



Lovely Spring
bird's nest in
Hydrangea.
Photo by Dave
Ottalini.

May, 2010
800+ Homes

www.iscaonline.com

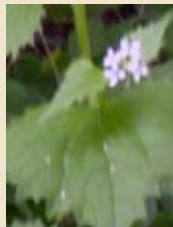
Indian Spring News

ISCA Independence Day Event, June 26th!

EARTH DAY COMPETITION:

Garlic Mustard, 0
Team Liming/Rosenbusch, 21 (lbs.)

ISCA Earth Day pros clean up
in the 'hood; see article, page 2.



Dastardly garlic mustard. Esme Dorsey, pretty in pink. Boys: Jack Dorsey on left and Hunter Waltermann on right, don't take their clean up duties lying down. All photos by Eileen Fisher.

ISCA Yard Sale Is Set for Saturday June 5, 9 a.m. to 1 p.m.

By Celeste Dillen

YOU PROVIDE THE TREASURES and the lawn/garage space, and we will provide the map and the advertising—as long as you are a bona-fide ISCA member :).

Deadline to get on the map is **TUESDAY, JUNE 1**. Please send your address and a brief list detailing particulars to dillensl@aol.com to register. The format is to have a map on one side and a spreadsheet with checked categories like “baby

things, books, sporting equipment.” I will also have a comment section to highlight special sale items.

Need more information? Please contact Celeste Raker Dillen via email at dillensl@aol.com or call me at 301-585-8446.

Rain date will be Sunday, June 6th—unless it is really pouring—then it will be held on the following Saturday during the same hours. ✨

Indian Spring Citizens Association

Membership Application and Renewal

Dues are \$15 per household • Please Join or Renew Now • Dues cover 12 months from receipt
Send Check to ISCA • P.O. Box 3724 • Silver Spring, MD 20918-3724

Or drop off at 200 East Indian Spring Drive (c/o Phyllis Zusman, Treasurer) or **use Paypal at iscaonline.com**.

Name(s): _____ Phone: () - Date: / /

Street Address: _____ Silver Spring, MD 20901

Email: _____

If you are not sure of your membership status you can e-mail Phyllis, fzusman@erols.com or call, 301-587-9063, and she will give you the answer.

ISCA Earth Day 2010

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president@iscaonline.com

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Celeste Raker-Dillen

Vice President

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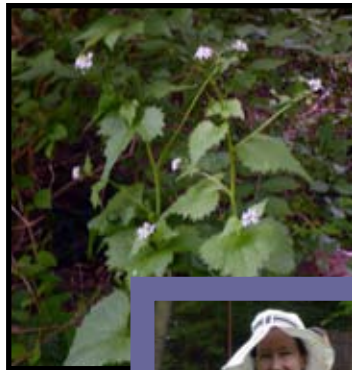
Neighbors Celebrate Earth Day Weekend By Cleaning Up Our Neighborhood

By Eileen Fisher

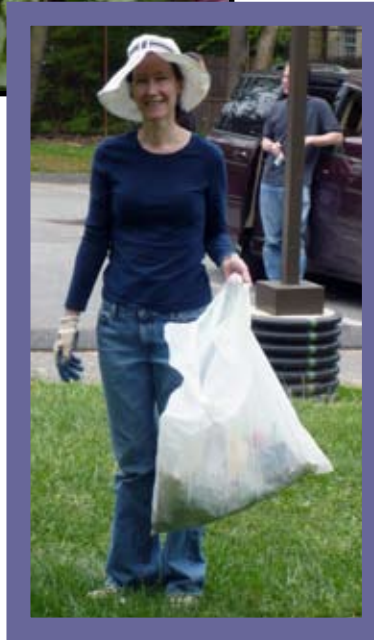
INDIAN SPRING IS SPARKLING, thanks to an energetic crew of ISCA neighbors who spent a few hours on Saturday, April 24 cleaning up our neighborhood. More than twenty neighbors helped wash the playground equipment; and pick up trash around the playground, nearby parkland, as well as near the Hastings Drive neighborhood entrance. All totaled, neighbors picked up nearly 100 pounds of trash.

