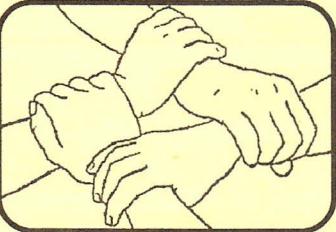


Santa Barbara Country Dance Society

dance star

Volume 5 Number 1

Summer 1994



Proper Etiquette for Turning Down Dances?

by Erik Hoffman

The recent discussions on men with men have brought up yet another interesting topic that I'd like to throw open to discussion: the common rule of etiquette about turning down dances. The rule states the following: if you are asked to dance, and do not yet have a partner, and, for whatever reason, do not want to dance with that person at that time, then the proper thing to do is to sit the dance out.

A number of women (so far it has been mostly women) have said certain men dancers make them very uncomfortable. Thus they turn down dances with these men. But these dancers do not want to sit out a dance. The most common ruse is the fib, "Thank you, but I already have a partner," and then they go find him. So, herein lies the question: to what extent does this rule of etiquette make sense?

see ETIQUETTE, next page

Star Gazer

Forecast: One Hot Summer for Dancing

We have an exhilarating and dynamic calendar this quarter, with seven different callers, including yet more talent from Ohio, and ten different bands. For additional great music and dance action this



summer, head for the hills in June, and the mountains in September.

LOCAL EXCITEMENT

For starters, we're excited about the increased contribution from the thriving Los Angeles contra dance community. From their talent bank we borrow the bands **Turtle Creek**, the **New Young Buzzards** and the **Occasional String Band**, and callers **Drew Tronvig** and **Susan Michaels**. It'll be almost like dancing in LA on a clear day with no signalers.

On July 9 we meet for a potluck in **Carpinteria** before the dance. Bring your favorite tasty treats to the beach or the dance site, depending on the weather. See the Dance Calendar for more info.

A Midsummer Night's Dance, our first ever, descends on July 31, the fifth Sunday. Our puckish caller is **Drew Tronvig** with an open band. See the Dance Calendar for more info.

Becky Hill's drawings enliven this issue of the *Dance Star*, and her calling is sure to enliven the Carrillo Ballroom on August 21. This is the last stop on her first West Coast tour, giving the evening an extra edge, then it's back to Ohio.

THE HILLS ARE ALIVE...

KCBX Public Radio brings not only great radio to Santa Barbara, but they bring their annual **Live Oak Music Festival** practically to our doorstep, on June 17-19. The Live Oak Camp, located near Lake Cachuma, is an enchanting environment in which to listen to an eclectic assortment of world-class music, including **Fourth World** featuring Flora Purim and Airto, **Antonia Apodaca and Bayou Seco**, the **Turtle Island String Quartet** and many more. Look for the colorful green flyer at a dance or at Folk Mote Music or call the Live Oak Hotline at (805) 781-3030.

The California Traditional Music Society invites you to experience the best in folk music and dance, and to celebrate the beginning of summer, as it presents the 14th annual **Summer Solstice Folk Music, Dance & Storytelling Festival** at the picturesque Soka University in the hills of Calabasas on June 24-26.

The festival program includes lots of contras and some squares, with callers **Kathy Anderson**, **Erik Hoffman**, and **Susan Michaels**. Dance music will be provided by **Turtle Creek**; and **Michael Mendelson**, **Rick Drake** and **Barbara Richer**. The Friday night dance will be out of this world with the **Hillbillies from Mars**.

Various dance forms from much of the world will also be represented at the festival. Try them all. Try the English Country Dancing and discover some of the roots of contra dance.

For complete information, pick up the blue tabloid-size "newspaper" at one of see **STAR GAZER**, back page



Harvest Moon Dance Festival

September 23-25, 1994

1. A 1994 Harvest Moon Dance Festival flyer has been placed inside this issue. Additional copies are at our dances, or contact the SBCDS.

2. Want to help out at Harvest Moon? See article on back page. We're having a Harvest Moon Launch!



First Hand

Trying To Explain Contra Dance in Japan

by Meg Miller

If you are a Santa Barbara County contra dancer, like me, who finds yourself living in Japan and being asked "Shumi wa, nan desu ka?" or "What are your hobbies?" you can follow these guidelines to explain your great passion, that world-famous pastime, Contra Dancing.

