



Bay Area Country Dancer

No.109– March 2017

www.bacds.org

BACDS now has a Code of Conduct

by Clara Stefanov-Wagner

One of our responsibilities as the Board of Directors for BACDS is to ensure that everyone participating in our events feels safe, respected, and free to enjoy themselves. Most of the time, our community is a welcoming and respectful environment, and we don't have to think very hard about what makes it that way. Occasionally, however, we have conflicts between one person's idea of fun and another's idea of safety, or disagreements in what behavior is suitable at a dance event. To provide guidance for all our dancers, we have established a Dancer Safety Committee and put together a Code of Conduct. You can find a copy of the code on the flyer table at any of our dances. We rely on *you* to support a culture of safety and respect as described in these guidelines, and to speak up when you see problems. Please take a moment to review the guidelines and feel free to reach out to me or to anyone on the Dancer Safety Committee (dancersafety@bacds.org) or any member of the BACDS Board if you have any questions or concerns.

Dancing Through China

by Mitch Allen

There's a large plaza before the soccer stadium in Khotan built for the 2008 Olympics. A large urban park leads away from the Jiaotong University, just outside the ancient walls of Xian. A small plaza is nestled by the roundabout featuring Marco Polo's statue on West Street in Zhangye. Centennial Park in the center Aqsu consists of an endless square expanse of stone tiles. Traveling through the burgeoning cities the Hexi Corridor of Gansu Province and the string of desert oases of Xinjiang Province—the Chinese end of the ancient Silk Road-- offer a consistent diet of large public spaces. And they each have something in common: They're all dance venues.

While Americans hole up in church halls, school gymnasias, and ballet studios to dance on a Friday night, the Chinese take every available public space for their dance activities. It became a ritual on our tour of western China last fall. Visit tourist sites during the day, find a good place for dinner, then head for the center of town to see who was dancing that night. We were never disappointed.



Each dance group had its unique character, but there were commonalities. They all came with their own boom box to provide the music, each group had a leader who orchestrated the program, and almost all of them had a fixed set of dances with commonly-understood choreographies. There were line dance groups, social dance groups, and ethnic dance groups. And, given the limited number of public plazas and parks, they each carved out their own corner, in earshot of each other but far enough away to create their own dance party. Almost everyone danced to contemporary Chinese pop music. For dance-aware visitors like me, it was a treat to walk through the square and compare one group to another.

Being a western spectator was part of the spectacle. We saw almost no Caucasian faces for the entire month we traveled through western China. So while some people watched the dancing, more watched the exotic western tourists watching the dancing. And, on the occasion that one or more of us joined in to the line dance or partnered one of the social dancers, we became the center of attention. After all, everyone else would be back dancing next week too.

Three events stand out. My friend Jason had recently moved from Colorado to Xian, home of the terracotta warriors and now a city of nine million, to teach English. Jason is also an accomplished salsa instructor. So, my first night in Xian was in the bar that hosted the weekly Xian salsa club. A live band from South America and forty Chinese and South American dancers—even one Khazak woman-- whirled around the floor. These were no Arthur Murray trainees; they all knew their stuff, both the dance moves and the sensuality of salsa dance. Jason fit in fine. I was intimidated by the skill of the rest of them and was contented to watch, jaw agape.

Two weeks later, we found Centennial Square in Aqsu, a Silk Road oasis founded thousands of years ago. There, among the various social dance groups was a group doing traditional dances of the local population, the Uyghurs. I had learned some Uyghur moves in the past and joined in with a couple of the best folkloric dancers I had ever seen. That story is too long to retell, but you can read it here: scholarlyroadsideservice.com/blog_entry/what-was-your-best-moment-in-china