In addition, three teams tackled the invasive Garlic Mustard plant that is crowding out our native plants, pulling out a collective 30 pounds. This is less than half of last year's total of 75 pounds, so

it looks like Indian Spring Terrace Park is well on its way to being Garlic Mustard-free! Congratulations again go to Team Liming/Rosenbusch, who pulled 21 of this year's 30 pounds. Team Liming/Rosenbusch have picked the most Garlic Mustard three years running. *



Above,
garlic
mustard
plant, our
target



Bag lady, Ann Keeler above. A family affair: Mercedes, Nora, and Steve Pierce; Close up of garlic mustard plant on far left. All photos, Eileen Fisher.



Save the Date!



YARD SALE

Saturday, June 5,
9 a.m. – 1 p.m.
(dillensl@aol.com)

ANNOUNCEMENTS: Diane Nolan Halsup
and Ben Halsup just moved to Brewster Avenue.
(Send other notices to thausner@gmail.com.)

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Call: Peggy Kay at 301-585-6215 or

Email: peggykay1@comcast.net

CRIME REPORT: Joyce Stocker

Crimes reported to Montgomery County Police from Indian Spring/April 2010 (Time listed is the time the police report was made, not the time the crime was committed.) All thefts from vehicle (TV). This is a frequent occurrence at the YMCA.

4/21/10	6:45 p.m.	TV	YMCA
4/15/10	10:29 a.m.	TV	9600 block Clearview Place
4/13/10	4:11 a.m.	TV	200 block Baden Street
4/13/10	12:18 p.m.	TV	9400 block Carline Avenue
4/12/10	6:09 a.m.	TV	YMCA

EDITOR'S NOTE: Joyce Stocker has indicated that she would be glad to report burned out street lights to PEPCO. Send an email to comit89@aol.com.

Starting a Stringed Instrument

By Sarah Cotterill

I F YOU ARE THE PARENT of a young child who shows interest in music, or if you want to instill a love of music, or if you think wistfully about beginning an instrument yourself, there is no time like the present, and no more rewarding musical experience! If you are like many people, however, you may shy away from violin, viola, or cello because you've been told that (1) it's too difficult or (2) you have to start by the time you are five years old or (3) you have to have perfect pitch. These beliefs are fairly pervasive, but untrue. And when children do get started on stringed instruments in the schools, typically in fourth grade, they often quickly become discouraged and lose interest because, through no fault of their own or their parents, they don't have the necessary support. But laying a good foundation for success with a stringed instrument doesn't have to be left to chance. Here are a few things to watch for.

Know your teacher. School music teachers must be generalists. That is, they must know something about many very different instruments: brass, woodwinds, percussion, strings. It is unrealistic to expect them to be able to give more than a few introductory lessons effectively. A music education major at the college level may have studied a stringed instrument for as little as a single semester. A cello or violin or viola performance major, on the other hand, must audition to be admitted to the program. Usually, a successful applicant to a music performance program has ten or more years of lessons behind him/her. Then, the program itself requires eight semesters of college instruction on that instrument, in addition to a long list of other music courses.

Qualified string teachers can be found through professional associations, particularly the American String Teachers Association. ASTA MD/DC.net has an online directory of teachers in this area.

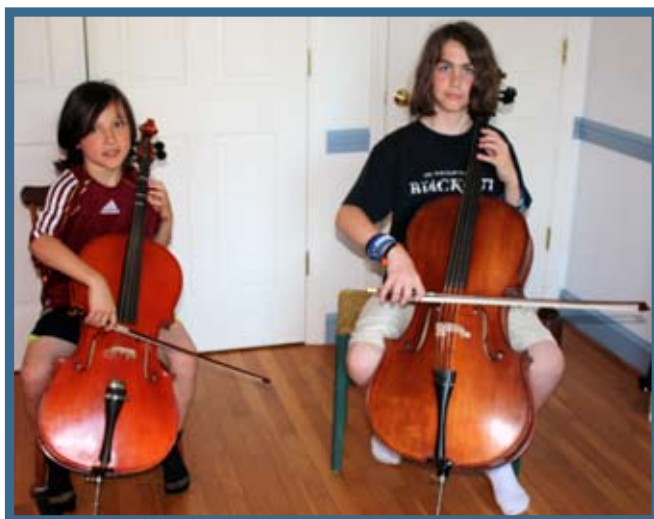
String instruction is rather specialized even in the very early lessons, because success depends on developing a correct posture and bow grip, and correct arm and hand motions. Bad habits can be learned in a day, and can be notoriously difficult to unlearn.