You may choose to begin by checking your conversation partner's familiarity with traditional American culture. I ask Americans who ask about contra this same question. Ask: "Do you know what the Virginia Reel is?"

If the answer is "Yes," you can't possibly be talking to a Japanese person. Ask them who they *really* are.

It is much more likely that they will say "No." Try telling them, "Contra Dancing is like folk dancing."

Be careful how you pronounce this. "Folk" in Japanese sounds virtually identical to "fork" so your conversation partner is likely to imagine you waltzing around in the arms (tines) of a piece of cutlery, and may decide to terminate this strange conversation before you've reached your goal of deep intercultural exchange.

Explain that people contra dance to live music. Ask: "Have you ever heard music played on a [choose any or all] mandolin/fiddle/concertina/banjo?" Pronunciation caution number 2: If you say "benjo" instead of "banjo" you will be asking if your conversation partner has ever heard music played on a toilet. If you didn't avoid the "fork dancing" mix-up mentioned above, you will be in especially deep...water now.

Try returning to the actual dancing, explaining that "when contra dancing, you spin in circles a lot."

If you're talking with a Tokyo resident, he or she may now begin to relax and comprehend, because spinning in circles is a behavior that many people in Tokyo exhibit every day.

Now that you have found common ground, tell them that there's an exhilarating sense of community when you share sound and movement with a group of strangers. Add that it's quite difficult to contra dance without smiling, and that

some of the best laughs you can remember having were on the dance floor. Recall how dancing seemed to feed your soul. At this point you may find that your heart is beginning to beat faster and that the nostalgia is becoming almost unbearable. Ask your conversation partner about *their* hobbies, and instead of thinking how long it's been since you danced, think how soon you'll be dancing again.

WISHING EVERYONE WELL.
SEE YOU THIS SUMMER!

Tokyo, April 1994



Etiquette from front page

What's your opinion? Write, call, or talk to us!

So far, most believe there are certain criteria that must be overcome. The person being turned down must have created a degree of discomfort in the past. The reason cannot be just a passing distaste, but previous experiences.

This leads to several questions. What kind of criterion justifies the fib if at all? Are there other means of avoiding partners that make you uncomfortable? What have you done?

I know I've gone the other way, told someone I was going to sit out, and then danced, but that was because a last square was trying to form and they needed one more person.

So, what do you think? What experiences have you had? Let us know.

Come now; what masques, what dances shall we have,
To wear away this long age of three hours
Between our after-supper and bed-time?
Where is our usual manager of mirth?
What revels are in hand? Is there no play
To ease the anguish of a torturing hour?

Theseus, Duke of Athens
via Wm. Shakespeare

A Midsummer night's dance

Carrillo Ballroom

July 31, 1994

6:30 pm introduction

7-10 pm dance

Costumes optional

Carpinteria Announcement

Dance Two for One

With paid admission to one of the Carpinteria dances in June, July or August, receive a free pass for another Carpinteria dance.

It's a way of saying thanks to the Carpinteria regulars, and thanks to those giving it a try for the first time or after a long absence.

(This offer cannot be combined with other offers, and is available once per person. Pass is non-transferable and must be used within six months, although we hope you'll come back sooner than that!)

A REFRESHING OPPORTUNITY

The SBCDS needs someone to split the job of refreshments coordinator. In fact, the continuation of the refreshments at the Carrillo dances depends on finding someone. The job is to coordinate the volunteers who bring food and set up. It involves about a half dozen phone calls (on average) per month. It's a great way to meet people and help out the dance society at the same time. For more information, call Jonathan Southard (volunteer coordinator), at 683-4909.

The Wonderful Connection Between Music and Dance

by Erik Hoffman

How many of you are guilty of the following? It's the break at a dance; you see Jane (or Joe) and say, "Hi, it's good to see you, how about the next dance?" And they say, "Sorry, but I'm playing tonight?" This happens more often than you might think!

One of the great things about our dances is that they feature live music. And we are blessed with many wonderful and talented musicians who play for very little more than their love of the music and dance. Many of us get swept up in the swirl of the dance and forget to look at the band and see who's there. So, I'd like to take this moment to illuminate the connection between the music and the dance, so as you dance your ears can open up to the beauty of the music, and perhaps more of you will see who's playing, as well as enjoy the strong connection between this music and dance.

