



Bay Area Country Dancer

No.108– December 2016

www.bacds.org

Kick-off Peninsula Family Dance

by Sola Grantham

Attention all parents and others who enjoy the joyful chaos that occurs when children are encouraged to move their bodies to live music and join in the dancing.

Although my children were still a bit young (one and three years old), we attended our first Family Week camp two years ago and loved it. Don't get me wrong, it wasn't all easy. We missed at least half of the actual family dancing because one child or the other was asleep, cranky, hungry, or willing only to "dance" in mom's arms. And even when we were able to get away for limpet-free adult dancing, there was no guarantee that we wouldn't ourselves be too tired or our that favorite dance partners would also be free. But we discovered something wonderful. We discovered that we weren't alone in wanting to share our love of dancing with our children. Other families have traversed this path, and some even had teenagers who still enjoyed the multi-cultural, multi-generational, healthful, creative community based around live music and dance. We saw how the kids thrived on having other kids to dance with. We saw how the adults were able to help each other meet enough of the basic parenting needs to actually have enough time and energy to enjoy the socializing and dancing themselves. We glimpsed a future in which our children might even become some of our favorite dance partners.

We came home eagerly looking for the calendar of monthly, or at least quarterly, dances where we could continue giving our children opportunities to dance. Sadly, we found none closer than an hour's drive away, and several of those occur only yearly. A two-hour dance, once a year, given something like a 40% chance of the kids even being in the right frame of mind, is just too rare. We are fortunate that we are able to attend a full week in the summer, but several of our dance-loving friends don't have that luxury. And for all those families who have kids who love to move to the music but whose parents aren't already dancers, we need a place where they can get a taste of this wonderful activity for young and old

So come join me on January 29 in Belmont as I gather families together to experience how much fun social community dancing can be. Let's have this be a Family Week reunion and a low-overhead way to introduce community dance to any musically-energized children (and their parents) in our lives.

With the support of experienced dancers of all ages and word-of-mouth invitations to potential dancers, I hope to turn this one-time event into an ongoing series to which we can joyfully bring our children and foster the next generation of dancers.

January 29, 2017, 3:00–4:30pm. Belmont Good Shepherd Parish Hall, 1300 5th Ave, Belmont
Caller: Celia Ramsey. Music: Craig Johnson, Paul Kostka, and Clara Stefanov-Wagner

Contra Waltz

by Scott Gamble and Jim Saxe

From our friends at Friday Night Waltz comes news of an event we think may be of interest to our readers.

On Friday April 14, 2017, Friday Night Waltz will present another Contra Waltz at the First United Methodist Church. Friday Night Waltz has done five previous ContraWaltzes to great success. A contra waltz is a dance mashup, alternating contra dances with easy social couples dances. A typical contra waltz dance will have a contra dance, then a waltz, then either a polka or one-step. This combination of 3 dances is repeated 8 times during the evening.

Past attendance has ranged from 175 to 250, with many social dancers from Friday Night Waltz and other dances, as well as many contra dancers attending, giving the opportunity for each group to benefit from the experience of the other group.

The Hillbillies from Mars will play for contras, waltzes, polkas, and one-steps. Susan Petrick will call the contras and will teach a one-hour introductory contra class for the social dancers at 8pm. Richard Powers, social dance historian and excellent social dance instructor from Stanford, will teach one step and rotary waltz at 7 and 8pm. Nick and Melissa Enge will teach polka at 7pm. There will be two rooms for classes running simultaneously from 7pm to 9pm, followed by dancing in the main room from 9pm until midnight.

We will have very special refreshments, including shrimp platter, fruit platter, veggie platter, rocky road chocolate, French silk vanilla, strawberry and pecan ice cream, raspberry cheesecake, chocolate cake, grapes, m&ms, more.

\$15 general admission; \$2 off for BACDS members with card; \$10 students.

For more information, visit <http://contrawaltz.com>.

Date and Time Change for the South Bay Contra Dance

by Claire Takemori

The South Bay Contra Dance is CHANGING DATES & TIMES.... back to Third Sundays in January 2017. The Newcomers' Intro will run from 2:30–3:00pm, and the Contra Dance will be 3:00–6:00pm.

