

English Program

Policy:

English dances will be held regularly on Tuesday nights during the dance calendar year and on occasional Friday nights at the discretion of the English Program Committee and the Board.

The English Program chair with the assistance of the English Program Committee is responsible for developing and implementing the program including setting the calendar of events, setting the direction and orientation of the dances, and hiring staff.

Procedures:

The Yearly Season is divided into two halves (Fall and Spring). Each half is planned during the prior season. The English Program Chair only hires the callers. After the callers are chosen, the schedule is given to the English Music Chair, who hires the accompanying musicians. The first half (Fall) consists of Sept – Jan and the second half (Spring) Feb-early June.

To begin, the Chair might want to form a small committee to discuss the current needs and problems of the English Dance Community. The schedule should be designed around these needs and ideas. Also, this Chair met privately with each teacher to discuss their opinions and suggestions and hosted a teachers meeting whereby the committee and the teachers could air views and needs and brainstorm. The Chair might want to conduct a survey or questionnaire with the dancers to get their opinions.

Currently our needs are to have beginner nights, nights where we focus on style, repertoire building evenings and party nights. Occasionally, we want to invite a guest caller.

Presently, we have a roster of ten callers:

Senior Callers: Beverly Francis, Gene Murrow, Paul Ross & Yonina Gordon.

Junior Callers: Elizabeth Freedman, Danny Walkowitz, Carl Levine, Helen White, Tom Amesse and Orly Krasner.

Before scheduling, the Chair should contact each caller to see when they are available.

Once the program is set, it is sent off to the Publicity Committee Chair for distribution.

This Chair originated “break dancing”. Chair arranges for one of the above callers to volunteer to assist new dancers during the break. It is up to the Chair and the callers to agree to continue this.

Special evenings that need to be programmed:

Gotham Assembly

Is an annual event usually held in November.

This is the night when the dancers pick their five favorite dances and the top choices make up the evening’s program. Organizing this evening requires reviewing and updating the list of current dances to choose from. The flyer should be out six weeks prior to the dance. Dancers need to be reminded to fill out the form. Results are tallied and sent to the caller (usually Beverly).

Playford Ball

Held annually in April.

Preparations classes need to be scheduled before the ball. It has been customary to have 6 prep

classes, but this chair is experimenting with 5. This should be based upon the difficulty level of the Playford Program and a talk with the MCs of the Ball.

Yuletide Cotillion

Is a special holiday dance usually scheduled for a Sunday afternoon in December. The Yuletide Cotillion & Playford Ball are each run by a special coordinator who is responsible for all aspects of the program including arranging for a suitable venue and hiring staff..

New Voices night

Usually in June – gives dancers who are not callers an opportunity to experience calling a dance and callers a chance to call a new dance.

Teachers are encouraged to communicate with the Chair about the overall program or individual problems. A list serve has been set up for this purpose. The Chair should give all callers contact information and be available to help replace callers when needed.

The Chair should help orchestrate a friendly tone for the season, be a facilitator between the teachers, the board and the dancers. The chair needs to oversee the shape and focus of the entire program.

The apprenticeship program

Is organized by the English Program Chair when there is a need to train new callers. Presently, there is not a need and the program is dormant. Process - an apprentice will apply to enter the program. That application will be reviewed by the Chair and the existing teachers to see if this person is eligible and if there is a need to train someone new. If the apprentice is accepted into the program, they will be given written material to study and will work with all the senior teachers at some point during the next three to four seasons, in order to study different teaching methods. The teachers and the Chair will decide when and if the apprentice graduates, and if they join the roster of Junior Callers.

English Music

Booking Procedures:

First, I get the dates of the dances (mostly Tuesdays) and list of English callers that have been booked by the English program chairperson. Then I draft a program of musicians, trying to keep it varied, and to schedule the musicians for about the same number of evenings.

Pianists get more evenings per musician than violinists, since there are fewer of them to select from, and they are available, as a whole, fewer evenings.

I try to book three musicians, or a band, for party nights (roughly about one evening a month).

The fee is \$75 per musician. I then call the musicians (it's faster and easier than e-mail!) to check their availability on the evenings I've allocated for them. Generally, I have to make some switches, if there are conflicts in their schedules. Then I reconfirm the dates, and send the list of musicians to whomever is preparing the printed program.

Sometimes, changes need to be made during the semester, after the program is printed, if scheduling conflicts appear later. I make the change, by contacting the substitute musician, and we are usually able to post that change on our web site.

American Program

Policy:

CD*NY shall sponsor regularly scheduled weekly American country dances throughout the dance season as determined by the Board.