Contra and square dances are built on a structure of fitting music and dance together. It is a structure that creates a strong interaction between the music and dance, between the musicians and dancers, and between the dancers themselves. There are similarities and differences in rules for contras, New England quadrilles (well phrased squares), singing squares, and old-time/western squares. Let's take a look at how this works.

The most basic rule that applies to all these dances is this: each beat of the music gets one step with the foot; each step of the foot takes one beat of the music. This requires being able to feel the pulse of the music. Luckily, this isn't hard. Stepping in time with the music is the primary key.

CONTRAS AND MUSIC

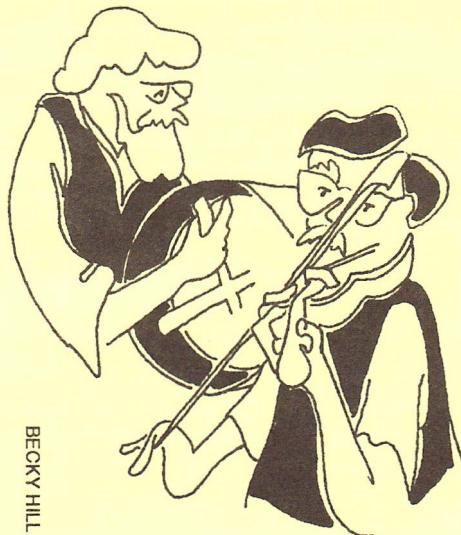
The rules for contras (and Sicilian circles, and most circle mixers) are quite well defined. The tune and the dance fit together like a glove. The length of the dance is the same as the length of the tune. The figures of the dance are timed to the phrases of the tunes used for the dance.

The musical structure goes like this: a tune suitable for contradance lasts sixty-

four beats. One time through the dance is one time through the tune and vice versa. That means one time through the dance takes sixty-four steps.

This sixty-four count is further broken down into four sixteen-beat phrases. In the music, the normal pattern is a sixteen-count phrase, called A1, which is repeated, A2. Then a new sixteen-count phrase is played, B1, and repeated, B2. So tunes go: A1, A2, B1, B2. It's worth it to listen to the music, and learn to recognize these phrases, and how they fit together.

Music for New England contra dances



BECKY HILL

break down into even shorter phrases. Most New England tunes have musical statements that give a strong indication at the end of eight-beat phrases. This is good for the dance because most of the figures take eight or sixteen beats. A half woman's chain, the do si do, a short swing, circles and stars, a half right and left through, all take eight beats (or eight steps). Some take the full sixteen-beat part such as the hey for four, women chain over and back, and balance and swing.

With or without knowing it, dancers respond to these phrases. The musical phrases drive the dance, they tell when to do the next figure. In contras, where the figures are repeated with the tune many times, callers like to let the music lead the dance. Dancers start anticipating doing the next figure when the music commands. The feet keep the beat, and the

figures flow with the phrase. Taking the first step of a figure on the first beat of a musical phrase is what people mean when they talk about "being on time."

There are exceptions to these rules. Many tunes don't fit this sixty-four-beat structure. Dances have been choreographed to fit these variations. The tunes, "Reel de Beatrice," and "Banish Misfortune," are ninety-six beats long with a sixteen-beat phrase structure that goes AA BB CC. Both have inspired people to make up contras with two extra sixteen-beat parts. Then there are tunes like Cherokee Shuffle, that have a twenty-beat B part. David Kaynor put figures in the B part that use these extra beats. Though there are more examples like these, the vast majority of dances fit the sixty-four-beat rule.

BEING ON TIME

The rigidity of this structure leads to the concept of "being on time." In this contra structure, the caller plays the role of prompter, often trying to be transparent. Thus, as the dancers catch on to the flow of the dance, the caller will stop calling. At that point the phrasing of the music drives the dance, meshing music and movement together in a most satisfying manner.