For our last night in the Uyghur capital Urumqi, our guide set up a visit to a Central Asian folkloric music and dance stage performance. It featured synthetic costumes, fake gray beards on dancers too young to grow one, lip synching to overly loud piped-in music, freeway choreographies, and a riot of pseudo-ethnic dance styles. After a month of authentic dance and music of the town squares, this one was a comfortable fit in Las Vegas or Disney World. The Egyptian belly dance number, complete with images of pyramids projected on the back wall and costumes pulled from a Luxor frieze, was particularly puzzling, given that Egypt is nowhere near Central Asia. It did allow the soloist to dance with her live boa and grab audience members to embarrass as she put the much-stressed snake around their necks. Our group's victim, a scrubbed blonde woman from Utah, had actually raised a boa with her daughter so, to the dancer's surprise, felt quite at home dancing with a snake around her neck. And, of course, the concert ended by dragging tourists onto stage to dance with the performers. After having danced with real Uyghurs in a small-town square, I could have skipped this one. *(continued on next page)*



I don't know whether the western Chinese public dance pattern is mimicked elsewhere in the country. I hope so; it was the highlight of the trip. Just be sure to pack your dance shoes if you're heading to the Middle Kingdom and head downtown after you've finish dinner each night.

BACDS Family Week: 25th Year!

July 2-7, 2017; Aptos, California.



For those who haven't been before, Family Week often takes some explaining. It's not a "kids' camp" or a "sleepaway camp": it's for the entire family. We share traditional camp accommodations: several families per bunkhouse, and everyone eats community style. During the morning, kids take classes in community dance, English team dance, and crafts, while parents are free to join organized dancing, singing and playing, or simply relax. After lunch, families come back together, for jamming, playing games, and some great classes for all. Every evening, we come together to dance.

During the week of camp, a community like no other grows. It culminates in a demo day when everyone shows each other what we've been doing. In the meantime, we've all become the village it takes to raise a child.

While the family is the basic unit at camp, it's pretty loosely defined: parents and kids, aunts and uncles with nieces and nephews, grandparents with their grandchildren. We encourage campers to bring along their friends, and adult camper "families of one" are more than welcome for a low-key and delightful week.

Daily Life at Camp

MORNINGS: The day starts with breakfast at 7:45am, followed by three morning classes, in which kids are grouped with their peers. This allows the adults a chance to enjoy dancing, music, and singing, knowing that their kids are engaged.

AFTERNOONS: In the afternoon, things are more relaxed—time for reading, games, making music, exploring, or a nap. There's one more class period from 2 to 3, then free time until dinner.

EVENINGS: There are dances every evening, starting with a family dance. At 8:30, the 9-and-unders are led off to bed in the *Pied Piper* parade, a moving lullaby performed by the entire community. Once parents have tucked their kids in, they are free to come back to the dance, while roving babysitters stop by the rooms throughout the evening to make sure all is well.

FREE TIME: We'll have three hours in the afternoon for classes, jamming, playing games or simply resting. If you have a skill you'd like to share—crafts, a genre of music, favorite outdoor games—consider sharing it with others at camp. For more information or encouragement, please contact Craig Johnson at 415/282-1110.

FOOD: BACDS has used Monte Toyon for weekend camps for over 30 years, and we have worked closely with kitchen staff to provide delicious meals for a hard-dancing clientele. Finally, our camp prices have gone up a bit from 2016. We're sorry for this increase, but even the new rates won't cover our facility costs at Monte Toyon. The BACDS board again agreed to help underwrite camp, but we don't want to lean on them too much.

Registration Notes

Registration for Family Week is online only. Go to www.bacds.org/familyweek and click the REGISTER link (under the logo) for the registration form and payment info.

- Adults (18+ yrs) \$720 for the family's first adult, additional adults are \$620 each
- Youth (13–17) \$585 each
- Children 5–12 \$485 each
- Children 2–4 \$180 each
- Under 2 Free