Dance Booking Procedures:

Make Calendar for season. September through January dates should be set up around October of preceding year. February through June should be made in May of year before. Include on calendar all Saturday nights – try to think of dates when dances will not be held.

E mail dates to board – Plead with board members to look at calendar so mistakes will not be made. April can be a difficult month because Neffa and Playford Ball dates are not known yet. Start contacting bands and callers as soon as the dates are set.

This calendar should be sent to board again in September and brought to September board meeting.

Dates of no dances:

Columbus day – tru brit or whirligig

Nomad is questionable

Religious Jewish holidays – Yom Kippur and Rosh Hashanah

X mas, New years

Flurry, Playford ball

Neffa, Easter

First two nights of Passover

Memorial day

After band and caller arrangements have been made by phone or email a contract is sent to the band's contact person as in the sample on folowing page.

Our fee is standard for contra dances – 75.00 per musician 110 for caller.

We pay 50 .00 for travel if the distance is more than 50 miles, and 100 dollars if the distance is more than 100 miles. The transportation goes to the caller and the band – it is assumed the band travels together. If any member of the band needs to travel we give the whole amount. When it has been convenient and I have really wanted a certain musician, I have paid a bit more. When necessary I have also taken some other liberties. For example: we are paying Moving Violations 80 percent of the gate.

Committee meeting: Two meetings a year should be established. There purposes are numerous. To get feedback, to build community. Meetings should be established just before Booking begins. Thus – April for fall season. And October for following spring season.

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Country Dance New York

Date of Dance: October 15, 2005

Jim Morrison

Dear Jim:

This letter is to confirm that The Morrison Brothers Band is scheduled to be the Band on the above date on the CD*NY Fall 2005 calendar of dances.

Please verify the date, times, and compensation carefully. To confirm that you have accepted please return this contract via email to Jason Grodsky at contrabands@yahoo.com by replying directly.

Fee: \$ 225 *Travel: \$ 100
Total: \$ 325 No. in band: 3

Names of other musicians in your band: Owen Morrison, Bill Morrison

Other Talent that night:

Caller: Laura Johannes

Place: Metropolitan Duane Hall, 201 West 13th Street at Seventh Avenue, Manhattan

Sound: CD*NY has a complete sound system, with amplification for the caller and each musician. See below for details.

Here is our schedule and format for the dance:

7:15 workshop

7:30 Sound Check

8:00-9:15 General Dance: last dance before the break is often a waltz

9:15-9:30 break and refreshments, followed by a hambo, polka or other couple dance. Recently swings have been very well received.

9:30-10:30 General Dance, ending with a waltz

Please end the dance on time to allow for the storing of the sound equipment. We must be out of the hall promptly at 11:00PM.

We look forward to seeing you at CD*NY. Please let me know as soon as possible if you will be staying overnight and will need hospitality. If you have any other questions, please contact me or our American Program Chair, Merle at merlelynn@earthlink.net or (718) 434-4112, or our current President, Kenneth Snyder at: kenneth403@aol.com

See you then,
Jason Grodsky
American Program co-Chair
contrabands@yahoo.com
347-563-8018

* Please note that, as an incorporated non-profit organization, CD*NY is required to file 1099 forms with the IRS for individual who have earned more than \$600 per annum from our organization. When determining who we need to file for, we assume that all fees, including travel are divided equally. If you have another arrangement, please inform me.

Dance Coordinators & Volunteers

Policy:

Every dance shall be run under the general supervision of a coordinator who must be a member of the CD*NY board and who shall be present at the dance.

Coordinator Procedures:

Plan to arrive 20-30 minutes before the dance (hall opens at 6:30pm)

Before the dance:

Check in with the church staff and sound crew. Introduce yourself to the band and caller (find out who is actually present, and what instrument each band member plays)

Review the evening's program with the talent: start time (7:00 Tue, 8pm Sat) announcements (2 dances (one dance + 1 waltz) before the break- approximately 8:30ish Tues, 9 ish Sat) break time (8:45 Tues, 9:15 Sat) and end time (10pm Tues, 10:45 Sat) .

Set Up:

Unlock the closet (sound crew has the key if you don't)

Bring in a table from the kitchen to serve as the "Front Desk."

Set up nametags and markers on small wooden table (stored on stage).

Put flyers on the table in the kitchen.

Move extra chair racks into the kitchen. Note that racks need to be returned to their original places during clean up after the dance

Put rosin box (stored on the stage) by the name tag table

Door:

Check in with door folks. Make sure they have contracts (usually in the green binder) or information about paying the talent. If contracts are not present, check figures with the talent.

Refreshments:

Check closet to be sure there is enough food. If not, designate a volunteer to replenish supplies at a nearby supermarket (1 2th & 6th or 1 4th & 8th). Have refreshments volunteers set everything up as soon as they arrive.