We have GREAT talent lined up for January 15, February 19, and March 19. We look forward to seeing you there! If you can help with small jobs at the dance or are interested in helping to support the dance with a volunteer role one or two times per year, please let us know. We are all volunteer-run and we need YOUR help to keep from burning out.

Thank you! — The South Bay Contra Committee.

Hey Days English Dance and Music Week!

It's not too soon to start planning your summer! Here are some of the reasons you will want to put **August 20-27, 2017** — *Hey Days English Dance and Music Week* — on your calendar.

Talented Dance Staff: We are delighted to bring **Andrew Swaine** from the UK. One of England's best callers, Andrew is particularly known for his lively approach to Playford dancing. He has undertaken extensive research in Playford interpretation and is a co-founder of the Sheffield Playford in the Pub. Well-loved local and national caller **Kalia Kliban** (CA) has a welcoming and relaxed teaching style that has helped dancers of all levels experience the joy of traditional dance. Our program director **Brooke Friendly** (OR) is known for her warm yet commanding personality, her clear teaching, creativity, and sense of whimsy. Teaching throughout North America and England, she is also well-known dance choreographer.

Joining Andrew from the UK, **Daisy Black** will teach Molly Dance and Medieval Mystery Drama. She is a member of Gog Magog Molly and Boggart's Breakfast (border Morris), and co-runs the Sheffield *Playford in the Pub*. As an academic, writer, storyteller, and theatre practitioner, Daisy specializes in medieval mystery drama, performing as well as publishing work on medieval plays dealing with Joseph's skeptical reaction to his pregnant virgin wife, the staging of shipwrecks, cannibalism, and time-travelling trees.

Inspiring Musicians: **Jonathan Jensen** (MD) is an inspired dance pianist (often filling in on whistle, recorder, ocarina or mandolin) and a frequent performer at dance events around the country. He composes brilliant dance tunes and waltzes.

Nicky McConkey (UK) is a talented fiddler, well known across the pond for her energy, drive, and magical harmonies. As a frequent and joyful dancer, she has a profound understanding of what makes for the best dance music.

Charlie Hancock (CA) pianist and accordionist, is equally adept playing for English country, Scottish country, contras, and display dancing. Performed with brilliance, drive and clarity, his music is infused with jazz, swing, and Irish influences.

Jon Berger (CA) has played for Morris, Sword, English country, and Contra Dance in the San Francisco Bay Area since 1976. Well known for his powerful music, his recordings include two albums with Persons of Quality.

The Figments incorporate an eclectic mix of styles into their inspired performances, making dynamic, spontaneous, and electrifying dance music. They all play, record, teach, and tour throughout North America solo and with many other bands and musicians. **Anna Patton** (VT) plays clarinet with great verve, clarity, and harmonic whim. Immersed from a young age in an eclectic mix of jazz, classical, traditional, and world music, she teaches aural skills and improvisation at workshop venues across the country. **Ethan Hazzard-Watkins** (VT) performs traditional and original music with infectious energy, passion and grace, bringing playfulness, strong rhythmic drive, and elegant lyricism, along with influences from swing, blues and classical music, to his interpretations. **Owen Morrison's** (MA) lifelong immersion in traditional dance music (as a dancer as well as a musician), coupled with his years of studying classical guitar, give his ECD playing a unique blend of finesse, drive, lift, and beauty.

Singing: We will have many opportunities for singing throughout the week. **Barry Truter** (Canada), an accomplished singer, songwriter and guitarist in a wide variety of folk, blues, and world music styles, will lead a Folksong Repertoire class. Barry will also instigate community singing before and after the evening dance and almost anywhere around camp. Two of the music workshops are open to both singers and instrumentalists: Ensemble Magic co-led by Barry and Susan Larkin and Ear Training with Anna Patton.

