



Footnotes

Portland Country Dance Community · January / February 1997

SPECIAL EVENTS

News Bulletin! The Sellwood Masonic Temple, where PCDC has been holding its First Friday Dances, has suddenly become unavailable to us. Until further notice, our First Friday Dances will now be held at Saint Andrew's Church (home of the Cats & Dogs Dance).

(And if that's not sufficiently confusing, note below that the PCDC English Country Dance has also moved to a new location.)

The first dance of 1997 is the last dance of 1996—the PCDC New Year's Eve Benefit Dance. First up will be caller Mary Devlin, backed by the Stray Cats. Then Nan Evans will step up to the mike to share the stage—and we mean the whole stage—with the Portland Megaband. We don't know how many dozens of Portland's dance musicians will show up, but this contra orchestra will certainly provide a community-sized welcome to the new year. And through it all: a Dessert Potluck. 8 pm 'til 1 am at Multnomah Art Center. (Remember: PCDC membership fees go up after midnight.)

Those desserts should be wearing off just in time for the PCDC First Friday Dance, January 3. Barring I-5 flooding, Roseburg's Woody Lane will be back in town, joined by Portland's most-recently named band, Contraversatile. 8 pm at Saint Andrew's Church.

Then, on January 4, PCDC's First Saturday English Country Dance will inaugurate its new home—Saint Barnabus Episcopal Church. This delightful space should provide the perfect setting for an evening of sometimes-gentle, sometimes-lusty traditional dances taught by Irene Young, to the accompaniment of Beverly Stafford, Dave Goldman & Kathleen Towers. 8 pm at Saint Barnabus Episcopal Church, 2201 SW Vermont (about 3 blocks south of Bertha).

The following Saturday, January 11, promises back-to-back excitement. First, the PCDC Family Dance welcomes back caller Rick Meyers. Two of Portland's very best dance musicians will be helping out: George Penk and Kevin Shay Johnson. And after the kids start

wearing out, stick around for the Potluck Dinner. 5 pm at MAC, potluck at 7 pm.

After the potluck, the second shift will come on strong as wild and crazy caller Todd Silverstein takes the stage. Todd's energy level can overpower some bands, but Moondog should be able to match him erg for erg. 8 pm at MAC.

February is going to be one of those strange months where the First Saturday dances come a week before the First Friday ones—so pay attention! We begin on February 1 with the PCDC First Saturday English Country Dance. Dick Lewis will lead the festivities, while Sun Assembly helps him continue to break in our new hall. 8 pm at SBEC.

The PCDC First Friday Dance of February 7 will be a real treat, with guests Ed Hall and Reckless Abandon. Ed's address seems to change every time he shows up in our newsletter—he learned and honed his craft in New Hampshire, then commuted awhile to Oregon, and now apparently hails from Colorado! So getting us from one spot on the dance floor to another shouldn't tax him. Reckless Abandon features the playing of Larry Unger (of Uncle Gizmo fame), who is bringing some of his musical friends out west on tour. 8 pm at SAC.

Meanwhile, Northwest will meet Northern California as Seattle's Ruthie Dornfeld and Scott Nygaard join forces with the Bay Area's Paul Kotapish for a Concert of the Quirks. This February 7 evening of "old-time fiddle tunes and quirky originals" will be held at the Sunlight Community out on Barnes Road—for directions call Nan (503/292-5574). 8 pm, \$8.

On February 8 you can make as much noise as you like—we expect that new daddy Ben Allbrandt won't even notice. The PCDC Second Saturday Dance pairs Ben's superb dance choices with the equally notable tune picks of Vancouver's Spud Mountain String Band. Expect surprises! 8 pm at MAC.

Report on PCDC Finances

by Sue Songer, PCDC Chair

For the past year, financial concerns have been at the top of the agenda at the board meetings.

As you have probably already heard or read, PCDC is dealing with financial difficulties that have developed slowly over several years and culminated (we hope) in fiscal year '95-'96 (June through May) when we lost more than \$4200! In addition, another \$1100 was lost on the summer dances of '96. The board has brainstormed and analyzed, and has taken the following steps to remedy the situation:

- We have moved the Friday dance to a less expensive hall, and anticipate moving the Saturday dance to a less expensive hall this spring. This latter move will have the added benefit of ensuring that the Family Dance will be financially self-sufficient.
- As of January we are moving the English dance to a less expensive hall so that it will be financially self-sufficient.
- We changed halls and pay policies for the Dusk to Dawn dance. It made a profit in '96 for the first time in years. (It has previously lost more than \$750.)
- We moved the Post-Suttle Lake dance to a less expensive hall, and, for the first time ever, it made a little money this year.
- We have increased publicity through flyers and the Internet and think that this increase may have a lot to do with the successes of the Dusk to Dawn and Post-Suttle dances.
- We cut back summer dances last year and are currently looking at statistics to assess community members' interest in attending summer dances to determine their viability in the future.
- We are raising membership fees as of January 1, 1997.
- We are going to begin sending follow-up postcards when memberships expire to help prevent lapses in membership.