Compile Announcements:

See following page for the Announcements checklist

During the dance:

Door: Check in with door folks throughout the night.

Refreshments: Around 15 min. before making announcements, check in with the food volunteers that everything is ready to go

Announcements: Make announcements. After, check in with door volunteers to gather payment for band and caller

During the break:

Check that food is going smoothly

Deliver payment envelopes to the band and caller

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Give “occasional” door volunteers their free pass

After the break:

Door: Release door volunteers after the first dance. Check that the paperwork has been completed correctly, double check the money and put it in the drop box bolted inside the closet.

Refreshments: Check that food has been put away and the kitchen is clean. Tables should be wiped and floor swept. Check with food volunteers about supplies that are low and compile a list.

After the dance:

Thank band, caller and dancers for a great evening

Remind everyone the hall needs to be cleared by 11 pm Sat and 10:30 Tuesday

Enlist dancers to help put away chairs, tables and flyers. Return chairs and coat racks to their original places.

Lock the closet.

Contact Lynn and/or Cindy to notify that supplies are low. You may also wish to email a brief report on the dance to board@cdny.org especially if there were any major problems with the site, dancers etc.

Other Responsibilities:

If there are any problems you are responsible for helping resolve the issues. Do the best you can, while maintaining a positive atmosphere. If there is someone whose behavior is inappropriate to the point that in your judgment they should not stay, discreetly ask board members or other volunteers for input and possibly to help peacefully escort the person out.

Emergencies:

In an emergency call 911:

The address is Metropolitan Duane Church Hall 201 W. 13th St. (at 7th Ave.), New York City. Send someone upstairs to tell the church staff, and to wait outside for emergency personnel. There is a first aid kit in the closet for minor injuries.

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Announcements Check List

CALLER _____

MUSICIAN _____ INSTRUMENT _____

MUSICIAN _____ INSTRUMENT _____

MUSICIAN _____ INSTRUMENT _____

MUSICIAN _____ INSTRUMENT _____

MUSICIAN _____ INSTRUMENT _____

Band and Caller upcoming venues

Upcoming CDNY Regular Dances

English _____

Contra _____

CDNY Special Events or Other Notices

First Timer Passes: If this is your first time at CDNY WELCOME. We'd like for you to come back, and the next time is on us. Please see the door people to pick up a pass to come to the next dance for free.

Thanks (if time is short omit WKCR plug, and give a general thanks to volunteers)

1. WKCR: Thanks to WKCR 89.9 FM for helping us publicize the dances. Check out The Moonshine Show on Sunday mornings from 10 am – Noon for some great bluegrass.

2. Volunteers (by name if time allows)

Sound _____

Door _____

Refreshments, Decorations, Nametags

Donations

Please consider supporting CDNY by volunteering time, refreshments or by making tax-deductible donation to CDNY. Stop by the front desk for more information.

Food Volunteer Checklist

Before the dance:

Notify coordinator and door volunteers that you will be working on refreshments.

Check closet and refrigerator on the stage to be sure there is enough food, cups, napkins, etc. If supplies are inadequate, notify the coordinator – you may be asked to visit a nearby supermarket (14th and 8th/12th and 6th) to re-stock supplies.

Mix drinks in pitchers and put in refrigerator in the kitchen (guidance on quantity?)

During the dance:

No later than 3 dances before break (i.e. Contra ~8:45; English ~ 8:00): Begin preparation.

How to determine which is 3rd dance before break? My exp. is that doing initial set-up during 1st or 2nd dance, w/final set-up during last dance before waltz is best, & is what most folks do.

Put paper mats on trays or use large paper plates. Tablecloths?

Place food on trays or in bowls. Recommend quantity? Take pitchers from the refrigerator and place on table.

Place 'donations welcome' sign and cups and napkins on table.

Prepare refreshments and juice to be delivered to the door volunteer(s).

If necessary, stash trays of food in the refrigerator so that the "nibblers" don't polish it off before the break.

During the break:

Deliver refreshment tray to the door volunteers.

Check that food is going smoothly. Combine w/next line, for space?

Replenish drinks, etc., as needed.

After the break:

Clean up the kitchen.

Wipe down the table and counters.

Wash and dry utensils, trays and pitchers

Consolidate leftovers that can't be re-used for people to snack on during the second half of the evening (to a disposable container if possible to make cleanup easier).

Sweep the floor

Return re-usable food and utensils/platters to the closet. Food should be stored in tote boxes.

