

Santa Barbara Country Dance Society

On Good Dancing, Revisited A Second Opinion

The piece in the Spring issue gives examples of bad dancing which result in people staying away, but omits what may be the biggest single cause. It defines bad dancing as that which "causes others to react negatively." Quoting from the Fall '91 issue: "By dancing the woman's role, men, you... get to find out how uncomfortable some men are dancing with guys."

You only get to find out because the other men "react negatively." Therefore, by definition, it is BAD DANCING for a man to dance the woman's role, and is inappropriate at a public dance with reasonable gender balance. So why is it proclaimed at every dance that it is 'Okay for men to ask men to dance?'"

Quoting again: "Dance permits people to enter into others' personal space...This permission...is a privilege. (Whatever) abuses this privilege...turns a blessing into a distasteful invasion." By standing in the men's line for a progressive dance, a man gives his permission to all the women in the hall to enter his personal space; he has granted no such privilege to the men. If another man seizes this privilege without permission, it is an abuse which for most men, is indeed "a distasteful invasion." The man dancing as a woman is a gate-crasher into the personal space of every other man in the line; this is not acceptable without good cause.

Superficially, it follows that it should be acceptable for men to ask each other to dance a non-progressive couple dance, but not so. Dance etiquette requires that invitations to dance are not accepted or declined selectively. A man may thus find himself obliged to waltz with another man, however uncomfortable that makes him feel. Therefore it is NOT "Okay for men to ask men to dance." These rules have not been thought through to their logical conclusions, and do not work. To say that someone could break the rules and decline puts the onus in the wrong place, like being guilty until proven innocent.

These role-reversal situations actually occur very rarely on the dance floor, which indicates that the vast majority of male dancers have no wish to dance as females, and it is not the "bad dancing" which troubles me; it is the condoning and encouragement of bad dancing by the SBCDS. This policy contributed significantly to the failure of the Santa Maria dance series, which died from lack of support before it became properly established. On one occasion when it was announced that "Men may ask men to dance," two of the men exchanged knowing looks and left - leading out their gender balanced party of six, which was about 20% of the dancers. None of them ever came back again.

Two rationalizations are offered in support of "Men
Continues, Men with Men, Page 2

What's Up?

Fall is here, the days are getting shorter, and a lot of great things are in store. To start out, if you're not coming to Harvest Moon, you can catch this year's fabulous staff, **Steve Zakon, Mark Simos, Laurie Andres, and Paul Kotapish**, in a special post Harvest Moon appearance, **Sunday, September 26**. As usual, the dance goes from 7 - 10 pm, with an intro at 6:30, and it's at the magnificent Carrillo Ballroom.

The **International Dance** series has been doing very well, and it continues. There will be pre-contra International Dances featuring the teaching of **Linelle Glass** and **Steve Davis**. To be held on **September 19, October 17, and November 7**, these dances go from **4:30 to 6:00 pm**, and will be at the **Carrillo Ballroom**. The **October 17**, dance will have the joys of **live music provided by Kitchen Junket**.

In October, the second Sunday, this year **October 10**, is reserved for the **Old Time Fiddlers Convention**. There's listening to great music, jamming, picnicking, and perhaps even competing. The Convention is held at the **Stow House in Goleta**, and usually starts around 10 and goes until 5. Don't miss it! For information call Folk Mote Music, 962-0830.

This year Halloween falls on Sunday, so our **Annual Masquerade Ball** will be Sunday, **October 31!** Come in costume, and spook your friends, or just come and enjoy the costumes and dance. As usual, 7 - 10 pm, with an intro at 6:30.

Our annual **Thanksgiving Potluck and Dance** will be held **on Sunday, November 21**. This year it will be preceded by a **Family Dance**. Families of all sizes are welcome, from one to many. The Family Dance will be led by **Erik Hoffman**, and goes from **4:00 - 5:30 pm**, just before the potluck. Come find out how much fun it is to dance with all ages, then have some great food, only to dance it off.