Stringed instruments require frequent tuning. It is critical that a beginning student learn how to tune from the very beginning. It is impossible to learn on an inconsistently tuned instrument because the pitches actually move around. This crucial skill isn't hard to learn, but it needs to be given the right attention.

Begin with a decent instrument! This doesn't mean you need a Stradivarius. It does mean the violin or cello should be well made and well set up. A poor

instrument—one, for example, that has ill-fitting pegs, so that tuning is a continuing aggravation—will set the student up for disappointment. A frequent mistake in these wired times occurs when an instrument is bought over the internet. I advise students to rent from a reputable string shop for at least several months. Stringed instrument shops specialize, and their business depends on offering well made violins, violas and cellos. At the very least, if you are determined to buy early on, get the opinion of an experienced string player or teacher.

You need perfect pitch to play a stringed instrument. No, you don't. Being able to sing "A" on demand is not a requirement. Most professional musicians have excellent relative pitch—that is, they can hear pitches well in relation to a given pitch. Give them an "A," and they can sing or play an "A" scale. What many people don't realize is that this is an acquired skill. Listening is taught and learned by considerable exposure and practice. Intonation, rhythm, harmony, dynamics, nuance of phrasing—all are skills which can be learned.



Students Alessandro Allen and Sam Howells. Photo by Valeria Tortorelli.

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South Mountain Creamery

The “Cow Caper” at South Mountain Creamery

By Joyce Stocker

OUR FAMILY HAD A GREAT TIME in Middletown, Maryland at the “Cow Caper” at South Mountain Creamery. This is a local dairy, which delivers milk, cream, cottage cheese, cheeses, yogurt, cage free eggs, ice tea, bread and juices to over 6,000 homes in the Washington metropolitan area. Their chocolate and strawberry milk are much anticipated treats in our household. After reading about the inhumane treatment of dairy cows, and how the mothers bellowed in grief as their newborn calves were taken from them, I began a search for a local dairy that treated their cows well. Turns out my next door neighbor had already discovered this local dairy. Milk in returnable glass bottles, as well as the other products, are delivered to customers in our area every Tuesday. Their customers often ask if they milk is organic—here is the response from their website:

Are you Organic? “No, we follow traditional farming methods which are often similar practices that organic farmers use. For example, we do not give our animals growth hormones or unnecessary antibiotics. We do not use pesticides on our fields. We give our cows free choice feeding. This means they have a feed bunk in the barn that has a mixture of corn, hays, soybeans, and minerals that they can eat from. They also have access to

pastures where they can graze at will. What the cows are fed here, was grown here! We also work closely with local soil conversation groups to preserve the soil and prevent soil erosion. We have many projects that we are working on regarding green energy such as a methane digester (converting cow manure to electricity) and bio-diesel (converting soybeans to fuel)!”

We took a tour of the farm at their annual “Cow Caper.” Twice a day, the herd of 245 cows report to the “milking parlor” where they are “milked” by being hooked up to a computer which monitors their volume of milk. The cows then are free to return either to the pasture or to the barn to enjoy the rest of their day. “We want happy cows because happy cows produce more milk” said our tour guide. New born calves are kept with their mothers for several days, then are bottle fed milk from the herd. We were able to visit the calves, chubby little piglets and tiny chicks in the barn.

I struck up a conversation with another mother, who said her 5-year-old daughter turns up her nose at milk from the grocery store—”I want fresh milk,” she declares. Indeed, the dairy says that milk delivered to their customers is delivered within about 12 hours of being milked from their cows.

*Learn more about this local gem by googling “South Mountain Creamery.” **



Photo by J.R. Byrd, General Manager, South Mountain Creamery

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A “Mikado” of Bravado

Blair’s Gilbert and Sullivan production brings joy to a modern crowd

By Masha Lafen, [Silver Chips] Staff Writer, April 20, 2010

Reprint permission granted by Montgomery Blair newsletter, *Silver Chips*. **NB: Claire Hoffman and Rich Adamson were in this show—Rich in the ensemble, Claire in the opening acrobatic scene.**

THE MONTGOMERY BLAIR PLAYERS presented Gilbert and Sullivan’s “The Mikado” in the Blair auditorium. With charming bravado, director Kelly O’Connor and cast adapted an antiquated musical to a high



Photo by Dave Ottalini.

school setting by adding new lyrics and hip-hop and jazz choreography.