Notify coordinator if any of the following supplies are low [I would define this as 'not enough for the next dance']. Make notes on this sheet and give to coordinator

Paper cups _____

Paper napkins _____

Paper towels _____

Paper placemats _____

Disposable tablecloths _____

Cookies and sweets _____

Chips, crackers _____

Dried fruits and nuts _____

After the dance: [I would suggest this be done during last dance, so that we can get out on time.]

Get rid of any remaining food.

Wash trays from leftovers and return to the closet (or throw away disposable container)

Do a final check that kitchen is clean and everything is put away.

Thank you for working tonight's dance

Door Volunteer Checklist

Plan to arrive 20-30 minutes before the start of the dance, or before the workshop.

Before the dance:

Check in with the coordinator, food volunteers, sound crew, say hi to the talent

Set up the desk: if the table isn't set up yet, get one from the kitchen

Cash box: Find first-timer passes, membership forms and start up money in the box

Find accounting sheet, checklists, contracts, Membership list and extra forms in the green binder

Find wristbands from the green accordion folder: pick a color for the night

Begin taking money 10-15 minutes before the beginning of the dance

Admissions:

Use singles sparingly: when asked politely, often dancers can produce smaller bills. This is a simple way that regulars can contribute to the dances running more smoothly – thank those who pay with exact change profusely!!! ;)

Ask any non-member that you do not recognize if they are a first-timer. If they say yes, give them a first-timer pass and a pen and ask to fill out the left side of the form and return it to you before or during the break. IF IT IS BUSY, DO NOT ASK NOW, IT WILL BE ANNOUNCED, and you can do it during the break

Fill out and sign the right side of the form and return it to the new dancer

Place the left side of the form in the membership envelope

Ask non-members that you do recognize if they would like to become members. If they say yes, give them a membership form and a pen and ask them to fill out the form and return it to you with their membership fee.

Note the names of new members and type of payment by new members in the membership section on the back of the accounting sheet

Place the membership form in the membership envelope

As the initial rush dies down, if there are two of you working the door, feel free to take turns taking money and dancing every other dance. (Tip: It's generally worth maximizing your strategic position at the door in lining up partners in advance for the dances you'd like to take part in.)

During the first half of the dance:

Start to fill in the accounting form: day, date, names of coordinator and volunteers onto the front of the accounting form.

Create an envelope for the evening's receipts – as the evening progresses place redeemed passes, checks, and administrative receipts in this envelope. (At the end of the evening the completed accounting form and the remaining monetary receipts of the evening will be placed in this envelope.)

Get names of band-members and caller from the coordinator and fill these into the appropriate section of the accounting form.

Check contracts for fees (or ask the coordinator to do so) – list these in the appropriate section of the form.

Be sure to note if travel money has been included

Be sure to include the caller's workshop fee for dances with pre-dance workshops

Create envelopes to be used in paying the caller and band members – as money accumulates in

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the cash box, fill these envelopes with the appropriate fees. The coordinator will pick up the envelopes after announcements, and pay talent at the break.

As you take in singles and fives, begin to replace those that were used from the change envelope.

During the break:

If refreshments haven't been brought to the table, feel free to take turns getting food.

Respond to requests from first-timers who missed getting a pass on the way in.

After the break:

Use the first dance to finish up the evening's paperwork.

Tally memberships and double-check that names have been accurately noted on the back of the form.

Separate the startup money (\$100 in singles and fives) from the remaining cash, and get it ready for coordinator to check.

Count remaining cash, complete the accounting form and get it ready for the coordinator to check.

The coordinator will check start up (it goes back in the cashbox), and the evening's receipts and accounting sheet. The coordinator will deposit the evening's envelope into the box bolted inside the cabinet.

Put the remaining wristbands in the accordion folder, forms in the cashbox and put everything (the green binder, pen box) back in the closet.

Leave the small white clipboard with first timer passes and a pen readily available in the closet. It will make things easier at the end of the night.

Go dance and enjoy yourself .

After the dance:

Grab the small white clipboard and pen and wait for the first timers.

Check with coordinator for any specific duties (nametags might still be out).

Help with putting chairs, tables and flyers away, and help clear the hall.

Thank you for working tonight's dance.

Sound Committee

Policy:

The CDNY Sound Crew, composed ideally of at least 8 to 10 members, is led by two of its members holding the titles of Sound Co-Chairs. Working together, the Sound Co-Chairs organize, keep track of, and are otherwise responsible for all sound assignments (setting up, running sound, and taking down of sound equipment) at all of CDNY's "home," regularly scheduled, twice weekly dances, the Tuesday night English and Saturday night contra dances, held at Duane Hall.

The provision of sound at the special dances held at venues other than Duane has proven over time to be beyond the scope of the CDNY Sound Crew, in terms of expertise and manpower needed for those types of events, requiring that the coordinators of those dances make the necessary alternative arrangements for sound.