In other areas, watch out for the **First Bay Area Labor Day Dawn Dance**. It's to start **Sunday, September 5, at 8:30 pm**. It will be at the **Crockett Community Center, 850 Pomona, Crockett (near Bekeley)**. Call Rhonda at **(510) 256-8992** for more information.

Then make plans for fall and winter camps. The bay area has it's **Fall Weekend**, this year it's **November 12 - 14**. Call Alan **(415) 856-2559**. And don't forget New Year's. For the **Malibu** camp call **(818) 342-7664**. For **Harmony**, call **(805) 969-9777**. Hope to see you there!

Our Apologies

This year, Harvest Moon falls on Yom Kippur. Due to scheduling difficulties, the weekend of September 24 - 26, was the only weekend we could schedule our festival. We are sorry that this poses an attendance problem for many of our friends.

Men with Men

may ask men." The first is the playfulness of role-reversal; but the very essence of such playfulness stems from the fact that it is BREAKING the rules. Once it is made legitimate, the playful element is eliminated.

Secondly, according to Dance Star, "By dancing the women's/follower's role, men, you get first hand knowledge of what women have to put up with." Oh, really! 100-pound ladies get flung around, spun like tops, and even tossed in the air by partners who have greater height, longer reach, and much more upper body strength. A 200-pound male learns little of this by taking a female role at a regular dance. Attempts to teach him are invariably life-threatening to any other dancers within 15 feet; great fun in its place, but not appropriate at a regular dance. Neither of these rationalizations is justification for changing the tried-and-tested rules.

The only real reason for having "Men may ask men" as a basic rule is to cater to men who prefer to dance with other men. It is acknowledged that this makes it uncomfortable for those men down the line who prefer to dance with women, and there is a fundamental conflict of interests. One cannot pay homage to political correctness without usurping majority rule; unless we reject democracy, it is NOT okay for men to ask men to dance at a public dance in a predominantly heterosexual community. And especially so when the very form of the dance itself is founded on and delights in man's heterosexuality.

Like a long established ecosystem, traditional social rules have evolved to a state of delicate balance, refined by centuries of fine tuning. Imposed, radical social experiments are as fitting as a bull in a china shop. Despite years of pushing, "Men may ask men" has never caught on with the majority of dancers because it is not wanted. It has done considerable damage, and it is time to drop it before it does any more. By continuing with its agenda of social reform, the Society is sowing the seeds of its own destruction. Contra dancing will become a minority movement closed to the general community which spawned and nurtures it. The Society should strive to PRESERVE the traditions of Country Dance, not undermine them.

John V. Parkinson

Author's Response -

As I am the only local caller who has made a point of regularly stipulating that men may dance with men, I see this letter as primarily addressed to me. And what a charge! There's a lot of food for thought here! I've chomped it a bit. I'd like to respond, and invite you to do so too.

To start with, John and I have a difference of opinion. I wonder, does his sentiment run as strongly through the community as he claims? Please let us know. If any of you feel moved to write, please do. Or you can call our dance hotline, (805) 969-1511 for brief responses. We will gather the results and publish them in an upcoming issue or issues.

If there is a rule that men may or may not dance with

each other, it's strictly community-based. In some communities it wouldn't be thought abnormal at all. In some dance series, same sex partners are a norm. So two questions come to mind, is it an aberration here? And, is it really bad dancing?

By the numbers of men who seek each other out, it certainly is not normal in our community. On occasion it happens. (Women often dance with each other, but that does not seem to constitute bad dancing, according to John.)

Sometimes it's because there are more men than women. However, even then, without a bit of permission, many men seem to refrain from dancing with each other. One of my reasons for stating the men may dance with men "rule" is so men will consider dancing if the gender balance tilts in the male direction. Occasionally there are a couple of men who like to dance with each other.

Dancing does permit people to enter into each other's personal space. During the course of an evening, this means most everyone. Same sex right and left throughs require turning as a couple. Allemandes, balances, lines, same sex circles, all have men holding hands. Some dances have same sex swings, thus even the swing is no longer only the domain of opposite sexes. So, in a given contradance, standing in line means men give their approval to dance with each other, to enter each other's personal space.