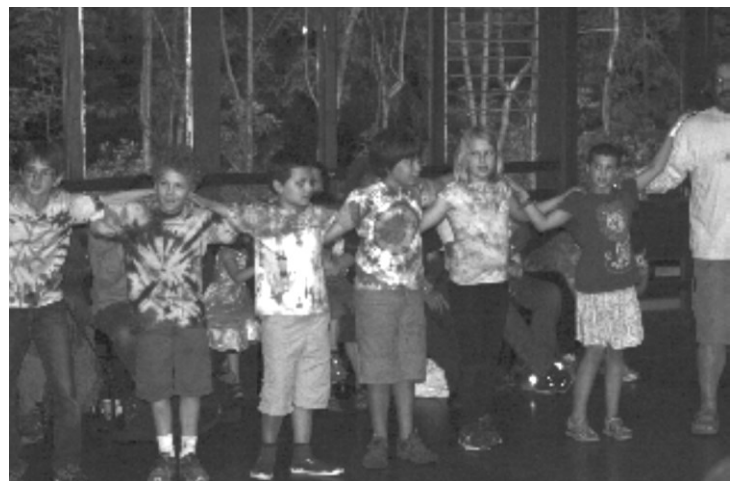
As noted below, there is a \$220 discount for adults and teens who do work trade. On May 16, all prices will go up by \$30.

Work Trade

Adults and youths may take a \$220 reduction in fees, in exchange for working one to two hours a day (you're free during all classes). When possible, we'll again be offering teens work trade opportunities as staff assistants—contact the registrar if you're interested.

Want to Know More?

Check our website, www.bacds.org/familyweek, which has lots of answers to common questions. Email us (familyweek@bacds.org), or call camp registrar Katie Riemer at (510) 684-1454 or one of our two camp managers—Simmy Cover at (415) 238-8829 or Julie James at (562) 493-7151.



Family Week benefit contra in Hayward on April 9

by Craig Johnson

Come on out to Hayward for a benefit contra and family dance for BACDS Family Week 2017. There will be prizes, snacks, and lots of great dancing with Family Week staffers Andy Wilson calling to music by David James, Craig Johnson, and friends.

All ages are welcome. Dancing starts at 4pm at the Hill and Valley Club, 1808 B Street in Hayward. There will be a special performance by the rapper sword team Twisted Sisters, directed by Rhonda Cayford, who will also be teaching rapper at Family Week.

Why a benefit for a dance camp? This year's camp will be held at Monte Toyon, which is a wonderful camp, but pricey. We have raised the registration rates for camp, but we cannot cover costs completely through registration alone and still keep camp affordable. So we're holding benefit dances to cover the difference. All staff are donating their services, please consider donating what you can!

But come regardless—it'll be a wonderful afternoon and a great way to get a taste of what Family Week is all about. If you have any questions, please call Craig Johnson via the BACDS dance line at 415-282-7374

What does a stuffed crocodile have to do with the Playford Ball 2017?

by Heather MacKay

Join us on Saturday April 8, at the San Jose Woman's Club to enjoy A Cabinet of Curiosities.

The charming Kalia Kliban will be our guide to an evening of wondrous and exotic dancing delights, propelled by the enchanting music of Persons of Quality (Jon Berger, Rebecca King & Jim Oakden). However, we probably won't hang a stuffed crocodile from the ceiling, a hallmark of a famous Cabinet of Curiosities in sixteenth century Naples. (Sorry, we hope you won't be disappointed by the lack of taxidermied reptiles.)

The Ball's theme is inspired by historical Cabinets of Curiosities

(also known as *Kunstkabinett*, *Kunstkammer*, *Wunderkammer*, Cabinets of Wonder, and wonder-rooms). These were encyclopedic collections of objects belonging to natural history (sometimes faked), geology, ethnography, archaeology, religious or historical relics, works of art, and antiquities. A Cabinet was regarded as a microcosm or theater of the world, which conveyed symbolically the patron's control of the world through its indoor, microscopic reproduction. Two of the most notable collections were those of Sir Hans Sloane and John Tradescant, which respectively formed the basis for the British Museum and the Ashmolean Museum.

Satisfy your curiosity by picking up a registration form at your local dance or registering on-line. Can't come to the Ball? Join us at one of the workshops or the Friday night rehearsal dance! Registration and more info about all events at bacds.org/playford.



The 2017 Mad Robin Ball

by Tom Spittler

Since the first Mad Robin Ball in 2001 we have been able to bring top quality callers and musicians to the North Bay.