- We are economizing on the newsletter by using less expensive paper and a less expensive printer.
- We are no longer subsidizing board meeting costs out of general funds.
- We have reduced the subsidy for the monthly musician workshops.
- We have raised money through sales of T-shirts and requests for donations. (So far we have received more than \$250 in donations, for which we are most appreciative!)

These changes are impacting everyone in the community in one way or another, but they are all necessary, at least temporarily, to put us back on firm financial footing. On the brighter side, the Fall contradances have done well, and with the reduction of administrative expenses and raising of membership fees, we will soon be operating in the black.

We welcome any ideas that any of you have about these financial issues. And, of course, we welcome your donations in the way of money or volunteerism.



Jitterbug Classes

A new session of Lindy Hop/Jitterbug Swing Dance classes begins in January. Classes are offered in Portland, Salem, Eugene and Roseburg. For details on both the regular classes and special workshops call Denise Steele at 541/343-7826.



1996 English Country Dance Ball

by Diana O'Farrell

It began nearly five years ago on a dare. With a twinkle in her eye, she asked, "Whadaya think?" It didn't take Nan Evans and a handful of regulars of her fourth Friday English Country dance long to answer, "Why not?!"

Why not have a Portland English ball as nice as the one they had recently attended in Seattle? It was Seattle organizer Mike Richardson, dizzy with his group's first success, who dared Portland to match it. If our fourth ball—held this year at beautiful Trinity Episcopal Cathedral is any indication, we have surpassed everyone's wildest expectations.

One hundred and fifty people (with a waiting list of thirty more) attended from as far away as Boston, New York and Canada, with a substantial number from the Bay Area and Seattle. The ball "puts Portland on the map," commented dance mistress Helene Cornelius, who shared the podium with Brad Foster. Their prestigious presence inspired everyone, as did the attendance of the Country Dance and Song Society executive board, in Portland for a meeting.

As usual, Portland's fine band Full Circle—George Penk, Heather Pinney and Fred Nussbaum—brought magic and elegance to the dances. With the help of more than 50 volunteers the committee created a class act event: a Friday night dance, a Saturday afternoon workshop, the Saturday evening ball with a mid-dance feast, an after-party at Basta's, and a Sunday brunch.

While many beautiful gowns and period costumes appear at the ball, many dancers just wear their finest attire—ranging from a full leather suit to vintage clothes, or a prom dress with sequins. It's all for celebration.

Comments from out-of-town ball guests included words like "friendly," "cooperative community," "relaxed," "accepting," "well done," and "a hard act to follow." No wonder even some hard-core contradancers are getting excited about English dance. See for yourself—English Country Dance happens in Portland the first Saturday of each month at Saint Barnabus Episcopal Church, and the second and fourth Fridays at the Burlingame Water Tower.

December

31st-1st (Tu-We) PCDC New Year's Eve Benefit Dance. 8 pm at MAC. Callers: Mary Devlin, Nan Evans. Music: Stray Cats, Portland Megaband. Dessert Potluck. *See Special Events.*

January

3rd (Fr) PCDC First Friday Dance. 8 pm at SAC. Caller: Woody Lane. Music: Contraversatile. *Note new location!*

4th (Sa) PCDC First Saturday English Country Dance. 8 pm at SBEC. Caller: Irene Young. Music: Beverly Stafford, Dave Goldman & Kathleen Towers. *Note new location!*

4th (Sa) First Saturday Cats & Dogs Dance. 8 pm at SAC. Caller: Mary Devlin. Music: The Wildcats.

4th (Sa) Corvallis First Saturday Dance.

6th (Mo) Old-Time Music Jam Session. 7-10:30 pm at the Martin's. Call Bill or Nancy (360/695-4361) for details.

9th (Th) PCDC Board Meeting. 6:30 pm at Sue Songer's.