It is true that men seem a bit uncomfortable dancing together. But that is a matter of practice. Most men executing a twirl do flail a bit, but I attribute this to inexperience. The best dancers I know can change roles with aplomb. They are at home dancing either role, and do so well.

I do stand corrected on the fact that men dancing the women's role do not get first hand knowledge of what women have to put up with. However, with a bit of practice, men can learn what it is like to follow, and become much more sensitive to the needs of the "follower's" role. By learning to follow, by learning what it's like to respond to the pushes and pulls of a "leader," a dancer does become more sensitive to the needs of others, and thus a better "leader." As stated before, this takes practice, more than just an occasional foray into the other role, although even an occasional attempt at the other role can be eye-opening.

I believe the fact that some men find it distasteful to dance with each other is counterbalanced in the overall fun factor by those who enjoy it. Some men are pained, as John seems to be. Some find it startling, but fun. Others genuinely enjoy it. I know many women find great pleasure in seeing men dancing with each other.

Again, please, let me know if I am off in this perception. If there really is a majority of men who cannot stand contact in a dance, I will change how I address this issue. For now, I intend to continue giving permission for men to dance with each other although I will stop stating it in a manner that implies any form of "should."

Erik Hoffman

PREVENTING DANCE INJURIES

By Ruth Lowengart, MD
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Dr. Lowengart is a dancer, a caller and an occupational medicine physician. Her practice includes the specialized treatment of injuries related to cumulative trauma. } *italics*

This article presents some ideas about preventing and treating some common dance-related injuries. With dance camp season approaching, you might want to use some of the techniques discussed here to ensure that you'll have a fun and injury-free time dancing, whether it's at camp or at your favorite local dance.

There isn't room for an exhaustive list of everything that could happen to you on the dance floor, so I might have left your malady out. Additionally, if you have persistent or severe pain, seek the advice of your medical practitioner. Be aware, however, that most practitioners are not familiar with contra dancing and might not be familiar with diagnosing and treating repetitive motion injuries or other musculo-skeletal problems, so you might need to see a specialist.

I learned the hard way about dance injuries. Six years ago, at my first week-long dance camp, I developed carpal tunnel syndrome in both wrists. The pain from that condition lasted more than a year, during which time I learned how to avoid repetitive strain on my wrists while dancing. Recently I've attributed discomfort in my hip to using my right leg for the buzz step swing. Specific stretching exercises have improved this tremendously (when I remember to do them).

Before getting into specific techniques, though, there are some general things to cover about preventing injuries.

General Techniques to Prevent Injuries

Anyone who begins a vigorous physical activity they aren't accustomed to, such as attending a dance camp, is at increased risk of injury for three reasons:

- Your muscles, tendons, and ligaments might be strained beyond their usual abilities. Going to a dance camp when you're out of condition could be compared to running a marathon when you're only used to walking around the block.
- Even if you're an experienced dancer, if you haven't danced for 14 hours per day, as is common at a camp, you might not be aware of how to do things with economy of movement.
- You may not have found the little tricks your body teaches you after the first several camps, such as wearing proper shoes, resting at intervals, and listening to your body tell you when to stop.

The following are some general suggestions to prevent injuries:

- Be in the best shape possible. This goes for all of us all the time; however, it's most important for the month or so before you go to camp. Aerobic conditioning like walking, running, nordic track, biking, or swimming is excellent. Include some fast walking or running to condition your leg muscles.
- Don't overstep your limits. Listen to your fatigue and pain and stop when you need to. This may mean missing some dances or dance workshops, going to bed early, or even taking a whole day off to rest.
- Stretch at least 2 to 3 times per day at camp. (Some stretches are listed at the end of this article.) Try to stretch after every prolonged rest to warm up and after every prolonged exertion to cool down.
- Avoid trampling others or hitting them with elbows or other flying limbs. If you do step on or hit someone, make every effort to apologize and learn from your mistakes. If someone is doing something that hurts you, tell them. Most likely, they aren't aware they're causing you pain. This becomes especially important if you're already injured. Try this approach: "I'd feel more comfortable if you . . ."
- Wash your hands before eating. Germs are spread by hand-to-mouth contact, among other ways.