This year we are pleased to have one of the premier callers in North America, Scott Higgs, as the dancing master for the June 10, 2017 Mad Robin Ball at Hermann Sons Hall in Petaluma.

Scott began dancing in college and hasn't stopped since. In addition to composing dozens of dances, for over 25 years Scott has taught dance in 25 states and six foreign countries. His English dance programs span the spectrum from sprightly to stately. Scott served as President of the Germantown Country Dancers and has led week-long workshops at dance camps across the USA, including Hey Days dance camp in Healdsburg.

Playing for Scott and the ball dancers will be an exciting and elegant band made up of Rebecca King on piano, Anne Bingham-Goess on violin, and Maurette Foster on flute.

We hereby invite all dancers interested in English Country Dancer to join us at the ball. For more information please go to the MRB website at: <http://madrobin.org/>.

Not Sustainable! Need YOUR Help to Continue...

by Claire Takemori, South Bay Contra Volunteer.

Our beloved South Bay Contra manager, Lori Honzik, is stepping down from the job. We are very grateful for all the hard work and time she has given to get the "new and improved" dance up and rolling. Lori will continue as Snack Manager & Treasurer.

However, this leaves a lot of responsibilities to cover. I'm already the Programmer (which means I solicit bands/callers/sound for the dances each quarter). The ONLY way that I can fill the Series Manager role too, is to get more volunteers to help with some easy tasks (one time or ongoing):

- Create/Edit Quarterly flyers
- Attend the quarterly flyer mailing in San Bruno (1st Saturdays in Mar, June, Sep, Dec)
- Pick a restaurant for Afters (post-dance dinner). Create & print slips with directions to the restaurant
- Help welcome our talent before each dance
- Collect emails from new dancers at the break
- Dance with new & visiting dancers, to help & welcome them.
- Help admin on our Facebook group
- Prepare & bring a waltz playlist on iPod/phone to play during the break
- Oversee setup or cleanup at a dance
- Help on an Outreach committee to find ways to bring in new dancers & keep them
- Help on a Community committee & create/implement ways to make our dances better
- Help on a Safety committee & support making our dances fun & safe for all
- Join our Volunteer Team and weigh in on group decisions
- Coordinate our Volunteers & make sure jobs are filled 2 weeks before the dance

Please contact me if you'd like to help make South Bay Contra a sustainable community dance. **SouthBayContra-info@bacds.org**

Also, we recently decided to raise our door prices in order to afford higher minimums for our fabulous talent. \$12/general, \$10/BACDS and FUCSJ members, \$5/students. As always we welcome everyone to pay as you can. It takes 38-49 dancers at \$10 each to pay our band, caller, sound, rent and expenses. If you can pay more and help support those that need to pay less, we thank you in advance for your generosity!

We are still running our "First Time Free" promotion. Anyone who comes to the Introduction at 2:30pm and tries contra dance for their **very first** time, gets in FREE! Bring your friends and join us March 19th with *Madeira* (a new band featuring Ben Schreiber, Christopher Jacoby & Josh Van Vliet), and Celia Ramsay calling.

Hayward Contra Dance Celebrates Tenth Anniversary!

by Les Addison and the Hayward Contra Dance Committee

The Hayward Contra dance will be celebrating its tenth anniversary on Sunday, April 23 at the Hill and Valley Club from 4 to 7 pm. Kelsey Hartman, former organizer of the dance under Traditional Dancers of the Golden State will be returning to Hayward to call, and in her honor, we encourage all dancers to wear swirly skirts.

The Hayward dance was founded by Karen Fontana and Davey Hudson in 2007 and has long been known for its friendly community and its fifth-Sunday zesty dances. Karen researched successful dance series elsewhere in the country, and (re)introduced many ideas that were new or had fallen out of use in the Bay Area, such as the plentiful snack buffet. Many of these ideas have been replicated at other local dances, helping to boost attendance and enthusiasm, and to revive older dance series that had been starting to fade away due to organizer burnout. Karen and the Hayward dance gave the entire Bay Area Contra scene a boost of energy that continues today. When Karen stepped down, Susan Pleck and Kelsey Hartman took over the lead organizer spots. Hayward has also actively worked on encouraging new musicians and callers via its annual community band.