10th (Fr) Second Friday English Country Dance. 8 pm at BWT. Caller: Nan Evans. Music: George Penk, Heather Pinney & friends. *(No street shoes allowed.)*

11th (Sa) PCDC Family Dance. 5 pm at MAC. Caller: Rick Meyers. Music: George Penk & Kevin Shay Johnson. *Potluck dinner at 7 pm.*

11th (Sa) PCDC Second Saturday Dance. 8 pm at MAC. Caller: Todd Silverstein. Music: Moondog.

11th (Sa) Salem Second Saturday Dance.

11th (Sa) Eugene Second Saturday Dance.

17th (Fr) Portland Ceili Society Dance. 8:30 pm at PPAA.

18th (Sa) Third Saturday Contradance. 8 pm at FCC. Caller: Paul McCullough. Music: Jigsaw.

18th (Sa) Corvallis Third Saturday Dance.

19th (Su) Practice for the Seattle English Country Ball. 1-4 pm at Nan's (503/292-5574).

22nd (We) Beginner Music Teaching Session. Call Susan (503/771-0035) for details.

24th (Fr) Fourth Friday English Country Dance. *Canceled, because of Seattle English Country Ball.*

24th (Fr) Salem Fourth Friday Scandinavian Dance.

25th (Sa) Fourth Saturday Contradance. 8 pm at FCC. Caller: Dave Smith. Music: Dan Compton, Joel Bernstein, Clyde Curley.

25th (Sa) Salem Fourth Saturday Swing 'n Contra Dance.

25th (Sa) Eugene Fourth Saturday Dance.

February

1st (Sa) PCDC First Saturday English Country Dance. 8 pm at SBEC. Caller: Dick Lewis. Music: Sun Assembly. *Note new location!*

1st (Sa) First Saturday Cats & Dogs Dance. 8 pm at SAC. Caller: Erik Weberg. Music: Moondog.

1st (Sa) Corvallis First Saturday Dance.

3rd (Mo) Old-Time Music Jam Session. 7-10:30 pm at the Martin's. Call Bill or Nancy (360/695-4361) for details.

7th (Fr) PCDC First Friday Dance. 8 pm at SAC. Caller: Ed Hall. Music: Reckless Abandon. *Note new location!*

7th (Fr) The Quirks in concert. 8 pm at Sunlight Community. (For directions, call 503/292-5574.) *See Special Events.*

8th (Sa) PCDC Second Saturday Dance. 8 pm at MAC. Ben Allbrandt. Music: Spud Mountain.

8th (Sa) Salem Second Saturday Dance.

8th (Sa) Eugene Second Saturday Dance.

12th (We) Ad Vielle que Pourra in concert. Clinton Street Theater. Call Jim for details (503/283-2688).

14th (Fr) Second Friday English Country Dance—Valentines's Edition. 8 pm at BWT. Caller: Nan Evans. Music: Kathleen Towers, Dave Goldman & friends. *(No street shoes allowed.)*

15th (Sa) Third Saturday Contradance. 8 pm at FCC. Caller: Paul McCullough. Music: Jigsaw.

15th (Sa) Corvallis Third Saturday Dance.

19th (We) Beginner Music Teaching Session. Call Susan (503/771-0035) for details.

21st (Fr) Portland Ceili Society Dance. 8:30 pm at PPAA.

21st (Fr) Salem Fourth Friday Scandinavian Dance.

22nd (Sa) Fourth Saturday Contradance. 8 pm at FCC. Caller: Mary Devlin. Music: Kerry Elkin & Michael Kerry.

22nd (Sa) Salem Fourth Saturday Swing 'n Contra Dance.

22nd (Sa) Eugene Fourth Saturday Dance.

28th (Fr) Fourth Friday English Country Dance. 8 pm at BWT. Caller: Nan Evans. Music: Full Circle. *(No street shoes allowed.)*

March

1st (Sa) PCDC First Saturday English Country Dance. 8 pm at SBEC. Caller and Music: TBA.

1st (Sa) First Saturday Cats & Dogs Dance. 8 pm at SAC. Caller: TBA. Music: Some Cats.

1st (Sa) Corvallis First Saturday Dance.

Note: most dances offer a beginners' workshop half an hour before listed time.

Hillsdale Holdouts?

Many dancers have been converging on the Hillsdale Pub lately for an *après-dance* nightcap and snack. While the staff there is always very friendly, a stay-behind musician recently overheard one of

the pub staff mention to another that a table of "those dancers" had once again left behind less money than they should have.