Common Dance-Related Injuries

The following are some specific comments about a few of the more common dance-related injuries:

Wrist pain

Inflammation of the flexor tendons in the wrist (tendinitis) causes pain in the palm side of the wrist. This form of tendinitis can contribute to carpal tunnel syndrome, a condition characterized by pressure on the median nerve causing numbness in the first four fingers.

Flexor tendinitis can result from dance moves such as holding someone in the swing or waltz position, allemande turns, and pull-by moves (grand right and left, right and left through with hands, ladies chains, etc.). To prevent these problems:

- Use only the strength you need to accomplish the move with grace and balance. Avoid overly firm grips and don't try to overpower the other dancer. This goes for allemandes, pull-bys with hands, ladies chains, and so on.
- Use a straight wrist in allemande turns. (This might take some negotiating with the other person.) Exerting force with a bent wrist increases your risk of injury and increases the pressure in the carpal tunnel at the wrist.

- When playing the man's role in the swing or waltz, if possible use your entire forearm to support the woman's back, rather than just your hand. This is especially important if you like to create a lot of centrifugal force when swinging. If your partner likes to lean back too far or roll back over her left shoulder, let her know it's hard on your wrist.

- When playing the woman's role, support your weight with your entire left fore-arm behind the man's arm. Don't use just the pressure of your hand to hold on.

Shoulder pain

Chronic shoulder pain is not uncommon, especially in men over 40. Common causes are chronic rotator cuff tendinitis, the results of an old injury, or a condition known as impingement syndrome, which causes wear and tear on the rotator cuff.

If you have a shoulder problem:

- Avoid overhead moves like twirling your partner.
- Slow down your swings to keep centrifugal force down. Make sure you let your partners know if their pressure on your arm is uneven or too hard.

Back and neck pain

There are several things you can do to help prevent or recover from back and neck pain.

- Do back and neck exercises. (Several are listed at the end of this article.)
- Sit down periodically, or better yet lie down.
- If your back hurts at night, try sleeping with a pillow under your knees if you lie on your back, or between your knees if you lie on your side.

The best preventive measure you can take for back and neck pain is to retrain yourself to stand up straight and keep your neck straight. Try the following:

- Leave your knees unlocked and just slightly bent, and suck in your stomach, rotating your pelvis forward. This reduces sway-back posture. I've cured more than one person's back pain with this advice.
- Keep your chin tucked in, with your head balanced over your shoulders and hips. Practice balancing a book on your head.
- Don't lean forward (tall people especially tend to do this). If you're dancing with someone shorter, either bend your knees or change your hand hold to accommodate.
- Don't lean back at the waist when in the swing or couple dance position. You'll get a more effective counter-balance by keeping your back straight and sitting back or pushing your back into your partner's hands.
- Don't collapse your shoulders forward.
- Most people tilt their heads to one side or the other when they swing fast. If you find yourself with pain on one side of the neck, this might be the reason. It's difficult to retrain yourself not to tilt since it's an adaptive means of righting yourself; however, you can try. You can also just not go so fast.
- Try this exercise to become better balanced and improve your posture. In your stocking feet stand up straight with your arms hanging at your side, then stand on one foot. Now close your eyes. Practice until you can do this for 60 seconds with little wobble.

Hip pain

If you have pain in the groin area where the thigh meets the abdomen, you might have tight hip flexors. You can test to see if this is the case by doing the following:

1.) Lie face down on the floor and bend your knees. Have someone gently press your heels to your buttocks. If this is uncomfortable and reproduces your pain, your quadriceps (thigh muscles) are tight. 2.) In the same position, have someone gently lift your knee toward the ceiling. This stretches the hip flexors even more, and if it feels like the same pain you have after you dance, chances are your iliopsoas, a deeper hip flexor muscle, is also tight. 3.) Next, sitting on the floor, put your heels together and point your knees to the sides so your legs make a diamond shape, then press your knees toward the floor. If you're tighter on the right than the left, this may be a dance-related problem due to swinging, and the iliopsoas muscle might again be responsible. Your hip adductor (the muscle that pulls your hip to the midline) might also be tight.