Daily Schedule—So Many Great Things to Choose From: In addition to a wide range of English country dance classes including Zesty Playford (early dances with the opportunity to be quite energetic), the Dances of Pat Shaw, Reconstructions of Andrew Shaw (advanced), and beginning and intermediate level ECD, we will have a Molly Dance class, a Playford Reconstruction class, and a Callers Workshop. Off the dance floor, you can enjoy Disorganized Sports with Kalia and the Medieval Mystery Drama class. And, of course, we will have a full complement of music workshops for all levels, including a Band Workshop, Ear Training for Everyone, Ensemble Magic, and a Playford Jam. One-day music, song, and dance grab bag sessions will give both campers and staff a chance to offer and experience something special.

Welcoming Community: We will have many chances for additional fun outside the workshop schedule, including pool parties, a plethora of late-night dancing, singing, and jamming opportunities, and a daily Gathering featuring staff and camper performances, stories, jokes, and more. All callers and musicians may participate in Campers Night. We will have a few planned pre-dinner and post-dance parties and lots of room for camper-led events and activities. We will have a partial afternoon off mid-week for a silly heptathlon to celebrate our seventh year at The Bishop's Ranch.

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 2017). We hope to dance, sing, and play with you at camp!



Contra College -- Becoming a More Comfortable and Communicative Dancer

by David Buesch

Learning to contra dance has traditionally been a “learn as you go” experience, with new dancers (hopefully) gaining confidence with each dance. This is a tried and true method of learning (most of us have done it). However, for some there are times when one does not quite understand how or why a figure felt smooth or awkward, when one would like to ask for clarification. *Contra College* is a teaching and learning environment for new, intermediate, and experienced dancers taught by experienced callers with support of several of the Bay Area’s respected musicians. During the college, teaching sessions will focus on many of the elements of a dance, with time for a deliberate walk-throughs and questions. You will learn the best (and ergonomic) way enjoy the figures (and your partner), and finish the dance with a discussion of what went well (or not) and why. The teaching sessions are about 90 minutes each, so there is plenty of time to use a variety of dances with different choreography to practice, integrate, explore, and learn what is it about that dance and those you dance with that make it an enjoyable experience.

Contra College is for dancers of all skill levels. New and intermediate dancers have a steeper learning curve, but even the most experienced dancers can learn new things. We all remember those moments during our early dancing experience when things were happening just a little too fast, or what we heard was just not translated into the right movement. These can be awkward times, but for most, the ability to realize that we are there to enjoy these social moments is enough to keep the smile on our faces (if not laugh outright). What helps the dance stay together, and helps newer dancers get from one end of the line to the other, are the experienced dancers who offer direction, encouragement, and guidance (verbally and nonverbally, or with the positioning of a hand, and just a smile). Many experienced dancers have found that learning to dance both roles offers a broader understanding of the dance and the interaction with other dancers. There are many opportunities to better understand the nuances of a gesture or figure, or why a particular tune takes a dance to a whole other level.

This year, *Contra College* will be two days long: Saturday and Sunday, March 11-12, 2017. There will be 11 hours of teaching sessions and six hours of regular contra dancing at the Saturday evening and special Sunday evening dances. The College will be held at the First United Methodist Church in Palo Alto, California (625 Hamilton Avenue, in the same hall where Palo Alto Contra is held).

The schedule:

Saturday, 8:30 am	Sign in
Saturday, 9:00 am	Opening of the college
Saturday, until 6:00 pm	Five teaching sessions on dance, music, and waltzing Lunch is provided
Saturday, 12:00 pm to 1:30 pm	Callers’ Workshop (separate registration required). Callers of all levels of experience are welcome.
Saturday, 8:00 pm to 11:00 pm	Regular Palo Alto Contra Dance (free for <i>Contra College</i> students).
Sunday, 10:30 am to 11:30 pm	Brunch (provided) with discussions and reflections
Sunday, 11:30 pm to 2:30 pm	Two teaching sessions
Sunday, 2:30 pm to 3:15 pm	Conclusion of the college with a light meal (provided)
Sunday, 4:00 pm to 7:00 pm	Contra College Grad Dance (open to the public, free for <i>C.C.</i> students).