"Being on time" means fitting the dance to the tune, moving through the figures in sync with the phrases of the music. It means being ready to step into the next figure with the next musical phrase. Most dancers find it extremely satisfying to enter each figure as the music dictates, and complete that figure as the musical phrase is ending. This leads to many discussions on this topic, especially about people who "are never on time," or "are such great dancers because they're always on time." Thus it's good to understand and develop "being on time" habits.

SQUARES AND MUSIC

There are (at least) three kinds of squares: New England style quadrilles, singing squares, and old-time/southern/western squares. Each operates a bit differently with the music. All, however, permit

see MUSIC & DANCE, next page

Music & Dance from prev. page

more flexibility for the caller than contras. Callers will improvise sequences of figures, and dancers should be on their toes!

QUADRILLES

Quadrilles, or "well phrased squares," are much like a contra done in a square. The figures are phrased with the music, and the same figures are repeated. Thus just about everything that's said about contras applies here. The sequence of figures last those sixty-four beats in the AA BB form with some important differences.

Contras repeat the set of figures over and over, from beginning to end. Quadrilles, however, have several "major phrases" that last at least one time through the sixty-four-beat tune, "intros," "main figures," "breaks," and "endings."

The usual form is: intro sequence or "figure," main figure, main figure, break figure, main figure, main figure, end figure. Each of these "major phrases" of the dance is exactly one time through the (sixty-four-beat) tune. Thus, a quadrille will, in general, go seven times through a tune.

The figures in a quadrille are set to the phrase of the music. Thus, by listening to the music, your feet will know when to do the next figure. A woman's chain will begin and end with the phrase. When the tune reaches the end, it signals the next phrase of the dance. But don't let your feet try to predict the caller's intention, she just might change a call!

For, especially in the intros, breaks, and endings, there's lots of room for improvisation. Callers learn how long it takes to complete a figure, and will try to surprise the dancers with impromptu calls that fill out the tune.

SINGING SQUARES

There is a tradition of fitting dance figures to the popular music of the day. Callers will then make up songs, so they can sing the calls. This is the tradition of "singing squares." Singing squares, as a rule, are strictly choreographed. The figures are timed to the music and the calls are set to the melody of the song. This can prove interesting, as the calls come out with the tune, while the figure may start at a slightly different time. However, with your internal clock going, the figures will

move along just right.

Singing squares are often good for new callers who are already musicians, and not so good for new dancers. For musical callers this is because learning a singing call is the same as learning a song. For new dancers though, these dances truck along, and if you don't keep up, the caller can't cut too much slack. Also, that some of the timing may be off makes these dances a challenge.

The figures in singing squares are usually a set pattern, so a dancer can learn to anticipate the next move by memorization. However, some callers are adept at improvising sequences of figures to the tune of a song, so beware!

OLD-TIME, WESTERN AND SOUTHERN SQUARES

These dances are put to the beat instead of the phrase of the music. Figures can cross phrases, and callers might pay little attention to the part of the tune they are



in. This is great for bands, since there are many tunes that don't fit the New England structure or style. It is here they can be put together with fun dances. The cardinal rule here is: one beat, one step.

Here also, is the most room for improvisation. Callers can string figures together with no worry about where in the music they are. Dancers need to perk up their ears and listen to the caller for the next figure. Quick-minded callers will watch dancers, and if some dancers start a move in anticipation of what they think comes next, the caller may change the call!

This concept is explored fully in the Western, or "club square" dance movement. There, the duty of the dancers is to respond as the caller calls. The caller can lead the dancers wherever he or she wants! In order to do this, the dancers must take classes. That way when they show up to a dance, no walk-throughs are required. The Western Square Dance movement has sadly lost much of the connection with the music, though. They habitually use records and tapes, and the quality and adherence to traditional music has for the most part been lost.

WANTED

NEW DANCERS

Never before seen at a contra dance

REWARD

Bring two new people to contra dancing, get in free!

You can even bring one each to two different dances.

Good news for the new two, too:

NEW DANCERS DANCE SECOND TIME FREE

Beginning June 1,
new contra dancers get their first two
admissions for the price of one.

MUSIC AND DANCE: THE WONDERFUL CONNECTION

The fact that live music is the primary source of music for our dances preserves the strength of connection between the music and dance. We are so lucky that our musicians are in love with the beauty of these traditional and traditionally styled tunes.