Kelsey says: "When the Hayward dance first started up, Lynn and I were among the first ones in line. We had danced a bit in our earlier days together, but having a child put the kibosh on dancing or any other form of entertainment. The Sunday afternoon timing was perfect for us and we quickly got swept up into the contra scene. Ten years of convenient and super fun contra dancing in Hayward has been the foundation for an entire calendar full of contra events from calling to twirling."

The dance has long been welcoming to LGBT dancers and dancers who like to play with switching roles and partners mid-dance. Under Kelsey and Susan's leadership, the dance began using gender-neutral terms "Larks" and "Ravens" which help make it clear to newcomers that this dance is welcoming to all. While the dance is now under BACDS management, it is continuing much-loved traditions like a hearty spread at the break and providing tacos for the band and caller (thanks to Kai, who is our taco delivery expert).

We look forward to seeing you on April 23 for the Tenth Anniversary, back on April 30 for the Zesty Contra, and would welcome potential volunteers to contact us at **hayward-contra-committee@bacds.org**.

The Fall Ball is ending unless you help

by Jens Dill

The BACDS Fall Ball was created in 1995 by Karen Wetmore as a less-formal complement to the Playford Ball. Last year's ball was the twenty-second, and may be the last. Judy Rose Dornbush, who has managed the Fall Ball for the last several years, is stepping down. No one else on the committee has stepped forward to be the next manager. Unless someone comes forward soon with a proposal to continue producing the ball, it will not happen this year.

This is an established event; with most of the pieces in place. All it needs is some new leadership to pick things up and continue. Last year's venue (the Finnish Hall in Berkeley) was well regarded, and is still available. Last year's committee members are still available to help out, but not to lead. Can you find it within yourself to bring forth a new vision for the Ball and keep it going?

The President's Corner



From the President: Elsewhere in this newsletter is an appeal from Claire Takemori for help in managing the South Bay Contra. If you've been to some of our other dances recently (the Palo Alto Contra or the Hayward Contra for example), you've undoubtedly heard appeals from the stage at announcement time for people to step up and join the management team, or take charge of snacks, or some such. What is it about being a dance manager that we need to keep asking for more people to do it?

It isn't a hard job. It requires no special skills. It's rewarding. The biggest reward is the dance itself. It's a wonderful thing to produce an event that so many people enjoy, and that you can enjoy, too. But if you have to do all of the work (or most of the work) yourself, every month (or several times a month), it can lead to burnout. And it's so easy to do all the work yourself, because none of the parts of it are really hard: "I can do that; it's easier than asking someone else ..."

And even if you start out with a committee and divide up the work, it doesn't stay that way. People move away or stop dancing, or just get too busy to do their part. When that happens, you either have to do the work yourself or go around asking for more help. So it's a good thing that some of our dance managers are asking for help rather than inviting burnout. Now we need other people to respond and offer to help.

And that leads to another kind of burnout. Most of the people who respond to these appeals for help are already involved in volunteering to help with other dances and events. Claire, for instance, is in charge of the South Bay Contra, but she's also volunteering to help with the Palo Alto Contra, the Hayward Contra, American Week and the Balance the Bay Weekend. And she's probably also doing other things. What we really need is for some people to step forward who are not already doing so many things.

It's fairly easy to get volunteers on the spur of the moment, for things like setup and cleanup, for sitting the door during one dance. It's a bit harder to get someone to commit in advance to be opening or closing manager for a particular date, or to take on a regular job like managing the Facebook posts and other social media. But the more we can divide up the job into small pieces and hand them off to a lot of different people, the easier it will be for everybody.

It's also important to remember that even the dances that seem to run smoothly need help. Mary Luckhardt, who manages the Berkeley Wednesday English dance (in addition to being BACDS Treasurer, Dance Coordinator, Membership Coordinator, and working on too many event committees to keep track of) notes that she "has given up asking and has to scrounge around when she needs a sub[stitute manager]." Just because it looks like things are very well in hand, there's no reason to assume that we don't need your help.

