to appear creepy. Not all of us can do this; some of us have body types or hairstyles or dress habits that might look scary to other people. But we can all make an effort. A little attention to one’s appearance goes a long way to making others more comfortable. And you can moderate a scary appearance by acting gentle and attentive when you meet up with someone during a dance figure.

Most of our big events (camps and weekends) have been advertised as “Fragrance Free” for many years. Now we are saying the same thing about our regular dances. What this means is that we are aware that there are some people who are hypersensitive to perfumes and other fragrances, particularly the ones that are comprised of artificially constructed chemicals. This sensitivity is not the same for everyone, nor is it well understood, but for some people, including some we know well, it is a severe physical problem that can cause them to collapse in shock if exposed to too much scent. At camps, we can provide “fragrance-free” soaps, shampoos, and body lotions and ask people to use them. At regular dances, we can’t tell people ahead of time not to put on too much perfume, but we can explain the situation and ask them to do better next time. It’s important that this be done politely and respectfully. Coming across as the “dance police” enforcing a rule that was never explained ahead of time just doesn’t work. And different people have different sensitivities. I recall talking to one dancer about wearing too much perfume, and not realizing that she had a dietary sensitivity that was every bit as strong as the fragrance sensitivity that others showed. Again, the best thing we can do is communicate.

But without perfume, isn’t body odor a problem? Well, not really. If, and that’s a big if, the people who come to our dances keep themselves clean to begin with, they don’t start out with much offensive odor. And people who perspire a lot eventually learn to bring extra shirts. For the most part, the level of B.O. is relatively mild, and everyone is contributing more or less equally. It seems to work. But again, some people may be extra sensitive.

In conclusion, I’d like to reiterate our commitment to making our dances and other events a “safe space” where people can be comfortable and focus on having fun. The BACDS Board is actively working on defining a code of conduct, policies, and procedures to implement the “safe space”. We will be figuring out how to communicate our expectations, reach out for feedback, and make sure it is recorded and handled appropriately and respectfully.

It’s important for all of us to understand that we cannot hope to avoid offending some people some of the time, but we should do our best to minimize those occurrences. We should also not be reluctant to talk about these issues, and keep reminding ourselves to pay attention. If we ignore the problems, they definitely don’t go away. If we talk about them, things can improve.

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

Volunteer Thanks

- ♪ In the last issue, I forgot to include *Julia Wong* among the members of the new **San José ECD** committee, although I did mention her as a member of the **South Bay Contra** committee. Julie is indeed a key member of the SJECD committee. She serves as liaison with the church and has been instrumental in working with the church to shift the dance from third Sundays to second Sundays (coming in January)
- ♪ Thanks to the **Balance the Bay** committee for putting together a dance weekend that has been described as “the best ever.” This result came at the cost of a lot of hard work and some burnout. Special thanks to *Jens Dill* (chair), *Yoyo Zhou* (Programmer and T-shirt designer), *Lori Honzik* (Registrar), *Stephen Connelly* (Treasurer), *D’or Seifer* (Snack Coordinator), *Claire Takemori* (Hospitality and band pampering), *Peggy Chipkin* (Volunteer coordinator and volunteer dinner), *Les Addison* (Publicity), *Claire Matthews* (T-shirt design consultant), *Bowen Lee* (Decorations), and *Steve Moyles* (who had a medical emergency). Thanks also to our cast of regular volunteers, including, but not limited to *Diane Frank*, *Ray Grott*, *Kai Barnwall*, *Anne Brown*, *Loren Kalman*, *Kelsey Hartman*, *Firefly*, *Jim Schreiber* and *Laura McIntosh*, *Les James*, *Karen Ashforth*, *Jack Engstrom*, *George Nesbitt*, etc, etc, etc.
- ♪ Special thanks to *Judy Rose Dornbush* for helping the **Balance the Bay** committee find a caterer at the last minute when our original arrangements fell through.
- ♪ Thanks to the **Family Week** committee for producing another highly successful camp this year. And thanks to *Jens Dill* for the loan of his truck, and to *Eric Black* for storing the gear in his warehouse.