Procedures:

Saturday Night Contra Dances—Personnel:

The setup of sound for Saturday night dances usually begins at 7:15 PM. The typical crew for a Saturday night contra dance consists of two sound people in the positions of #1, and #2, respectively. These two people are responsible for the setting up, running, and taking down of the sound equipment for the Saturday night dance. The #1 Person is considered to be "in charge" of sound for the evening. As such, this person has the final word on decisions made regarding sound for that evening. The #2 Person is in the position of assisting the #1 Person. This typically means that the #2 Person is busy connecting cables, setting up mics, stands, speakers, and monitors, while the #1 Person is primarily busy as the liaison with the band, and making decisions regarding the mix at the soundboard. However, overall the work of the crew is a collaborative effort, with the #1 Person serving as the crew leader for that evening.

Saturday Night Contra Dances—Equipment:

Three monitors are typically used on Saturday nights, unless the band states (and this rarely occurs) that they don't need or want them. To increase the clarity of the caller's voice throughout the hall, two smaller speakers on the balcony are used on most Saturday nights, especially if a full hall is expected.

Tuesday Night English Dances—Personnel:

The setup of sound for Tuesday night dances begins at 6:30 PM. There may be either one or two sound crew members assigned to do sound on any particular Tuesday evening. The #1 Person on a Tuesday evening is responsible for the setting up of the equipment, and the mixing of the sound until the mid-evening break. The #2 Person is responsible for arriving before the end of this break to relieve the #1 Person, to take over the mixing of sound for the duration of the dance, and to take down the sound equipment at the end of the evening. When possible on Tuesdays, the #1 and the #2 sound person tasks are performed by a single sound person. To the best of their ability, the Sound Co-Chairs try to rely on members of the sound crew for the task of both setting up and taking down of sound equipment on Tuesday nights. However, on **rare occasions** in the past, it has been necessary to inform the CDNY Board in advance that the assistance of a volunteer English dancer will be necessary on a particular Tuesday evening to take charge of the taking down of the sound equipment, because a member of the CDNY Sound Crew is unavailable that night.

In recent years it has worked out nicely to have 4 sound crew members, or 4 pairs of #1 & #2 sound crew members willing to cover Tuesday night dances. In this way, all 1st Tuesdays of a month can be covered by the same person (or pair), all 2nd Tuesdays by another person (or pair), etc. This usually leaves 1 or 2 "5th" Tuesday(s) in the season that will also require coverage.

Tuesday Night English Dances—Equipment:

The setup of sound for Tuesday night dances is typically a less involved setup than the Saturday night setup, as there are usually fewer musicians involved, and typically no monitors are required. Also, it is usually not necessary to setup the two smaller balcony speakers which are used primarily Saturday nights, when the hall tends to be more crowded, and the caller's voice less audible in the rear of the hall. Additionally, it may not be necessary to mic the Steinway grand piano, unless the hall is very crowded, as the Steinway, even when not mic'ed has a tendency to overpower the more delicate fiddle.

Sound Apprentices—Training Sound Crew Personnel

We want to encourage Sound Crew Apprentices!! Many people are intimidated by sound equipment. However, it is not necessary for an apprentice to have any prior sound experience. Because of this, we want to encourage any curious dancer interested in learning how to set up and run sound, to talk to a member of the sound crew about his/her interest. The sound crew member will then refer the potential apprentice to one of the Sound Co-Chairs. The Sound Co-Chairs will assess the appropriateness of the candidate. Essential qualities are a sincere interest in learning sound, the ability to learn the skills necessary for the tasks involved, and, last but not least, dependability. Assuming the candidate is deemed appropriate, s/he will be told by a Sound Co-Chair that s/he is now officially a CDNY Sound Apprentice.

Duties of a Sound Apprentice:

The Sound Apprentice is asked to come early (by 7:15 PM on Saturday nights, or by 6:30 PM on Tuesdays) to watch the crew set up, and to lend a hand once the Apprentice knows what s/he is doing. Sound Apprentices usually take at least several weeks or months, to feel comfortable with setting up and taking down the sound equipment, and learning how to run the board. There is no "official" time period that one must serve as an Apprentice before becoming a full crew member. The length of the Apprenticeship varies depending upon both the skill and confidence level of the Apprentice. When both the Apprentice and the Sound Co-Chairs agree that the Apprentice is ready, the Apprentice is promoted to a full member of the CDNY sound crew, able to serve in the position of a #2 Sound Person.

After another length of time served as a #2 Sound Person, and again this time will vary from person to person, when a sufficient skill and confidence level are reached, again to be determined by both the candidate and the Sound Co-Chairs, the #2 Sound Person may begin to volunteer for #1 Sound Person assignments.