This year we have an exceptional staff of teachers and musicians:

Susan Petrick was the first teacher at *Contra College* in 2010 and has been leader or guest teacher/caller for most of the colleges since. This year, she will be co-teaching several of the sessions, teaching the Waltz session, leading a Callers’ workshop, and will be the lead caller for the *Contra College* Grad Dance on Sunday evening. Susan has been calling for fourteen years, and has been steadily gaining national prominence in the contra dance world. She strives to program interesting, varied dances with great flow, and to teach them clearly and concisely.

Jacqui Grennan is a contra dancer, caller, and choreographer from Los Angeles. She’s a board member of her local dance organization and recently completed two years as producer for the 3rd Saturday dances in L.A. Jacqui will be co-and solo-teaching several of the sessions. She likes to break down dance figures in a way that is easy to grasp for newer dancers. She teaches through movement so dancers can immediately feel the connection with other dancers. She is known for her clarity in teaching and her ability to adjust to the dancers on the floor.

Jim Oakden, who has graced many previous *Contra Colleges*, will be teaching a session on how to hear and dance to contra music. Jim offers an insightful sharing of how integral the music is (and musicians are) for giving that great live sound, but how the music and phrasing of the music can help dancers (and callers) keep track of where they are in the dance, and how it can inspire movements and nuances within the dance.

On Saturday, **Jim Oakden** and **Shira Kammen**, who perform together in the *Whoops* and *Roguary*, will team up to provide music for the teaching sessions.

On Sunday, **Ben Schrieber** and **Michael Sokolovsky**, who perform together in *Uncle Farmer*, will provide music for the teaching sessions.

For the *Contra College* Grad Dance (Sunday, 4-7 pm), music will be provided by *Uncle Farmer*. Susan Petrick will call with guest calling by graduates of the Callers’ Workshop.

For more information: visit www.bacds.org/cc.

This year’s *Contra College* will be building on a strong tradition of learning how to be a better contra dancer. This learning takes many forms, from teachers’ instructions to practical exercises and discussions. It is our goal that each attendee, from the newest to most experienced dancer, has the opportunity to gain skills that enable him or her to better enjoy the dance and enrich the dance community.

Men: Dance Like *Everybody's* Watching

By Mal Mead

It's fun to go out and let your hair down for an evening of social dancing, be it Lindy, zydeco, waltz or contra – you need do nothing more than shine up the old dancin' shoes and head to one of the many Bay Area venues that offer your style of dance. Performance dancing in front of an audience is another thing altogether – you need choreography, costumes of some sort, other dancers to work with, your own music, and hours and hours of rehearsal. Weighing several hours of fun at a cost of shining your shoes versus spending hours with others rehearsing for maybe ten minutes of performance, it's not surprising that most people – particularly men – opt for the former.

As a member of Jubilee American Dance Theatre – and a guy – I would argue that performance dancing offers a number of rewards you can't get from a social dance, including collaborating with a group on a common goal, connecting with an audience through dance, and experiencing the pure joy of performance.

- **Collaboration** We had been performing at a folk festival in France, and frankly, our dancing was a little rough around the edges due to a lack of rehearsal time and having many new dancers in the group. One stormy early evening, while doing a Cajun number in front of about a thousand people, there was a clap of thunder, the crackle of a transformer, and the arena was plunged into darkness. Without missing a beat, our musicians – fortunately all acoustic – kept right on playing, and we just kept right on dancing through to the end, and, as they say - the crowd went wild! From that moment on, our performances clicked, and we came together as a performing unit.
- **Connection** One of our stops during last summer's tour of Portugal was at a retirement home outside a small town. They treated us to a wonderful lunch and we “danced for our supper” by doing a series of square dances for the residents. As our band played an opening number, you could see the old folks start to connect with the music – tapping their feet, nodding their heads, and within a minute or two of our group starting to dance, all of the attendants in their pink outfits joined in, mimicking our steps and promenading around the dance floor with us. It was an afternoon those folks won't soon forget – and neither will we.
- **Joy** At the San Francisco Ethnic Dance Festival, we performed a dance suite based on the writings of Laura Ingalls Wilder, featuring lots of reels, waltzes and polkas. One of our newest male dancers, who has a swing dance background, was having to learn steps and movements quite out of his comfort zone, and it was clearly a challenge for him. After the first show, in which he did quite well, I spotted him backstage, weeping. Worried, I asked him what was the matter, and his quiet response was “I'm just so gosh darn happy.”