So please be sure to pay your share of the tab and tip—especially if you're leaving early, before the

tab has been totaled. You can also make life easier for Hillsdale's hard-working staff by adding your money to the pile on the table rather than paying individually at the cash register.

Dance Locations

BC	Benton Center, 630 NW 7th, Corvallis
BWT	Burlingame Water Tower Dance Hall, SW 17th and Marigold (between Spring Garden and Taylor's Ferry Roads)— <i>no street shoes permitted on the dance floor</i>
FCC	Fulton Community Center, 68 SW Miles (off Barbur, traffic light just east of Terwilliger)
GP	Guthrie Park, 3 miles south of Dallas on Hwy 223, at the corner of Cooper Hollow Road
KMS	Kelly Middle School, North Park & Howard, Eugene.
KOC	Knights of Columbus Hall, 725 Shipping NE, Salem
MAC	Multnomah Art Center, 7688 SW Capitol Hwy. (at 31st)
MG	Mountainview Grange, White Salmon. Call 541/386-6461 for address.
NG	Netel Grange, Lewis & Clark Road, 3.9 miles south of Miles Crossing at "Logan Road Chapel" sign. Call 503/325-7279 if lost.
PPAA	Portland Police Athletic Assoc., 618 SE Alder
RG	Rockford Grange, 4250 Barrett Drive, Hood River.
SAC	Saint Andrew's Church, SW Dosch Road at Sunset Boulevard (near Beaverton-Hillsdale Hwy)
SBEC	Saint Barnabus Episcopal Church, 2201 SW Vermont (about 3 blocks south of Bertha)
WHCC	Waldo Hills Community Club, 5 miles south of Silverton, Cascade Highway & Sunnyview Road.

Regular Dances

Unless stated, all dances are open to everyone—experienced or not, with or without partners, and feature live music. All dances are taught. PCDC encourages sit-in musicians (unmiked) at regular PCDC dances at the discretion of the hired band and caller.

PCDC First Friday Dance. This contra dance showcases local and regional callers and dance bands. If you'd like to call or book a band for this dance, please contact PCDC. Musicians are encouraged to sit in with the hired band, but will not be miked. SAC, 8 pm, beginners' workshop 7:30 pm. \$6/\$5 for seniors and PCDC members.

PCDC First Saturday English Country Dance. English Country dance is a source of modern square and contra dance style. SBEC, 8 pm, beginners' workshop 7:30 pm. \$6/\$5 seniors and PCDC members.

First Saturday Cats & Dogs Contradance. Moondog and various Cat bands alternate months with guest callers. SAC, 8 pm, beginners' workshop 7:30 pm. \$5.

Second and Fourth Friday English Country Dance. Run by the Portland English Country Dancers, these two

monthly dances feature a variety of callers and musicians. BWT, 8 pm, no beginners' workshop. \$5. (No street shoes allowed at BWT.)

PCDC Second Saturday Dance, the longest continuously running contra dance in the state. This dance is similar to the first Friday dance. MAC, 8 pm, beginners' workshop 7:30 pm. \$6/\$5 seniors/PCDC members.

Portland Ceili Society Dance is "a gathering of friends" with lively Irish music, frequently played by world famous musicians. Very aerobic dancing and a full bar are only a few of the notable features of this Third Friday of the month dance, held at PPAA. Cost \$5.

Third Saturday Contradance is organized by Paul McCullough. Dances tend towards the challenging side. FCC, 8 pm, beginners' workshop 7:30 pm. \$6.

Fourth Saturday Contradance is another independent dance series, organized and called by Mary Devlin. FCC, 8 pm, beginners' workshop 7:30 pm. \$6.

Fifth Saturday Dance. The Rose City Aces and guest callers. Old-time dance music. FCC, 8 pm, \$6.

Upriver Dances

Second Saturday Dance. GP, Salem, 8 pm.

Fourth Friday Scandinavian Dance. KOC at 8 pm. Call 503/364-6713 to confirm.

First & Third Saturday Dances. BC, Corvallis. 8 pm. (*Bring non-street shoes.*)

Second Saturday Dance. KMS, Eugene, 8 PM. Beginners' instruction at 7:30 PM. (For info or places to stay, call Ellen at 541/686-2053.)

Fourth Saturday Swing 'n Contra Dance, GP, Salem, 8 pm.