Sound Crew Planning Meetings

The sound crew gets together for Planning Meetings twice a year, usually over dinner, at the start of our fall dance season in early September, and again before the start of the spring dance season in late January. The Sound Co-Chairs take on the task of soliciting the crew to determine dates and times that work best for most of the sound crew for these planning meetings. Those crew

members unable to attend, are requested to phone or email their desired sound assignments to a Sound Co-Chair, preferably before the Planning Meeting takes place, so that their respective requests can be seriously considered and honored if possible.

Sound crew members bring their calendars to these planning meetings, and sign up for sound crew assignments through the season ahead. Other sound related topics may be discussed. Usually, the tab for a sound crew planning dinner is split among the sound crew members present, as opposed to being paid for by CDNY.

The Sound Co-Chairs are responsible for distributing to each sound crew member either an oral, or preferably a written copy, of the dates for which each crew member has volunteered for the coming dance season. The sound crew works closely together. If something should come up and a sound person is unable to keep a sound commitment that they have made months ahead, it is the responsibility of that sound person to find a replacement on the sound crew, or let a Sound Co-Chair know as far in advance as possible, so that a replacement can be found. Sound crew members are usually quite willing to assist each other in this way, and it has rarely been an issue to switch things around a little as needed as the season progresses.

Sound Crew Volunteer Compensation:

As per the CDNY Volunteer Policy, a working sound crew member, or working apprentice, for any particular dance, gets free admission to that dance. Furthermore, the Volunteer Policy holds that signing up in advance for at least 8 dates of volunteering in any one particular dance season, entitles the dancer to free admission to all regularly scheduled dances for that season. The Sound Co-Chairs track the number of sound assignments of each crew member. Over the past 10 years, it has been found necessary to utilize some discretion with the volunteer compensation policy in regards to the sound crew, as follows in the two points below:

Point One: As it is usually much more difficult to fill the sound assignments on Tuesday evenings than it is on Saturday evenings, and because the sound person on Tuesday evenings is working alone, not as a member of a two-member team, a crew member who volunteers to setup on a Tuesday night, but is not able to take down equipment on that night, is still counted as having volunteered in advance for one date (as opposed to ½ a date). Going along with that, a sound crew member who volunteers on a Tuesday night to setup, run sound the entire evening, and take down the equipment at the end of the dance, is considered to have volunteered for 2 slots toward his compensation package of 8 total dates required for free admission for the season. In other words, a sound volunteer who sets up, runs, and takes down sound on 4 English Tuesdays, meets the requirement for free entry to all regularly scheduled dances for that season.

Point Two: Instead of requiring a minimum of 8 assignments to qualify for free seasonal dance admission, I have found that it makes sense for the optimal functioning of the Sound Crew to, at the discretion of the Sound Co-Chairs, reward this compensation to Sound Crew members who have signed up for at least 6 (as opposed to 8) assignments, if they have been unable to sign up for more assignments due to the fact that there are no more available slots within that season, and /or if the sound crew members contribute in other ways, in addition to their actual sound assignments, to benefit the quality performance of CDNY Sound. I feel this is a necessary, worthwhile strategy, because it is far safer to have a larger, well-trained, reasonably contented sound crew that feels appreciated, than risk having a smaller one, of possibly burnt-out participants.

Lastly, an important though perhaps unappreciated aspect of being on the sound crew is that, even on nights when one is not officially assigned sound crew duty, a sound crew member frequently lends a hand in a vital way, either by filling in for a crew member who is at the last minute unable to report (due to an emergency, illness, etc), or because of a unforeseen sound problem that suddenly comes up, with which the crew on hand needs assistance. Due to these unforeseen incidents, almost every sound crew member ends up working more dates than those for which they had officially signed up.

Dance *16*
Dance *16* **Playford Ball Procedures**

Prior Spring

Choose Date: Usually early April. Do not conflict with NEFFA or Easter or Passover.

Choose Hall— a year in advance is a good policy:

Site usually used – 2006 - Temple Beth Elohim,
274 Garfield Pl. Brooklyn, NY 11215,
Contact person- Nancy Rubinger - 718-768-3814

2006 Price :

\$2,500 which included use of hall for afternoon and evening dance and dressing rooms.
Need to book hall from 1pm to 1 am on day of ball.

*(Other location that has hosted our ball – Synod Hall at Cathedral of St. John the Divine,
Amsterdam Ave at 1 12th St.)*

Choose co-chair— 2006 Ken Snyder.

This person agrees to work as your assistant plus agrees to run the ball the following year.