To prevent these problems:

- Do the quadriceps, iliopsoas, and hip adductor stretches described later.
- If you hurt only in one hip, try using the walking swing, which uses both legs more symmetrically.

Knee pain

If you have knees that lock, give way, or are otherwise unstable, you should see your doctor before you go to camp. You might want to avoid prolonged dancing or pivoting turns in any case.

If you have pain behind the knee cap that increases with squatting and going down stairs, you might have what 30% of us have, chondromalacia patella. This is a condition caused by irregularities of the cartilage behind the knee cap. Try the following:

- Don't lock your knees when standing. Don't squat, run, or sit with your knees bent more than 90 degrees. Avoid hard (percussive) balances, which create added impact on the knees.
- Swim using the crawl kick with unlocked knees (the best treatment I know). Bicycling with low resistance might be helpful if your condition isn't too advanced.
- Other exercises to strengthen the quadriceps might be helpful.
- There are ways of taping the knee that are reported to be helpful, but I don't have any experience with these.

Calf pain

Pain in the calf is usually due to deconditioned muscles or calf muscle tightness. To prevent this problem,

- Do more fast walking, running, or nordic track.
- Stretch your calf muscles and achilles tendon.
- If you develop actual swelling of the front of your lower leg, you might have compartment syndrome. Ice it immediately. In severe cases, this can be quite serious, so you should seek the advice of your doctor.

Ankle pain

If you're experiencing ankle pain,

- Avoid percussive balances.
- Put cushioned insoles into your shoes. The neoprene type such as Work-day or Spenco works well.
- See the discussion below about shoes. Make sure your feet are in stable shoes, not sandals or heels.

Foot pain

Many foot problems can be corrected by the use of proper shoes, orthotic inserts, or both. Though no two feet are alike, there are some general things you can try. If you have persistent foot problems, seek the advice of a podiatrist.

Choosing the right shoe

Look at your foot. If you aren't flat-footed (you have an arch in your mid-foot), you need to support your arch. The best way is with a good pair of shoes. Well-made (i.e. fairly expensive) men's shoes or "old lady" orthopedic shoes are the best in my experience. Athletic shoes are usually good, though some people have trouble turning in them and have them resoled with leather soles.

Many of the specialty dance shoes with fuzzy leather soles don't have good arch support (I suppose to allow you to feel the floor better and grip it). In my experience, another kind of shoe that doesn't work well for your feet in the long run is chinese-style slippers.

A shoe without good arch support can be improved sometimes with orthotics. Specially made orthotics are usually the best, but the Spenco or other neoprene arch supports are worth a try.

There's a trade-off between slippery soles (leather) and rubber soles. Slippery soles cause less friction and less strain on your muscles and joints, but might cause you to slip. Rubber soles can cushion your step more (as well as any feet you step on) but the increased friction against the floor puts more shear forces on your joints. You'll have to decide which to use depending on your feet and the requirements of the dance hall.

Preventive measures

- If you have pain at one point on the bottom of your foot, it might be because of uneven pressure. Look at your shoes for a defect in that area. Cutting a hole in your neoprene insole where the pressure point is might help.
- Don't wear flimsy sandals or other shoes that aren't firmly attached to your foot. The twisting motion of turns and swings can cause your foot to twist out of the shoe.
- Avoid high heels unless you have the type made for dancing and you are used to using them.
- Bring two pair of shoes you can dance in and alternate them. You might decide that those athletic shoes are worth the stickiness for the comfort they give you.
- Don't dance barefoot.

Headaches and ringing in the ears

Yes, sometimes the sound is too loud, especially directly in front of the speakers. The noise level at some dances may actually cause temporary relative hearing loss or ringing in the ears. Over many months or years this level could cause permanent damage, but it's hard for even the most fanatic of us to get that much exposure. If you have sensitive ears,

- Wear ear plugs if you need to.

- Don't dance in the line or square in front of the speakers.
- Talk to some of the other dancers, and if others feel the sound is too loud, too, ask the sound person to reduce the level.

Some useful stretches

The rest of this article presents some stretching exercises you might find useful. You probably have some favorite exercises too; these aren't meant to be exhaustive.

