



David Millstone, at the dance in his honor (photo by Doug Plummer)

The third day of the Annual Meeting was dedicated to the important topic of board fundraising. Plans for estate giving were presented by Robin Hayden, CDSS Development Director, and Joel Bluestein. Brooke Friendly led the Board and staff in improvisational theatre techniques designed to help us become more comfortable asking potential donors for money and services on behalf of CDSS. Board members were then divided into teams to brainstorm ideas on the “get/solicitation” in addition to the “give” part of fiduciary responsibility. The Board has committed to raising \$25,000 outside of their own giving.

Successful fundraising stories by Board members in 2017 were shared. Norm Stewart reported on his outreach to younger dancers within the Louisville, KY, contra community. In New Jersey, Nancy Barbour raised significant funds for CDSS with help from her workplace’s matching giving program. David Roodman and David Shewmaker reported on an event in Washington, DC, where their respective ambassadorial and culinary skills aided Brooke Friendly’s dance social. After hearing these inspiring stories, the Board renewed their enthusiasm to work together to raise needed funds, while promoting the social and health benefits of dance, music, and song.

Reports from Board committees continued Friday afternoon, with ratification of a reduced-sized Executive Committee, an update on Pinewoods, and the confirmation of Personnel Committee. In addition, task groups were discussed – with the Song Task Group and the Dance Musicians Task Group disbanding, and the Community Safety Task Group continuing. Two new task groups, one on the topic of dance and health, another on archival partnership with University of New Hampshire, are being considered.

A Couple Left the Set While We Were Dancing!

Tips on recovery by Laura Brodian Freas Beraha

A note on etiquette on the dance floor: As dance instructor Walter Nelson instructed dancers (many new) in the first set dance at the Social Daunce Irregulars Formal Victorian Ball on November 26, 2017, “Once you’re in a set, you stay in a set. If you leave a set in the middle of a dance it will ruin it for the other dancers.”

Unfortunately, not all dancers get the message. Some new dancers miss the point that as social mixers these dances demonstrate that one essentially dances with everyone in the room. Sometimes new dancers are so focused on themselves that they are unaware of the results of their actions on other dancers.

This brings up an interesting question: You are dancing in a duple minor set dance. You have progressed and suddenly discover that there’s no new couple to dance with. What happened? Apparently one couple has left the set in the middle of a dance. What do you do? The only saving grace is this: if a couple leaves your minor set during a dance, quickly extricate yourself and your partner, go down to the bottom of the set and re-enter there.

If you have the misfortune of your partner leaving during the dance, tell the other couple in your minor set to reenter at the bottom while you leave and try to find another partner. Then you and your new partner shall come back in at the bottom of the set. It recently happened at one of my ‘drums’: a dancer panicked, left the dance, and could not be convinced to stay. In my case, I was fortunate enough to call a by-standing person onto the floor to replace the errant person and the dance continued without interruption.

Barring that, if someone in your minor set leaves, whomever remains should just go to the bottom of the set and re-enter the dance. That way, it won’t be ruined for the rest of the members of the adjacent duple minor sets. I shudder to even think about the nightmare that would occur if someone bugged out of a triple minor set dance!

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