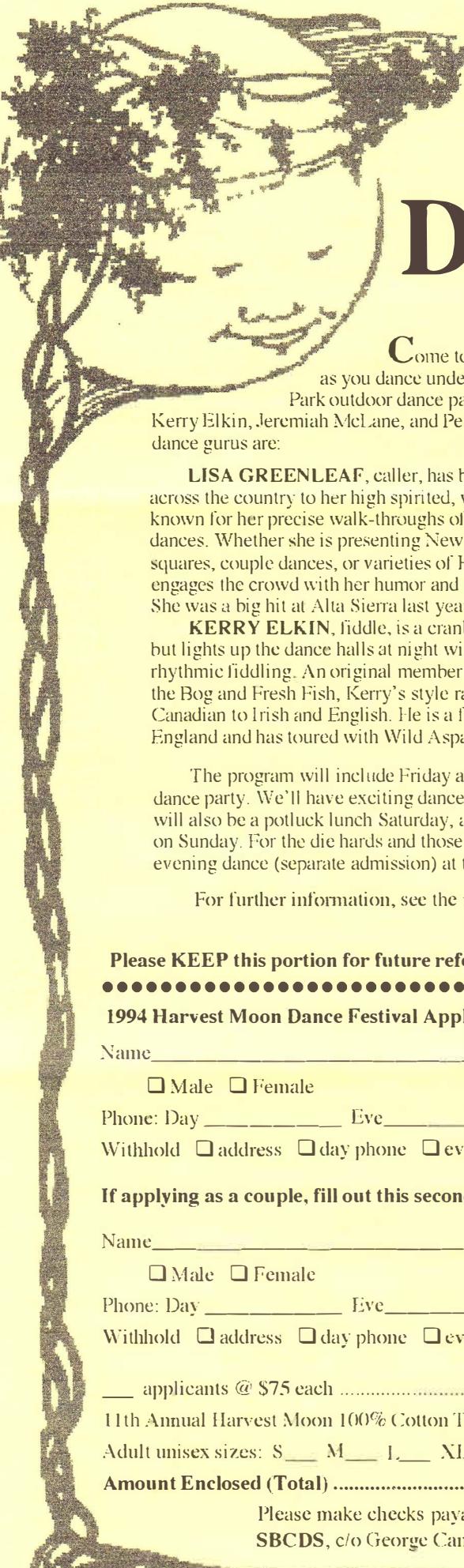
As a dancer, spending time listening to the music improves your connection to the dance. Also, it will give you a greater appreciation for the wonderful musicians carrying out the tradition of playing for dances.

There are many wonderful tapes, records, and CD's, both of present and past musicians. Support your musical friends, buy these and enjoy them. Just like rock and roll (or classical music, or whatever) you will learn to recognize your favorite tunes. And then you might whoop and holler when bands play them at a dance.

And as you get more familiar with the music, your ears will perk up and your feet will know when to move as you move from figure to figure. Finally, as the caller says, "Thank the band, they're the best in the land!"



Adapted by Erik Hoffman from his book, Contra Comments.



11th Annual Santa Barbara Harvest Moon Dance Festival

September 23 – 25, 1994

Come to a weekend of old-time music, dance, and fun. Let the music and the mood move you as you dance under the harvest moon, sparkling stars, and billowing parachute canopy at the beautiful Oak Park outdoor dance pavilion. Dance to Lisa Greenleaf's lively calling and the witty and versatile music of Kerry Elkin, Jeremiah McLane, and Peter Barnes. Prepare to have your spirits lifted under the Santa Barbara moon. This year's dance gurus are:

LISA GREENLEAF, caller, has been treating dancers across the country to her high spirited, witty calling and is known for her precise walk-throughs of zesty and flowing dances. Whether she is presenting New England contra and squares, couple dances, or varieties of English dance, Lisa engages the crowd with her humor and community spirit. She was a big hit at Alta Sierra last year.

KERRY ELKIN, fiddle, is a cranberry farmer by day, but lights up the dance halls at night with his distinct and rhythmic fiddling. An original member of the bands Geese in the Bog and Fresh Fish, Kerry's style ranges from French Canadian to Irish and English. He is a favorite in New England and has toured with Wild Asparagus.