Choose musicians and two callers:

2006 Callers: Beverly Francis & Elizabeth Freeman
2006 Musicians: Karen Axelrod, Dan Beerbohm and Donna Douglas

We have been paying \$175 per musician, plus travel. This year we had an added expense of \$200 in travel for Donna Douglas who is replacing Barbara Greenberg.

Hire a rehearsal pianist for the afternoon practice session. This year was Leah Barkan.

Make up a budget for the ball.

Choose Sound Person since we have to hire from outside.

In the past few years, we have been using Collegium Sound,
contact person — Don Wade — 718-426-8555.

2006 price— \$400.00

He requires help to get the sound system up to the hall. If volunteers are not available staff from the Temple may be hired to assist. It might be advisable to shop around for a team that can carry the sound as well.

Summer or early fall:

Callers choose a program of 20-21 dances. Ball Chair looks it over and responds to callers with comments. Callers should begin writing down dance steps in preparation for the dance booklet.

Line up key personnel. For the 2006 ball they were:

Registrars —Ellie Hansen and Bob Erenburg. See their procedures in policy manual.

Refreshments —Gloria Glaser. Procedures submitted separately to policy manual.

Ball Booklets —Margherita Davis. Procedures submitted separately to policy manual.

Flyers — designed by Margherita Davis and distributed by Elizabeth Parry.

Nametags —Elizabeth Perry

Decorations —Jeff Cavorley

Ball Ribbons —Jackie Algon

Hospitality — Carl Anderson

Fall

Ball program should be finalized.

Flyer should be designed.

Margherita Davis usually handles this. It should be ready to go out in the early January mailing. Good to finish before the holidays. List of dances needs to go to flyer organizer, this year Elizabeth Perry.

Check to see how ball booklets are progressing.

Talk with English Chair to set-up ball prep dates. Decide how many there should be. Usually there are six, but in 2006 we experimented with five and it was successful.

Winter

Booklets should be finished by the end of January so they can go to the printer to be copied.

Allow two weeks for this. It has been customary to have ribbons attached which is done by a volunteer selected by the Chair. Ribbon may be obtained at Daytona Trimmings, 251 W. 39th St., near 8th Ave.

The finished booklets go to the registrar for mailing.

Ball acceptance packet – includes ball booklets, welcome letter, directions, ad for Friday night Contra dance and Ball Practice CDs. These packages need to be done by first ball practice where they will be handed out. The remainder are mailed.

Provide the registrars with a list of people receiving complimentary invitations.

Weeks prior to ball

Refreshment Chair: Will organize the refreshments by making a budget and asking for donations from the dance community.

Decorations Chair will identify what will be needed. Arrange for stored decorations to be brought to the ball.

Nametag Chair will obtain a list of names of attendees from the registrar.

Hospitality Chair will respond directly to requests for hospitality.

Update Restaurant list—it can be included in the mailing or it can just be put out at the ball.

Hire two dishwashers from the Temple for cleanup. Talk with Nancy Rubinger.

Locate keyboard and arrange to have it arrive in time for the afternoon rehearsal.

See if lights are needed for musicians.

Order corsages – in 2006 done by Annie Edden – given to key players on the evening of the ball.

Go over the schedule of events with the co-chairs to make sure everything runs smoothly. Find volunteers to help carry sound, set up dressing rooms and hall, decorate, accept food and

help break down at the end of evening.

Order coat racks: 2006 — All Affairs Coat Racks , 718—234—4300.

10 racks (others have used less) and 12 hangers. Have them arrive on Friday for pickup on Sunday or Monday

The day before the ball

Call the Temple and make sure coat racks arrived, air conditioning is working, etc.

It is good to have someone park near the temple so the sound person can park there.

Day of ball

Have checks from Treasurer or Bursar for the musicians, callers and sound. Have cash for tips for custodian (60.00 each) and dishwashers (75.00 each).

Volunteers arrive at 1 to help bring up sound, set up dressing rooms, make sure everything is

Dance *18*

okay with hall.

Set up keyboard.

Put out water for afternoon rehearsal. Bring cups for water.

During break

Food crew works in the kitchen.

Decoration crew works on stage.

Tables for food are assembled and covered.

Food for the volunteers will be ordered, delivered or picked up.

List of dances for stage easel.

List of volunteers and donor on wall.

Give out flowers to key players (callers, ball chairs, committee chairs)

After the ball is over

Get as many volunteers as possible to help clean up.

Hand everything over to new ball chair.