Please talk to your dance manager (or anyone on the committee) about what small thing you can do to help make the dance better for everybody and a burden to nobody.

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

Volunteer Thanks

- ♪ Thanks to *Judy Rose Dornbush* and the rest of the Fall Ball Committee (*John Bergman, Loretta Guarino Reed, Jim Oakden*) for keeping the Fall Ball going through 2016. We'll miss you.
- ♪ Thanks to the new Fall Ball Committee, whoever it turns out to be (and I hope *someone* steps forward).
- ♪ Thanks to *Mark Galipeau, Greg Gorrin, Ann Brown, John Bergman, Les Addison, and Amy Lewis* for stepping up and trying to put together a committee to continue the *Twelve-Hour Twirl*.
- ♪ Thanks to *Clara Stefanov-Wagner* for leading the effort to set up a Dancer Safety Committee, and for drafting and redrafting the new Code of Conduct. Thanks to *Marcia Davis-Cannon* for offering to help us set up procedures for handling feedback on dancer safety.
- ♪ Thanks to all the Board members who helped with the Dancer Safety discussion. It's worth noting here that our newer Board members (*Clara Stefanov-Wagner, Kevin Goess, Cat Fox, and Carlton Keedy*) are stepping up and taking the lead on this and many other things.
- ♪ Thanks to *Lori Honzik* for her work as manager for the South Bay Contra. Lori is stepping back to a lesser role on the committee. We're hoping someone else will step forward so the committee can continue.
- ♪ Thanks to *David Buesch* for helping manage the South Bay Contra in addition to helping the Palo Alto Contra Committee and running *Contra College*.
- ♪ Thanks to *Claire Takemori* for all she does for us. I've mentioned most of it in my President's Letter, so I won't repeat it here, but Claire jumps in whole-heartedly to everything she takes on, and does a thorough job.
- ♪ Thanks to *Ray Grott, Claire Matthews, and Yoyo Zhou* for taking over management of the *Balance the Bay* Committee. It's a relief to see the committee running smoothly under new management.
- ♪ Thanks to *George Nesbitt* for all his work on keeping our dance floors danceable. George has put in an incredible amount of time on the floor at Christ Church Berkeley, and pretty much saved our dances from bogging down. He's also keeping an eye on most of our other dance floors. Thank him personally if you see him. He's the one with the kilt and the hammer. And if you can find a way to help him out, please do.
- ♪ Thanks to *David Mostardi* and *Arlene Baxter*, and to *Tanya and David Edgar* for hosting the occasional potluck suppers before the Fourth Saturday experienced English dances.
- ♪ Thanks to *Sola Grantham* for spearheading the movement to add more family dances to the BACDS schedule. Her first Family dance in January was a great success.
- ♪ Thanks to *Alan Dodson* and *Shelby Solomon* for joining and helping to revive the BACDS Finance Committee.
- ♪ 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.

Personal Notes

Kai Barnwall is recently married. His wife, Wen, is a chef at a Thai restaurant in Pleasanton, and not a dancer yet. Kai has shaved off his beard because Thai women like their men clean-shaven. He looks 10 years younger.

Sid and Susie Kass were in a car accident en route to the Peninsula English Dance on February 21. Both escaped with (relatively) minor injuries, but Susie has a cracked sternum, which will take time to heal.