Astoria Old-Time Country Dance. NG, Astoria. Call 503/325-7279 for details.

Contramania Dances. More challenging dances, no beginner instruction. KMS, Eugene. Fourth Saturdays at 8 pm.

Hood River Saturday Dances. RG, 8 pm. Call 541/386-6461 for details.

White Salmon Saturday Dances. MG, 8 pm. Call 541/386-6461 for details.

Why is it called "Contradance"?

It's a long-standing argument amongst etymologically-oriented dancers: Is "contradance" a contraction of "country dance"? A corruption of the French contredanse? Or does "contra-" refer to the two lines standing opposite each other?

On the Internet newsgroup rec.folk-dancing, Virginia dance musician Bo Bradham recently pointed out that the Oxford English Dictionary has something to say on this matter:

Contre-dance, -danse, contra-dance. [after F. *contre-danse*, It. and Sp. *contra danza*, all corruptions of the English word COUNTRY-DANCE, by the conversion of its first element into the F. *contre*, Ital., Sp. *contra* against, opposite.] A COUNTRY-DANCE; esp. a French country-dance.

The English country-dance was introduced into France during the Regency 1715-23, and thence passed into Italy and Spain... The arrangement of the partners in a country-dance in two opposite lines of indefinite length easily suggested the perversion of country into *contre-*, *contra-* opposite. Littré's theory, that there was already in 17th c. a French *contre-danse* with which the English word was confused and ran together, is not tenable; no trace of the name has been found in French before its appearance as an adaptation of the English. But new dances of this type were subsequently brought out in France, and introduced into England with the Frenchified form of the name, which led some Englishmen to the erroneous notion that the French was the original and correct form, and the English a corruption of it. Thus a writer in the *Gentleman's Magazine* 1758, p. 174 said, 'As our dances in general come from France, so does the *country-dance*, which is a manifest corruption of the French *contre-danse*, where a number of persons placing themselves *opposite* one to another, begin a figure.' Partly under the influence of this erroneous notion as to the etymology, partly as a mere retention of the French form, *contra-dance*, *contre-dance* have been used, and *contre-danse* is still in use, esp. for a French or foreign dance of this type.



Where do Contradances Come From?

In the summer of 1995 there was some discussion on the Internet newsgroup rec.folk-dancing of an unusual contra, in which contra lines set up perpendicularly to each other intersected, sending dancers off at right-angles to their original trajectory. Finally the dance's author, Nick Hawes, posted an explanation of how the dance arose:

A friend notified me recently that there has been some discussion in this group of a dance I wrote some years ago which used an unusual formation, a dance I had come up with in a dream. He suggested that I write a note to "set the facts straight."

I don't know how straight I can make them, particularly since he didn't send the complete thread, but I'll try. Some bright young graduate student will be writing a thesis on the contra revival of the 70's in another 20-30 years, and I doubt I'll remember a thing by then. (I do remember my mother saying with some exasperation several years ago, after being interviewed by yet another Woody Guthrie biographer, that "if I had known it was going to be history, I would have paid more attention.")

The dance in question was written in the summer of 1990 for a dance at Woodstock, New York. I used to try to come up with a new dance for each road trip, but I'd recently accepted my first real job and I had given up calling for a living. Woodstock was the last of my old contracts, and I was having a lot of trouble finding inspiration. It was very early in the morning, the night before the dance, and it was hot. I drifted off to sleep...

I awoke to discover myself standing in a Malaysian kampong. It was the monsoon season. The kampong was flooded with several feet of dirty brown water and the rain fell in a steady drizzle. In the middle of the kampong, Quebec fiddler Lisa Ornstein was demonstrating the preparation of "Chicken Marengo" on a televised cooking program. The covered walkways surrounding the kampong were filled with dancers. They were dancing a contra, and to my surprise I realized I was the caller. There were four contra sets, one on each side of the kampong, which crisscrossed at the corners to form a large hollow square. Somehow, the lines didn't seem to get into trouble where the sets crossed: the contra just turned temporarily into a square.

At that point, I woke up (just as well: a dream that starts that badly shouldn't be pursued!). I realized that, despite the dream, there was nothing unreasonable about crisscrossed contra lines. As long as I restricted myself to calls which would work with both squares and contras (circles, right-and-lefts, ladies' chains, etc.), the only problem was the progression. As the fun part of the dance was the unexpected appearance of the square, I decided to make the progression a circle left into a California Twirl. Since that made the square finish with all couples facing out, and since *that* meant that the square would happen only every other time through the dance, the dance had to be a double progression. To minimize the "no square" part, I wrote it to the Canadian tune "Mother's Reel," which has a short, 16-count third strain: A1, A2, B1, B2 (progression), C.

