

**Chattahoochee Country Dancers
Steering Committee March 2010 Meeting Minutes**

Meeting Date: March 23, 2010, 6:30pm

Host: Janet Shepherd

Attending:

SC members: Margie Cooper, Jennifer Horrocks, Dave Marcus, Robert McGregor, Robbin, Janet Shepherd, Tim Timmer, Sherry Kilpatrick.

Guests: Doug Singleton, Kimbi Hagen, Rob Harper, David Digby (part of meeting), Andrea Nettleton, Sally Walker, Lois Rigwood

Absent:

SC members: Jim Crawford

Action decided between meetings, by consensus:

1. Perpetual e-Motion will be the second band for the November dance weekend.

Minutes of the meeting:

1. Meeting called to order at 7:45 by Tim Timmer.
2. Motion by Margie to approve the minutes of the February meeting; Robert seconded. Passed 8-0-0.
3. Doug Singleton presented a proposal for a May 28-30 contra dance weekend at Clarkston Community Center (CCC) for which he has hired Anna's Bananas, The Contrarians, Beth Molaro and Robbin Marcus. Doug requested to borrow our sound equipment for Saturday and Sunday and offers to donate all profits to CCD. Sound to be run by Bill Porter and Rob Greenway.

Motion by Dave Marcus, seconded by Robert: "Given that the sound equipment will not leave CCC and that Doug Singleton dba Whistlin' Rufus will donate all profits to CCD, CCD will allow use of the sound equipment by Doug Singleton for May 29-30 at no charge." Passed 9-0-0.

4. Doug Singleton reviewed January and February financials, noting:
 - a. Net profit (final) for November 2009 dance weekend was \$8,083.
 - b. Net income for January was a loss of \$314.
 - c. Net income for February was a loss of \$1,222 mainly resulting from the not-snowed-out dance where the out of town band was paid (per contract) even though there were only 14 paid admissions.

(Detailed financial statements are available to all on request.)

5. Stone Mountain March 27 event update was covered.
 - a. Dancing will be indoors in a karate studio (two dances, one 60 minutes, one 90 minutes; Janet Shepherd calling; Tune Dogs for one dance; TBA for second dance).
 - b. Music competitions will be in the ARTS Center.
 - c. Sound equipment will be used only for dance and only inside.
 - d. Informal picnic outside; Janet providing.

6. Report from Band Committee (via Andrea Nettleton), attached.

Motion by Dave, seconded by Robert that *"this proposal without the words 'and vetting status' be publicized to the membership as the proposed policy that the Steering Committee will consider and vote on at the April meeting."* Passed: 9-0-0.

7. Agreement by consensus that CCD will book the band and caller hired for the ECD "Fandango" weekend by English Country Dance Atlanta as the band and caller for the Sept 24th dance (the Friday of Fandango). Margie and Janet will firm up a proposal for financial arrangements for the weekend between CCD and ECD for future voting by the Steering Committee.
8. Rob Harper mentioned that CDSS is having a dance leaders training session in the Triangle area in October 2010. Rob will gather more info.
9. Dave moved and Janet seconded that Diane Silver be the second caller, working with Perpetual e-Motion, for the November dance weekend. Passed 9-0-0.
10. Request of these bands to be added to the local band rotation:
 - a. *Free Association* [Bob Kirkman (fiddle), Stven Carlberg (piano), Alan Gordon (mandolin, tenor banjo), Bill Porter (flute)]
 - b. *Always Something* [Henry Rolka (fiddle), Anne Lawing (guitar), Patrick Powers (bass), Jim Sweeney (banjo)]

By consensus, the Steering Committee decided to book FA for a dance early in the 3rd quarter; further bookings subject to future discussion. By consensus, the Steering Committee decided to listen to AS at a Tuesday dance and have further discussion.

11. Request of George Snyder to call dances more than once a year. By consensus, the Steering Committee decided to stay with the current situation.¹
12. Pot-luck and meeting on Sunday, April 18; potluck at 5:30, meeting at 6:30.
13. Meeting was adjourned at 9:40pm; motion by Robbin, seconded by Janet.