Upcoming Events

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 (at Contra College)</i>
Saturday, March 11, 2-5p	Playford Ball Workshop (Sacramento)	<i>Alisa Dodson (SCDS)</i>
Wednesday, March 15	Callers' Workshop	<i>Erik Hoffman (before Berkeley Contra)</i>
Sunday, March 19, 3-6pm	Playford Ball Workshop (Palo Alto)	<i>Mary Luckhardt</i>
Wednesday, March 29	Callers' Workshop	<i>Erik Hoffman (before Berkeley Contra)</i>
Friday, March 31, 7-10pm	Playford Ball Workshop (Sebastopol)	<i>Kalia Kliban (NBCDS)</i>
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>
Saturday, April 6	Spring Fling (MCDC) 6-hour Contra	<i>Warren Blier w/Larry Unge, Eliz Desquine, Sean Wood ...</i>
Sunday, April 9	Playford Brunch	
Sunday, April 9 4-7pm	Family Week Benefit Dance	<i>Andy Wilson</i>
Wednesday, April 12	Intro to English Dance (<i>FREE</i>)	<i>Sharon Green (before the Berkeley English Dance)</i>
Friday, April 14	Contra Waltz (Friday Night Waltz)	<i>Susan Petrick with the Hillbillies from Mars</i>
Saturday, April 22	SCDS Anniversary Dance	<i>Kalia Kliban with Jon Berger, Shira Kammen, Noel Cragg</i>
Sunday, April 23 2-6pm	Memorial dance for James Candlin	
Sunday, April 23 4-7pm	Hayward Contra 10th anniversary	<i>Kelsey Hartman with Tempest in a Teacup</i>
Wednesday, April 26	Special Berkeley Contra	<i>Andrea Nettleton with The Offbeats</i>
Friday, April 28	Special San Francisco Contra	<i>Andrea Nettleton with The Offbeats</i>
Friday, April 28	Memorial dance for Bob Fitch (TDSC)	<i>Erik Hoffman & Susan Petrick with BLAM!</i>
Saturday, April 29	Special Palo Alto Contra	<i>Andrea Nettleton with The Offbeats</i>
Sunday, April 30	Special Hayward Contra	<i>Andrea Nettleton with The Offbeats</i>
Monday May 1, 6am	May Day	<i>Dance the sun up with your favorite Morris team</i>
Wednesday, May 3	Special Berkeley Contra	<i>Erik Hoffman with Buddy System</i>
Friday, May 5	Special Palo Alto English	<i>Nikki Herbst with Nonesuch Country Dance Players</i>
Saturday, May 6	Special Palo Alto Contra	<i>Jean Gorrindo with Buddy System</i>
Wednesday, May 10	Experienced English Workshop	<i>Nikki Herbst (before the Berkeley English Dance)</i>
Wednesday, May 10	Special Berkeley English	<i>Nikki Herbst with The Modulations</i>
Wednesday, May 31	Community Band at Berkeley Contra	<i>Kelsey Hartman with Erik Hoffman</i>
Saturday, June 10	Mad Robin Ball (NBCDS)	<i>Scott Higgs</i>
Wednesday, June 14	Waltz away your Worries	<i>(before the Berkeley English Dance)</i>
Fri-Sun, June 16-18	Faultline Frolic (NBCDS)	<i>Linsey Dono with Riptide</i>
Saturday, June 24	Special Experienced English	<i>Bob Green with Ladies at Play</i>
Sunday, June 25	Special Hayward Contra	<i>Bob Green with Ladies at Play</i>
Friday, June 30	Special Palo Alto English	<i>Bob Green with Ladies at Play</i>
Sun-Fri, July 2-7	American Dance and Music Week	<i>Bob Isaacs, Deb Comly</i>
Sun-Fri, July 2-7	BACDS Family Week	<i>Susan Michaels, Kalia Kliban, Michael Riemer</i>
Fri-Sun, August 11-13	Balance the Bay	<i>Luke Donforth, Sarah VanNorstrand, Great Bear, Maivish</i>
Sun-Sun, August 20-27	Hey Days English Dance & Music Week	<i>Andrew Swaine, Kalia Kliban, Brooke Friendly</i>

See bacds.org for more information. For events sponsored by our neighbors, see nbclds.org (NBCDS), sactocds.org (SCDS), sffmc.org (SFFMC), santacruzdance.org (TDSC), montereycdc.webs.com (MCDC), cccds.org (CCCD), haywardcontradance.org (TDOGS), lcfid.org/sf (QCD)

This issue was edited by Chris Folger and Jens Dill. Send corrections to TheDancer@bacds.org. Deadline for the Summer *Dancer*: May 20, 2017. Send submissions to cjfolger@yahoo.com. Please join the conversation.