The program will include Friday and Saturday evening dance parties under the stars and a high energy Sunday afternoon dance party. We'll have exciting dance, singing, and music workshops, and a staff concert as well as an afterhours jam. There will also be a potluck lunch Saturday, a catered dinner in the park Saturday evening, and a potluck brunch to start off the day on Sunday. For the die hards and those who can't make it for the whole weekend, Lisa and friends will be putting on a Sunday evening dance (separate admission) at the wonderful Carrillo Ballroom in Santa Barbara.

For further information, see the reverse side or contact George Cannon at PO Box 902, Goleta CA 93116-0902, (805) 563-0932, cannon@alumni.caltech.edu.

Please KEEP this portion for future reference!

1994 Harvest Moon Dance Festival Application • Please complete both sides and return lower portion

Name _____ Address _____

Male Female

City,State,Zip _____

Phone: Day _____ Eve _____ E-mail address _____

Withhold address day phone eve phone e-mail address info from published list of participants

If applying as a couple, fill out this second name & address section:

Name _____ Address _____

Male Female

City,State,Zip _____

Phone: Day _____ Eve _____ E-mail address _____

Withhold address day phone eve phone e-mail address info from published list of participants

____ applicants @ \$75 each \$_____

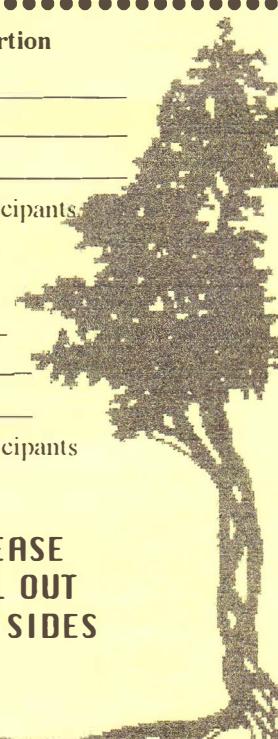
11th Annual Harvest Moon 100% Cotton T-shirts:

Adult unisex sizes: S ____ M ____ L ____ XL ____ @ \$11 each = \$_____

Amount Enclosed (Total) \$_____

Please make checks payable to **SBCDS** and send to
SBCDS, c/o George Cannon, PO Box 902, Goleta, CA 93116-0902

**PLEASE
FILL OUT
BOTH SIDES**



Recommended Attire

Cool clothes for daytime workshops, jackets for evening break times. Sunscreen and hats are recommended. The floor is coated with polyurethane so low-friction shoes are strongly suggested, such as flat Capezios, Chinese, or hard leather-soled shoes. We also recommend a change of shoes. Bring something to sit on for the Sunday concert.

Accommodations

Every attempt will be made to house participants from out of town with local dancers. Campgrounds are available in Carpinteria and Paradise. Hotels and B&B's are plentiful. Also, a public hot tub emporium is available for the weary.

Meals

Saturday lunch and Sunday brunch will be potluck. You will be notified of a food assignment. If you have a special dish you want to prepare, please let us know with your application. The Saturday evening meal will be provided at the park. Saturday breakfast is on your own. Refreshments will be available during the workshops and dances. Please bring

your own drinking and eating utensils. There will be a limited number of disposable cups available.

Registration Information

Pre-registration is required. Applications will be selected by lottery from those postmarked by 7/16/94 and received by 7/22/94 and in order of receipt thereafter. Acceptances will be mailed by the end of August. Space is limited and consideration will be given to gender balance. If you apply as a couple, you will not be admitted separately. The registration fee is \$75. After 9/9/94, refunds for cancellations will be contingent on the filling of vacancies. There will be a \$5 administrative fee on all cancellations. Registration is non-transferable. If you send someone in your place, they will not be admitted and you will forfeit your registration fee. To register, send fee and application to: Santa Barbara Country Dance Society, c/o George Cannon, PO Box 902, Goleta CA 93116-0902. For registration information, contact George Cannon at the address, phone, or e-mail address listed on the front.

Please KEEP this portion for future reference!

Please CLIP and return this portion!