These are but a few of the rewards from dancing with a performance group. As you might have picked up, Jubilee needs more male, or Lead, dancers. We perform all manner of American folk dances – from squares to clogging, from polkas to swing, at schools, retirement homes and folk festivals in the Bay Area and around the world. We rehearse most every Monday evening from 7:30 – 10:00 pm at Ashkenaz in Berkeley, and we offer a welcoming and diverse group of dancers who will go out of their way to work with you on learning our choreography and dance styles. For more information, contact us at info@jubileedance.com.

The Hayward Contra becomes a BACDS dance

by Lizz Morgan and Jens Dill



Beginning in January of 2017, the Hayward Contra Dance will become a regular BACDS dance. The Hayward Contra Dance was started nearly 10 years ago, in April 2007, by a group of people led by Karen Fontana, who set up a new organization, the Traditional Dancers of the Golden State (TDOGS) to run it. This was at a time when most BACDS Contra dances were essentially “owned” by a house caller who programmed and managed the dance, and did the majority of the calling. The TDOGS management was looking to try out new ideas and make the dance more interesting and welcoming. By and large, they succeeded, and over the years, the BACDS dances began to be managed by committees that were happy to adopt some of the ideas that had worked so well in Hayward.

After a few years, Karen and Davey moved on to other things, and Kelsey Hartman and Susan Pleck took over the leadership of TDOGS. They also tried many new ideas, including picking up the November 12-hour dance when the group in Grass Valley who had been running it decided they could not afford to continue. The *12-hour Twirl* has run in Hayward for three years now, and is still a wonderful dance event, but the finances didn't work out here, either. Meanwhile, more and more of the day-to-day work of managing the Hayward Contra came back to rest on Kelsey and Susan's shoulders, and they decided they were ready to step down.

Transferring the dance series to BACDS gives it a chance to continue to thrive. BACDS has resources that a smaller organization doesn't, and we have put together a good-sized committee, headed by Jens Dill, Matt Mathis, Jack Engstrom, Mandy Souza, Les Addison, and Elizabeth Morgan (with lots of others helping out behind the scenes). We are pleased to announce that the Hayward dance will continue with the original TDOGS flavor and style that we've all grown to love. The schedule is the same, with regular dances on the fourth Sunday of the month, with zesty dances on the fifth Sunday.

We hope that you—the dancers that make this a fun, friendly, welcoming community—will continue to join us at the Hill and Valley Club in Hayward at 4:00 pm, and that if you haven't ever been to the Hayward dance, that you'll check us out. As part of being a welcoming and inclusive community, we have adopted gender-neutral calling, using Larks (for the role on the Left) and Ravens (for the role on the Right). We will continue to look for the best available bands and callers and we think that next quarter's program (*BLAM!* with Nick Cuccia, *Mason & Weed* with Jacqui Grennan, *Star Thistle* with Mavis McGaugh, and *Mercury Rising* with Celia Ramsay) will carry on the same level of energy you have come to expect from the Hayward Contra. We are very proud and excited to be continuing this dance and all of its great traditions to 2017 and beyond.

The President's Corner



From the President: As part of the committee that was organized to take over management of the Hayward dance, I spent a good deal of time talking with the present management team and listening to their concerns. One concern that stood out was attendance and recruitment. On the whole, the series was breaking even, but that means there are always the occasional dances where not enough people show up to cover the rent and pay the band. It sure would be nice to do some outreach and publicity and bring in enough new people that the series is comfortably above the break-even point and can put some money aside to do special events and so forth. BACDS shares the same concerns. We run nearly a dozen dance series. On the average, the big ones bring in enough to cover the shortfall for the series that are less well attended, but it's still a balancing act. We must keep recruiting, or we will fade away as our regular dancers age, move away, or just stop dancing.