- ♪ Thanks to *Rhonda Birnbaum* for opening up her birthday dance (at Hayward on August 28) to also be a **Family Week Reunion** dance. It was a blast.
- ♪ Thanks to the **English Week** committee for keeping their camp at the top of the charts. Way to go!
- ♪ Many thanks to the **American Week** staff and committee for another great camp! Besides the usual thanks to the stellar program staff, extra thanks to *Mary Margaret McMurtry* and *Kelsey Hartman* for logistics and hospitality; *Lynn Ackerson* for beautifying the dance floor at dance weekends throughout California and raising \$\$ for camper scholarships with the **Dance Dress Guild**; *Emil Olguin* and crew for amazingly creative snacks, and *Craig Meltzner* and *Elaine Walter* for the yummy strawberries that have become one of the trademarks of AmWeek.
- ♪ Thanks to *everybody* who has opened their home or loaned their car or provided airport transportation to visiting bands, callers, and dance weekend participants. It is such a big thing to provide hospitality and friendship to our out-of-town guests. It's a wonderful experience, too. If you haven't yet offered to help, please do.
- ♪ Thanks to *Carlton Keedy* who has put his heart and soul into helping manage both the **South Bay Contra** and the **Palo Alto Contra**. And volunteered to join the BACDS Board. We'll be hearing more from Carlton.
- ♪ Thanks to *Anne Miller*, *Catherine Fox*, and *Michael Siemon* for their work on behalf of the **Berkeley Experienced ECD** committee.
- ♪ Thanks to *George Nesbitt* for becoming our expert on floor conditions and ventilation in our dance halls.
- ♪ Thanks to *Kelsey Hartman* for taking care of the Lost and Found from American Week, and to *Claire Takemori* for managing the Lost and Found from Balance the Bay. If you've lost anything, please let us know. We'd love to reunite you with your possessions.
- ♪ Congratulations to *Molly McNeill* and *Conrad Irwin*, and to *Susan Petrick* and *Joseph Vanderway*, who got married this summer.
- ♪ Thanks to all the invisible volunteers who keep things going behind the scenes.
- ♪ I can't possibly remember all the people who need to be thanked for their efforts. If I fail to mention someone, let me know, and I'll add them next time. I can't even fit everyone in, because of all the events they create.

Upcoming Events

Wednesday, Sept. 28	Special Berkeley English	Benefit dance for <i>Avis Minger</i>
Fri-Sun, October 14-16	Fall Frolick	<i>Gary Roodman, Kevin Hughes, Kalia Kliban, more</i>
Saturday, October 29	Halloween Contra (Palo Alto)	<i>Kelsey Hartman with Possum Hollow</i>
Sunday, October 30	Halloween Contra (Santa Cruz) TDSC	a return to Veterans' Hall
Fri-Sun, November 4-6	Foggy Moon (MCDC)	George Marshall, Warren Blier w/Barefoot, Elixir, ...
Tuesday, November 15	Special Peninsula English Dance	<i>Gene Murrow</i>
Friday, November 18	Special Palo Alto English Dane	<i>Gene Murrow</i>
Friday, November 18	Special Santa Rosa Contra (NBCDS)	<i>Lindsey Dono with the Mean Lids</i>
Saturday, November 19	Fanciful Fall Ball	<i>Gene Murrow with Persons of Quality</i>
Saturday, November 19	Twelve-hour Twirl (TDOGS)	<i>Lindsey Dono ... w/Mean Lids, Syncopaths, Uncle Farmer</i>
Sunday, November 20	Special San Francisco Contra	<i>Lindsey Dono with the Syncopaths</i>
Monday, November 21	Special Palo Alto Contra	<i>Lindsey Dono with the Syncopaths</i>
Wednesday, Nov. 30	Special Berkeley Contra	Community Band Night (call Erik Hoffman)
Saturday, December 3	Special San Francisco Contra	<i>Frannie Marr with Ben Schreiber and Scotty Leach</i>
Sunday, December 4	No Snow Ball	<i>Frannie Marr with the Burners</i>
Wednesday, Dec. 7	Special Berkeley Contra	<i>Gaye Fifer</i>
Friday, December 9	Special Circle Left Contra (QCD)	<i>Gaye Fifer</i>
Saturday, December 10	Special Palo Alto Contra	<i>Gaye Fifer with Pat & Possum</i>
Saturday, December 10	Special San Rafael Contra (NBCDS)	Holiday Party
Friday, December 16	Special Santa Rosa Contra (NBCDS)	Holiday Party: <i>Kelsey Hartman with the Crabapples</i>
Saturday, December 24	Special Berkeley English	Christmas Eve Holiday Party open to all
Friday, December 30	Special Palo Alto English	Holiday party and farewell to Stan and Susan
Saturday, December 31	New Year's Eve Contra (Palo Alto)	<i>Andy Shore with StringFire</i>
Saturday, December 31	New Year's Eve Contra (Santa Rosa)	<i>Warren Blier with the WiNgNuts</i> (NBCDS)
Fri-Sun, January 13-15	Contra Carnivale (CCCDS)	<i>Bev Birnbaum, Erik Weberg, Erik Hoffman ...</i>
Sunday, February 12	Contra Cruz (TDSC 6-hour contra)	

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 (CCCDS), 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 Winter Dancer: November 20, 2016. Send submissions to cjfolger@yahoo.com. Please join the conversation.