To help us prioritize, please check four specialty workshops you would like to attend:

- Magic Moments in Contra Dancing
- Challenging Contras
- Best of the East: Modern Contras from the East Coast
- English Country Dance for Contra Dancers
- Intermediate English Country Dance
- Northwest Clog Morris
- Couple Dances (please indicate which): Waltz, Hambo, Norwegian Polka, Schottische, Zwiefacher
- Caller's Workshop
- Musician Workshop

Food, Housing and Carpool Information

Saturday dinner: vegetarian non-vegetarian

Housing requested: Fri Sat Sun

Special needs: Non-smoking Smoking

Vegetarian Cat allergy Dog allergy

Other _____

Housing offered for _____ people

Environment: Non-smoking Smoking

Vegetarian Cat(s) Dog(s)

Other _____

Carpool rider

Can offer rides to _____ people

Other info:



Old-Time Contra Dance Calendar

Santa Barbara Country Dance Society • P.O. Box 21904 • Santa Barbara, CA 93121 • (805) 969-1511

Location Key

CB Carrillo Ballroom, 100 East Carrillo St., Santa Barbara. Co-sponsor: SB Adult Programs.

CARP Main School, corner of 8th and Palm, Carpinteria.

OP Oak Park Dance Platform, on Junipero at Calle Real, SB.

Come dance on the finest floor in the West at the Carrillo Ballroom, under the stars at Oak Park, and at the more intimate Carpinteria setting. Join the fun! Dance to the irresistible rhythms of live old-time string bands. We'll do the flowing contras of New England, the colorful square dances of the Old West, plus a few old-time couple dances such as waltz.

We hold an **Introductory Workshop** before each dance. Come at 6:30 to learn the basics. No prior experience or partner is necessary. All dances are taught and prompted. Generally, the dances are simpler earlier in the evening. Wear comfortable shoes and clothing, and have a good time!

Times & Admission

(unless otherwise noted)

Admission: \$5

Dance time:

7:00–10:00 pm

Introductory Workshop:
6:30 pm

FOR THE LATEST DANCE INFORMATION, CALL (805) 969-1511, THE SBCDS 24-HOUR DANCE HOTLINE

DATE LOC CALLER • BAND

June 5 Sun CB Erik Hoffman • Kitchen Junket • Last chance until fall for these favorites. Erik's Waltz Workshop before the dance, 5:30–6:30. \$3 separate admission.

June 11 Sat CARP Jonathan Southard • Hot Flashes • Wear your best asbestos suit.

June 19 Sun CB Gary Shapiro • Swing Easy

June 25 Sat OP Carl Magagnosc • TBD • TBD stands for Terrific Band for Dancing.

July 3 Sun CB Carl Magagnosc • Drastic Measures
Before the contra dance Erik Hoffman leads a Family Dance, 5:30–6:30. Separate admission: \$3; under 18, \$2; \$8 per family maximum.

July 9 Sat CARP Gary Shapiro • Turtle Creek • The leading edge of the LA invasion. Preceding the dance is a Carpinteria Beach potluck at 5:30. We'll be at the beach picnic area near the end of Linden Ave., or at the Main School, depending on the weather. Call 684-8077 on this day to verify location.

July 17 Sun CB Susan Michaels • New Young Buzzards • 100 percent imported talent.

July 23 Sat OP Carl Magagnosc • Drastic Measures

July 31 Sun CB Drew Tronvig • Open band • "A Midsummer Night's Dance" with that puckish good fellow Drew. Costumes optional. If you would like to play in the open band, call Michael at 687-3804. Or is it all just a dream?

Aug 7 Sun CB Jonathan Southard • Turtle Creek • The Creek inundates the Ballroom with a torrent of tasty tunes. Can you swim?

Aug 13 Sat CARP Gary Shapiro • Occasional String Band
A real occasion for Carpinteria with the string band from Riverside.

Aug 21 Sun CB Becky Hill • Hot Flashes + Michael Mendelson (\$6)
Contra dance choreographer/caller Becky Hill makes her SB debut.

Aug 27 Sat OP Jonathan Southard • Growling Old Geezers

June 1994

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July 1994

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August 1994

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28	29	30	31			

Other Events in Our Vicinity

Ojai — Friday, June 10, 7:30–10:30 pm, intro 7. Ojai Art Center, 113 Montgomery Street, Ojai. Admission \$5.