Useful Contact Numbers

Nancy Rubinger, Temple Beth Elohim, (718) 768-3814

Mary Lyons, Cathedral of Saint John the Divine, (212) 316-7486

Don Wade, Collegium Sound, (718) 426-8555, (917) 697-5701

Leah Barkan, (914) 693-5577

Bob & Ellie, (973) 994-0735

Gloria & Millie, (718) 446-0426

Margherita —Upstate, (518) 828-6181, NYC (212) 724-1707

All Affair Rental, (212) 675-5530

Daytona Trimmings, (212) 354-1713

Playford Ball Registration

Registration Procedures:

Confer with Ball chair to give input in determining priority registration cutoff for CDNY members.

Determine cancellation policy dates for full refunds, half refunds, and no refund (no refund date is usually approximately 2 weeks before Ball so that if there is a waiting list, those people on w.l. may still be available)

Include name and contact information for hospitality chair on flyer so that registrars don't have to be involved.

Keep all registration info. on database.

Check with membership chair regularly to determine if those seeking priority registration are members. If not, contact registrants encouraging them to join.

In previous years, a gender balance was attempted, interpreted by us to be no more than 10 more women than men. Difficult to be exact because there are always as many as 8 last minute cancellations and no-shows. We do not let someone waitlisted find a person of the opposite sex who is already accepted to be "his partner"

Accept dancers based on numbers, membership, gender, and date registered. Make exceptions for those who inquire about Ball and need to make plane reservations. Make exceptions about membership for those who live a long distance from NY and never dance in NY.

When priority registration is over, send brief acceptance email to those accepted. Do the same as more are accepted, advising them they will receive all other info. at a later date.

Revise letter of acceptance with approval from Ball callers and Ball chair.

Contact personally anyone who registers who is unknown to us to make sure that person is an English dancer and understands what the Ball is.

Gather from others or prepare ourselves all inserts for the acceptance envelope including acceptance letter, ordering information for cassette or cd of Ball music made by Wayne Batcheler, flyer about Friday night contra dance, driving directions, ball booklet of dances done by Margherita Davis in consultation with Ball chair and callers.

Chair finds a volunteer to buy ribbon and tie ribbon onto ball booklets.

Weigh envelopes with 1 booklet and those with 2 booklets, purchase stamps, envelopes, paper for zeroxing etc. and stuff envelopes. Print address labels.

Send email to advise those accepted that the acceptance envelopes will be distributed at a Tues. night dance and those not picked up will be mailed.

Prepare waiting list letter and email or call those waitlisted.

Dance *20*

Send list of registrants to person doing nametags.

Send list of registrants to Ball chair to be used for finding volunteers.

Send list of registrants to refreshment chair so she can ask for donations.

Deposit checks into CDNY account, making first deposit soon after priority registration ends, and making 2 or 3 other deposits as checks are received.

Send deposit info to treasurer, listing registration fees, donations, and new membership fees.

Include refunds to be made.

Submit receipts for expenses incurred for stamps, envelopes, etc. to treasury for reimbursement.

Send names of new members to membership chair.

Whirligig

Policy:

CD*NY will sponsor a dance weekend in the alternate years between True Brit. Usually held at the same time and place as True Brit and mainly devoted to ECD.

Procedures:

I start the planning process nearly 2 years in advance:

In January (approx 21 months before the event, I poll the team with whom I planned the last event to see who wants to continue to plan the next event and ask/make suggestions for the guest caller, musicians, and likely CDNY callers. Some callers have strong preferences for musicians, which we factor into decision for which musicians are likely to be asked.

By March (18 mos before event), I plan to have a consensus of the principal staff and contact the guest caller(s) and musicians to discuss availability, expenses, fees. I also contact Circle Lodge and reserve it and contact sound person (usually Bob Mills) to reserve as well. Many well established callers and musicians are booked for 2-3 years in advance!

About 1 year before the event, I again contact committee members re:ongoing interest, and start discussing any additional callers and musicians to round out the schedule. I also start working out the finances so I know how much we need to charge per person.

In January (9 months before event) I contact publicity person--usually Judi DeBiase--to develop a flyer and registration form, which I try to have ready by early February. If you plan to advertise in CDSS newsletter for May June, deadline is in March. I also have flyers printed up for distribution at the Playford Ball and information placed on the CDNY website and CDSS website

In early April, I send out a mass emailing to the 500 English dancers in my database and ask that the event be announced at CDNY dances. CDNY tends to be slow in getting out the information by mail, and frequently goes out after CDNY priority deadline

In mid-April, we start working on schedule grid, with goal of completion by end of May. This can be distributed to musicians and callers for comments and modification. I ask callers to start giving me workshop specifics so there is minimal redundancy.

From May until end of summer, I register people and do preliminary room assignments, so I don't accept more people than we have rooms.

In July I send out preliminary acceptances, so people coming any distance can plan.

In early September, I send out room assignments and any additional information. By then, people have been chosen to coordinate various tasks-sweeping, party setup/cleanup, transportation, etc.