Outreach is hard. Over the years I've been volunteering for BACDS, I've served on several Outreach Committees. They always start out with high energy and lots of ideas, and then they fade away after a few months of trying. It's a lot of work to make a plan, compose the posters, fliers, or press releases, and distribute them. And the return is small. You get a few extra people, and most of them just come once, say they had a good time, and don't return. When you think about it, this is what you should expect. Marketing always involves spending a lot of resources for a small return, and for the people you do bring in, it's easy for them to have a good time while they are there, but it's not so easy for them to carve a big enough space in their busy schedule to come back on a regular basis. It's easy to see why the people who sign up to put their efforts into outreach get discouraged.

So we get by mostly on word-of-mouth, and by lavishing our attention on those special people who fall in love with dancing and/or have the charisma and social network to bring a lot of friends in their wake. Word of mouth works really well. A friend's recommendation carries a lot more weight than any marketing pitch, and it is predisposed (by the nature of the friendship) to be positively reinforced. Mostly it works. But we still worry.

We need to keep trying. It's not really a job that can be handed off to a small committee. It's a job for everybody. After all, what does work well is friends bringing friends, so we should build on that, and do what we can to make it easier for all of our dancers to reach out to their friends and acquaintances. This means we should look at how we can help people spread the word. I'm starting to envision a library of materials, ranging from business cards to posters to collections of catchy phrases. And with it, we need a way to make it possible for any of our dancers to get their hands on this material when they need it. That adds up to a pretty complex system, so perhaps we need a committee to create and manage that.

And we have a lot of questions to answer. What kind of language on a poster or flyer will get people's attention? Fine-print descriptions don't work. You need words that jump out at you. A group on the East Coast reported that the slogan that worked for them in a college campus environment was "Ants. Pants. Contra Dance." With the date, time, and place, and no further explanation. And does adopting gender-neutral calling increase or decrease attendance? Circumstantial evidence suggests it brings in more young people and more people from the LGBTQ... community, but it may also be discouraging some of our regulars from coming back. Nobody knows for sure, and it's hard to find people who are not there to ask them why.

I'm open to suggestion. I think we need a lot of people and a lot of ideas, and we need to expect to put a lot of energy into the effort to bring in a small but steady stream of new dancers.

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

Volunteer Thanks

- ♪ Thanks to the organizers and volunteers of the *Traditional Dancers of the Golden State* (TDOGS), who created the Hayward Contra Dance and kept it running for nearly 10 years as an example of how a dance series could be run better. *Karen Fontana, Davey Hudson, Kelsey Hartman, Susan Pleck, Lynn Ungar, Matt Mathis, Mavis McGaugh, Claire Takemori*, and many more.
- ♪ Thanks to the new *Hayward Contra Dance Committee* (HCDC) that is carrying the Hayward Contra forward as a BACDS dance series: *Elizabeth Morgan, Jack Engstrom, Les Addison, Jens Dill, Mandy Souza, Matt Mathis*, with help from *Susan Goodis, Claire Takemori, Mavis McGaugh, Bill Ward*, and more. Thanks in particular to Lizz Morgan, who offered to chair the committee right after her very first contra dance.
- ♪ Thanks to *Clara Stefanov-Wagner, Cat Fox, Claire Takemori*, and other BACDS Board members for their contributions to the new BACDS code of conduct (coming soon to a dance near you).
- ♪ Thanks to the *Fall Frolick* committee for producing another wonderful weekend.
- ♪ Thanks to *Judy Rose Dornbush, Jon Bergman, Loretta Reed* and the rest of the *Fall Ball* committee for producing a fabulous Ball. They took a large gamble on moving the Ball to the Finnish Hall in Berkeley, but the new venue proved to be very well suited to the occasion.
- ♪ Thanks to *Chris Knepper* and *Stacey Carr* and the rest of the organizers of the *No Snow Ball*.
- ♪ Thanks to *David Buesch* for planning and pulling together another *Contra College* weekend on very short notice.
- ♪ Thanks to *Sola Grantham* for bringing the Family Dance concept back to life, and to *Claire Takemori* for helping Sola navigate the BACDS bureaucracy.
- ♪ Thanks to *Mary Luckhardt* for all the things she does. She's now taken on being the Treasurer, the Dance Coordinator, the Membership Coordinator, and Insurance Coordinator, in addition to all the regular volunteer work she does for BACDS, including picking up the quarterly flyers from the copy center and getting them to the mailing.
- ♪ 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.