¹ On April 15th, George wrote via email: My recent phone conversation with Robert has revealed that the question posed to you at your last meeting re my calling was NOT the question I asked Jim to pose (and, unfortunately, Jim was not at that meeting). It is that regrettable disconnect that makes me feel it legitimate to write you the following. (In the legal biz, we refer to this as a Motion for Reconsideration - or MFR.)

The question I WANTED posed was whether, in view of the very favorable comments I quote below on my 7/24/09 outing (and the fact that the first half - Christin did the second half- of the 12/25/09 dance also went quite well), you would allow me to call a second dance this year in, say, the late fall or early winter. It was NO MORE than that, although obviously I am hoping EVEN-TUALLY to achieve parity with the other Atlanta callers.

This is the pertinent part of what Jim e-mailed to the SC (copy to me) on the day after my 7/24/09 outing: "Attendance was 113 paid and 120 total which is a very good turnout for late July. George Snyder called a fun filled dance with challenging and yet achievable dances. I thought George and the band performed smoothly and seamlessly together. I observed a few of the newer dancers as they smiled and applauded at the end of a dance. I could see (and I overheard some of their gleeful comments) that they took some pride in what they accomplished by successfully doing the dance along with the experienced dancers."

This is the pertinent part of what Sherry e-mailed me the same day: "One question, how did the contra corners dance go last night? The line I was in did really well, but I didn't notice other lines. Again, thanks, for Wizard's Walk - I can count on you to keep things lively - really enjoyed your selections last night - given the number of beginners, you called dances that made them feel successful - hopefully encouraging them to return. But there was also enough of a challenge to keep the regulars entertained." (My answer to her question re contra corners was "On the contra corners, yes, everybody seemed to be handling it just fine - w/ occasional slips, of course.")

Finally, Janet's verbal comment to me was that my program was "a bit more ambitious than I might have done, but it all worked fine".

So, the short of it is that I would greatly appreciate your re-visiting this subject regarding the question that Jim said he would be happy to pose (and I wouldn't ask were it not for the disconnect mentioned above, as I certainly do not want to pester you about this). One possible wrinkle, though, is the following: at this point, 6/18 (when I'm again scheduled for my annual ATL dance) is not that far away. So, if you want to pend this question until after I do another bang-up job that evening - as I fully intend to do - that would be fine.

A final sales point (I'm trying not to beat around the bush here) is this. We all agree that this is a participatory scene but that that presupposes, at a minimum, competence. I believe I have (finally) demonstrated competence (as indicated in the "reviews" quoted above). But do I have anything special to offer? I think I do. I am a firm believer in callers' trying to keep things interesting for intermediate and expert dancers (while, of course, taking care not to frustrate beginners - quite a tight-rope walk, as anyone who has tried it knows). I think I have (finally) learned how to achieve this very delicate balance (again as indicated above). And part of keeping things interesting, I believe, is variety in figures (e.g., contra corners) and formats (e.g., Sicilian circles). (And believe it or not, when I danced and called in Santa Fe and Albuquerque in the late '80's and early '90's, not only was contra corners not a big deal but triple minors weren't either! But this is not to say that I'm going to try a triple minor any time soon; I'll gladly let Seth lead the way on that, as he has told me he intends, gradually, to do.)

The fact is that one of my strong points - based on a number of comments over time - appears to be my thoughtful and varied programming. So, yes, I believe I have something special to offer - and that it should not continue to be confined to only an annual outing.

With sincere regard for your service to the community - including dealing with the foregoing - I remain your etc., etc.

Attachment: BPPC Recommendation on In-Town / Out-of-Town Band Mix

Overall Recommendations

These are considered goals, not quotas.

Minimum 40% In-Town Bands

Minimum 40% Out-of-Town Bands

The remaining 20% will vary based on band availabilities.

Submixes: There should be some bands / sounds / genres variety within each 40% block.

Definitions

Out-of-Town Band: Bands with 50% or more out-of-town members on the night they are to play at our dance.

In-Town Band: Bands with more than 50% in-town members on the night they are to play at our dance.

Assumptions

Bands classified as out-of-town bands trigger the out-of-town door charge and receive travel money under the current out-of-town band arrangement.

Bands classified as in-town bands trigger the in-town door charge and don't receive travel money as an out-of-town band would.