Before getting into the exercises, here are some general things to consider:

- If stretching hurts too much, consult your doctor.
- Hold each stretch for 10 to 20 seconds.
- Icing before the stretch can make it more comfortable if the muscle is really tight.
- Heating afterwards can help to relax the muscle.

Wrist stretches

- With your palms together in a "praying" position, move your joined hands from side to side.
- Rotate your wrists by drawing the largest circles you can with your fingertips.
- Shake out your hands at your sides.

Back stretches

- Lying on the ground, bring each knee to your chest and hold it.
- Sphinx: Lying on your belly, arch your back by coming up onto your elbows or hands.
- Standing, bend to one side and then the other. Don't bend forward, since you can hurt yourself this way.

Neck stretches

- With your hand bring your neck gently toward one shoulder then the other.
- Pull your head toward one knee then the other.
- Rotate your head from one side to the other.

Shoulder and chest stretches

- Bring your hands over your head and reach for the sky.
- Pull each arm across your chest by pulling the elbow toward you.
- Standing in a corner, put your hands up with elbows bent at 90 degrees, as if being held up. Walk into the corner until your arms touch the walls, then stretch your body further into the corner. You should feel a stretch across your chest.

Quadriceps stretch

With your back to a table or other similar object, rest the top of your foot on the table with the knee bent. Now dip slightly on the leg you are standing on until you feel the thigh muscles stretch.

Iliopsoas stretch

To stretch this muscle, you must stretch the groin area one side at a time.

To stretch the right groin area, kneel on the right knee with your left knee up at 90 degrees and your left foot on the floor (the "proposing position"). Keep your back straight and rotate your pelvis slightly forward. Now tighten your right buttock. If you do not yet feel the stretch, lunge slightly forward, not more than an inch or two, keeping your back straight.

When done correctly, keeping your buttock tight, you'll feel a stretch in the right groin. Reverse position for the left groin.

Hip adductor stretch

Sit on the floor, or better, the bottom step of a staircase, with the soles of your feet touching, your knees bent to the sides, and your back straight, then gently push your knees toward the floor. You should feel the stretch in your inner thighs.

Hamstring stretch

Sit on the floor with your legs straight out in front of you. Lean toward your feet and hold your ankles. You should feel a stretch in the back of your thigh.

Calf and achilles tendon stretch

Stand up facing the wall with your arms out, then lean against the wall with your feet flat on the floor. Bend one knee, stretching the opposite leg by increasing the weight on that leg.

Ankle stretch

While sitting in a chair, rotate your ankle by tracing circles or the alphabet with your toes.

I hope you try some of these stretches, exercises, and techniques, and incorporate the ones you like into a regular routine. Not only are you likely to find them helpful at your next dance camp, but they could improve your enjoyment of local dances as well.

Autumn 1993

Old-Time Contra Dance Calendar

Santa Barbara Country Dance Society, P.O. Box 21904, Santa Barbara, CA 93121

(805) 969-1511

Come dance on the finest dance floor in the West at the Carrillo Ballroom, or at the Main School dance hall in Carpinteria. Join the fun! Dance to the irresistible rhythms of live old-time string bands. There is an **INTRODUCTORY WORKSHOP** before each dance! Come a half-hour early to learn the basic steps. No prior experience or partner are necessary. All dances are taught and prompted. Wear comfortable shoes and clothing. Generally dances become more challenging as the evening progresses.

ALL DANCES: 7 - 10 P.M., INTRODUCTORY WORKSHOP 6:30 P.M.