In Memoriam

Our community was saddened this fall by the untimely passing of two integral members: fiddler **Avis Minger** and dancer **James Candlin**.



Avis was a regular musician at many BACDS dances and charmed all of us with her dazzling sounds and warm smile. Avis passed away on September 30 after a long struggle with cancer.

According to Alice La Pierre, whose devotion to Avis' care during her final months was stellar, there will be a memorial for Avis on Sunday, January 15, at the Albany Veterans Memorial Hall, located at 1325 Portland Avenue, Albany. The memorial will begin at 12 noon and last until 5PM. There will be a Pot Luck, and both English and ritual performance dancing. In Alice's words, the memorial is open to all who knew and loved Avis' music and art.



James was one of the most energetic and enthusiastic dancers at both English and Contra Dances for many decades. He served with distinction on the BACDS Board of Directors, on the Finance Committee, and on many event committees, particularly the Fall Ball. He was killed in a railroad accident in Spain on September 9. He is survived by his wife, Meike Lorenz, and daughter Alison.

A memorial dance for James is planned for sometime in the spring, probably in April.

If anyone would like to write a longer tribute to Avis and/or James and have it published in the next issue of the newsletter, please submit your piece to cjfolger@yahoo.com.

Upcoming Events

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)
Saturday, December 31	New Year's Eve Contra (Sacramento)	<i>Jean Gorrindo with Swing Farm</i>
Fri-Sun, January 13-15	Contra Carnivale (CCCDS)	<i>Bev Birnbaum, Erik Weberg, Erik Hoffman ...</i>
Friday, January 27	Techno Contra in San Francisco	<i>DJ Balance & Swing: Benefit for Family Week</i>
Sunday, January 29	Family Dance in Belmont	<i>Celia Ramsay</i>
Sunday, February 12	Contra Cruz (TDSC 6-hour contra)	
Wednesday, February 15	Callers' Workshop	<i>Erik Hoffman</i> (before Berkeley Contra)
Wednesday, March 1	Callers' Workshop	<i>Erik Hoffman</i> (before Berkeley Contra)
Saturday, March 4	Playford Ball Workshop (Berkeley)	<i>David Newitt</i>
Saturday, March 4	Special San Francisco Contra	<i>Jean Gorrindo with Maivish</i>
Monday, March 6	Special Palo Alto Contra	<i>Jean Gorrindo with Maivish</i>
Sat-Sun, March 11-12	Contra College	<i>Susan Petrick, Jacqui Grennan, Jim Oakden</i>
Saturday, March 11	Callers' Workshop	<i>Susan Petrick</i> (at Contra College)
Wednesday, March 15	Callers' Workshop	<i>Erik Hoffman</i> (before Berkeley Contra)
Sunday, March 19	Playford Ball Workshop (Palo Alto)	<i>Mary Luckhardt</i>
Wednesday, March 29	Callers' Workshop	<i>Erik Hoffman</i> (before Berkeley Contra)
Fri-Sun, March 31-Apr 2	Epicenter (NBCDS)	<i>Frannie Marr, Sarah VanNorstrand, Genticorum, Triple A+</i>
Fri-Sun, April 7-9	Queer Contra Dance Camp (QCD)	<i>Kelsey Hartman, Susan Petrick, Anadama, Uncle Farmer</i>
Friday, April 7	Playford Ball Rehearsal	
Saturday, April 8	Playford Ball	<i>Kalia Kliban with Persons of Quality</i>
Sunday, April 9	Playford Brunch	
Friday, April 14	Contra Waltz (Friday Night Waltz)	<i>Susan Petrick with the Hillbillies from Mars</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 (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 Spring *Dancer*: February 20, 2017. Send submissions to cjfolger@yahoo.com. Please join the conversation.