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MAC Cleanup Going Great!

The PCDC board thanks all of you who have been staying at the end of our dances to help set up the chairs and tables at MAC. The past few months have seen record-fast times!

PLEASE let us know immediately if your address changes. We get charged a quarter for each newsletter that is returned. And worse yet, you won't get your newsletter. Give your old and new address. Contact Bob Nisbet, 10101 SW 55th, Portland, OR 97219, 244-3971, BobNisbet@aol.com.

This newsletter, *Footnotes*, is published every other month. If you have a dance announcement for the newsletter, please contact the newsletter committee, or send it to PCDC, PO Box 14636, Portland, OR 97214. Give a concise description of your event, including featured band and callers, date, time, place, cost, and phone number for further info. The information provided here is as accurate as we can make it, and changes or cancellations may not be reflected in this calendar. We encourage submission of letters and articles of interest to the community. Letters and articles become the property of *Footnotes* on publication and may be edited. Unless otherwise indicated, all material herein is copyrighted by PCDC, and may not be reprinted or redistributed in any form without the permission of PCDC. The deadline for the March/April calendar is February 8th.

Portland Country Dance Community is a consortium of dancers, musicians and callers

promoting country dance and music traditions through regular dances, workshops and other events. Everyone is welcome. Our interests include American, English, Celtic, Scandinavian and related traditions, expressed through live performance and participation. With this newsletter, we hope to exchange information and share concerns about traditional music and dance. We publish the newsletter every other month and distribute it to members of PCDC and other folk organizations in the Pacific Northwest. Membership is \$15 a year (\$12 for seniors), or \$25 per family, which provides a \$1.00 discount at our regular dances and subscription to the newsletter. Donations in excess of \$15 per year are tax deductible. Correspondence may be sent to PCDC, PO Box 14636, Portland, OR 97214. We are an educational non-profit corporation and also a center of the Country Dance and Song Society, a national organization whose address is 17 New South Street, Northampton, MA 01060.

The PCDC board is an elected body of volunteers from the community. Meetings are held once a month, and community members are always welcome. Help, it's always back from the community, in what is necessary to make PCDC events happen. Your contributions

of time and support are appreciated. Call any board member for further info. The PCDC board comprises:

- Michael Bissell 245-2172
- Robert Buchanan 579-6167
- Allen Cook 628-2946
- Paula Hamlin 691-1758
- Ellen Leathem 234-3532
- Susan Kuhn 771-0035
- Susan Lundin 203-1484
- Ann Salitsky 235-9989
- Stan Sanders 452-0742
- Sue Songer 293-1446
- Judith Swinney 281-2888
- Barb Tabachnick 590-3542

Chair: Sue Songer
Assistant Chair: Michael Bissell
Secretary: Susan Kuhn
Treasurer: Ann Salitsky
Booking: Stan Sanders (452-0742)
Publicity: Merilee Karr (245-2185)
Newsletter: Dave Goldman (245-2185) & Terri Walker (235-3153)
Mailing list & membership: Bob Nisbet (244-3971) BobNisbet@aol.com

PCDC October Board Meeting Minutes (digest). The halls that Ellen was investigating won't work for us. Saint Andrews might be a possible hall for the 2nd Saturday dance. Portland Folklore Society has shown some interest in joining with PCDC on renting a hall. On the "harassment" front, it was proposed that the board write a letter to an out-of-town Web site owner regarding a link to a Portland dancer's Web site. The board decided against this action, instead directing Sue to consult with CDSS regarding these issues. So far PCDC has made over \$100 on the T-shirts; more will be ordered. Dave presented a breakdown of newsletter costs and options; the new printer is saving us enough money that the board decided to make no major changes to the newsletter, and might actually like an occasional extra-large issue for marketing purposes. Suttle Lake was again quite successful. Some options regarding waiting lists and lotteries were discussed; the board will leave the details to the Suttle committee. The recent musician workshop got mixed reviews. Future PCDC-sponsored workshops that turn a profit will keep a share of that profit for PCDC. The New Year's Eve dance is shaping up, and will receive some extra publicity.

Next Meeting: Thursday, January 9 at Sue Songer's.

Portland Country Dance Community
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Address correction requested

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