ADMISSION \$5 UNLESS OTHERWISE SPECIFIED

PHONE: FOR THE LATEST DANCE INFORMATION, CALL THE SBCDS 24-HOUR DANCE HOTLINE: 805/969-1511

Day	Date	Location	Caller	Band
Sun	Sept 5	CB	Chuck Galt	Erik Hoffman and friends
Fri	Sept 10	OP	Jonathan Southard	New Young Buzzards
Sun	Sept 19	CB	Jonathan Southard	Hot Flashes <i>Tonight's contra dance is preceded by international folk dancing, 4:30-6 (\$2).</i>
Sun	Sept 26	CB	Steve Zakon	Harvest Moon Staff <i>The culmination of our annual Harvest Moon Festival! Admission \$6.</i>
Sun	Oct 3	CB	Jonathan Southard	Growling Old Geezers
Fri	Oct 8	OP	James Hutson	Swing Easy
Sun	Oct 17	CB	Drew Tronvig	Kitchen Junket <i>Contra dance preceded by international folk dancing to the LIVE music of Kitchen Junket, 4:30-6. (\$3)</i>
Sat	Oct 23	CARP	Jonathan Southard	Swing Easy
Sun	Oct 31	CB	Erik Hoffman	OPEN BAND NIGHT <i>Tonight's music will be played by an OPEN BAND -- if you play an instrument and want to try your hand at playing for a dance, now's your chance. Watch for announcements during the quarter.</i>
Sun	Nov 7	CB	Susan Michaels	Drastic Measures <i>Tonight's contra dance is preceded by international folk dancing, 5:30-6:20. (\$2)</i>
Sun	Nov 21	CB	Erik Hoffman	Growling Old Geezers <i>Prior to tonight's contra dance, from 4-5:30 Erik Hoffman will sponsor a special Family Dance (adults \$3, kids \$2), followed by our annual Thanksgiving community potluck dinner.</i>
Sat	Nov 27	CARP	Erik Hoffman	To be Announced

Location Key: **CB** Carrillo Ballroom, 100 East Carrillo Street, Santa Barbara
 CARP Main School, Corner of 8th and Palm, Carpinteria
 OP Oak Park Dance Stage, Corner of Pueblo and Junipero, Santa Barbara

OTHER EVENTS IN OUR VICINITY

OJAI: Friday, Oct 15, 7:30-10:30. Prior to the contra dance, international folk dancing at 5:30. Music for both by Kitchen Junket. Ojai Art Center, Montgomery Street, Ojai.

SPECIAL FAMILY DANCE: Saturday, Oct 16, Goleta Community Center, 7-10 p.m., sponsored by Live Oak Unitarian, calling by Carl Magagnosc. (\$5 adults, \$1 kids)

SAN LUIS OBISPO/PISMO BEACH: 2nd Saturdays, SLO Grange Hall, 2880 S. Broad St., San Luis Obispo. 4th Fridays, Pismo Beach Veterans Hall, 780 Bello Ave., Pismo Beach. 8-11 p.m., intro 7:30. Information: 805/541-1148 (Dave and Kathrine) or 805/546-0518 (Cynthia) (\$5).

FIDDLER'S CONVENTION: October 10, Stow House, 10-5. Info: Folk Mote Music, 962-0830.

LOS ANGELES AREA: Contra dances every weekend and every Thursday. Call L.A. dance hotline: 818/951-2003.

Join the Santa Barbara Country Dance Society. Members of the Santa Barbara Country Dance Society receive a \$1 discount at all regular dances (generally those in the main listing). Membership is \$18 per calendar year, from January 1, to December 31. The cost is pro-rated for each calendar quarter, so, from April 1 - December 31, the cost is only \$13.50. From July, \$9. And during the last quarter starting in October it's \$4.50. To join simply send a check to:

SBCDS
PO Box 21904
Santa Barbara, CA 93121

LOOKING FOR A WAY TO JOIN IN MAKING
OUR DANCES HAPPEN?

SBCDS is looking for:

- Someone to greet people and help with signing in at the door at some dances.
- A recording secretary for our board meetings. Generally about once a month, to take notes and/or type them up.

If you are one of these people, call Bob Hamber at 964-1445, or leave a message on the Dance Hotline, 969-1511.

Lost something? Our lost & found is kept at the Carrillo Ballroom, as at the front desk at one of our dances.

Dance Star

Got something you want to write about or say about dance? The Dance Star is always looking for articles, letters, artwork, or ? All communication and contributions should be sent to SBCDS, or call and leave a message at (805) 969-9777.



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You will not receive SBCDS mailings after date on label unless you sign in at a dance or notify us.