San Luis Obispo — Second Saturdays, 8–11 pm, and fourth Sundays, 7–10 pm, at the SLO Veteran's Hall, Grand Ave. near Monterey St. Intro one-half hour earlier. Admission \$5. For more info call Cynthia at (805) 546-0518 or David at (805) 541-1148.

Los Angeles area — Contra dances every weekend and every Thursday. Call the LA Dance Hotline at (818) 951-2003.

KCBX Live Oak Festival — June 17–19. Music and optional camping just over the hill near Paradise. (805) 781-3030.

Summer Solstice Folk Music, Dance & Storytelling Festival — June 24–26. At Soka University in Calabasas. (818) 342-7664.

Star Gazer

from front page

our dances or at Folk Mote Music (where you can also get tickets), or call the CTMS at (818) 342-7664.

BEST WAY TO SPEND LABOR DAY

Many of us are already looking forward to enjoying Labor Day weekend high in the Sierras dancing at **Alta Sierra Dance Camp**. Drew Tronvig, camp producer, promises great music, great dancing, great sky, great trees, a great lake and even great food. Alta Sierra veterans will gladly offer testimonials to that effect. An exceptional staff includes callers **Bob Dalsamer** and **Susan Kevra**, the band **Evening Star** and another band TBD. Don't delay—sign up as soon as the flyer appears, or call Drew at (310) 459-7179.

Two weekends later is the annual **Echo Summit Dance Camp**, this year featuring most of the Harvest Moon staff and more. Echo Summit is near Lake Tahoe.

Other dance camp possibilities up through New Years include the Bay Area CDS Fall Weekend at **Monte Toyon**, the CTMS **Malibu New Year's Camp**, and the San Francisco Folk Music Club's **Camp Harmony** (you must join the club by September to attend).

Keep your eyes on the literature table for information about these and other camps and festivals, and talk to some of our regular dance gypsies for recommendations and advice.

Harvest Moon Launch

Want to help out at this year's Harvest Moon? We're going to blast off with a potluck party on Sunday, June 12. We'll have a potluck at 12 noon, then we'll talk about what's needed starting at 1 pm.

Volunteers do a wide variety of things. The most important is: they get to know each other and enjoy the benefits of supporting something they like.

There are a number of ways to fit in. People are needed to help with arranging housing, organizing potlucks, planning decorations, putting up the shade structure, and a variety of other tasks.

If you would like to help, or are just thinking about it, then come to the home of Carl Magagnosc & Autumn Brook, 4435 Nueces (off Nogal) on June 12 at 12 noon. For information about the get-together or about volunteering for Harvest Moon in general, call Gary Shapiro at (805) 682-5523.



Membership Info

Join the Santa Barbara Country Dance Society. You'll receive a \$1 discount at regular dances (generally those in the main listing) and priority admission to the Harvest Moon Dance Festival. Membership is \$18 per calendar year, pro-rated by calendar quarter. For July 1–December 31 the cost is \$9. To join, send a check to the SBCDS or apply where you sign in at one of our dances.

Santa Barbara Country Dance Society

dance star

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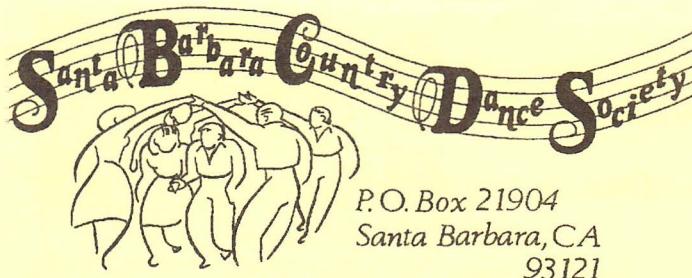
The *Dance Star* is always soliciting articles, letters, artwork, comments and suggestions. Send or phone them to the SBCDS, or bring them to a dance.

Becky Hill's drawings in this issue are from her book, *Twirling Dervish and Other Contra Dances*, Copyright © 1992 Dance Gypsy Publications; used with kind permission.

Additional Chance to Dance

Here's a related dance form to consider:

Classes in Scottish country dancing are held every Thursday at 7:30 pm upstairs at the Carrillo Rec. Center. For more information, call Donna at 682-1240.



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