“The Mikado” is a musical that satirizes Victorian politics and British obsession with Japanese culture. The story unfolds in the town of Titipu, Japan and focuses on the life of Nanki-Poo, a wandering musician that comes to Titipu to marry his love, a girl named Yum-Yum. When he arrives, he discovers that Yum-Yum’s fiancée, Koko, has been released from jail and become the town’s executioner. Koko plots to marry Yum-Yum and execute Nanki-Poo, but things change when the Mikado, or Emperor, arrives in town. Although the threat of execution is always present in this topsy-turvy Japan, Blair’s production of the Mikado is all about fun, and in portraying this attitude O’Connor and the cast were successful.

In the wake of a recent announcement that the players were \$8,000 in debt, O’Connor faced the double challenge of adapting the play to appeal to 21st century high school students and working with a very tight drama budget. She excelled in both realms of directing because the play was entertaining and showed no signs that it was lacking money.

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O’Connor had to cut back on costumes and set. But overall simplicity did not detract from the splendid performances of the diverse ensemble cast and the leads. And lack of complex costumes no doubt helped the audience concentrate on understanding the fast Gilbert and Sullivan lyrics that sprung from the lips of the cast.

The set was a general town square setting that remained on stage throughout the whole play. The oversized Japanese bridge and green plants brought out a caricatured side of Japan that excellently matched the modern hip-hop choreography sprinkled through the play.

Some of the evening’s most enjoyable moments were in the songs in which O’Connor updated many of the outdated lyrics to satirize modern cultural trends and to poke fun at herself and the cast. In the song, “As Someday It May Happen,” Koko, as Lord High Executioner gives a list of people he would execute if he had to choose anybody. O’Connor cleverly included B-List actors, blackberry users, “hammy student actors” and “a theater director who cracks up at every line” on the list of people who would not be missed.

In addition to funny modern lyrics, the pit orchestra performed an updated score to reflect a funkier trend. The skillful use of oboe with violins gave a more Asian sound to the orchestra. The drums and gong that accented the arrival or a mention of the Mikado were an entertaining incorporation of the score into the actual plot.

To complement a beautifully performed score, leading actors had strong singing voices that delivered even the fastest Gilbert and Sullivan lines clearly and comfortably, with hilarious mannerisms to contribute to an outstanding overall performance by the cast. Senior Jonathan Gillette captured the Mikado as a kingly celebrity while performing hilarious dance moves. Senior Jeremy Potterfield (Poo-Bah) was a comically pompous politician with an excellent singing voice. Senior Nicolette Harley (Katisha) plays the power hungry arranged fiancée to Nanki-Poo, with ferociousness that was both intense and spunky.

The cast performed the last show in April. ✱

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Calendar for Downtown Silver Spring

May 2010

- 15** Silver Spring Farmers Market
9am – 1pm
2nd Annual Sounding Notes for Change
sponsored by Shepherd's Table,
Time TBD
- 16** Fiesta Asia at Silver Spring,
10am – 5pm
- 19** "Street Glam 2010" Designer Casting Call,
4pm – 9pm
- 22** Silver Spring Farmers Market
9am – 1pm
2nd Annual Silver Spring Blues Festival,
sponsored by Silver Spring Town Center, Inc.
Time TBD
- 23** Handmade Mart,
10am – 5pm
Girls on the Run 5K
- 26** Fountain Opening Celebration/Little Tots
Series
10:30am
- 29** Silver Spring Farmers Market
9am – 1pm

June 2010

- 2** Little Tots AM, 10:30am/
Little Tots PM, 6:30pm
- 5** Silver Spring Farmers Market
9am – 1pm
Spirit of Silver Spring
sponsored by Impact Silver Spring
Time TBD
- 6** Disabilities Awareness Experience,
2pm – 6pm (raindate June 13th)
- 9** Little Tots AM, 10:30am/
Little Tots PM, 6:30pm
- 11** Wildcat Steppers
6pm – 8pm

**(See rest of June calendar on website:
www.downtownsilverspring.com.)**

Stringed Instrument,

continued from page 4

You have to start very young. Well, if you want to be a concert artist this may be true. But, as in sports or acting or any other discipline, you can develop skills and experience profound pleasure of accomplishment without becoming a star. And you can become a far more discerning listener by studying an instrument.

What is the best age for kids to start? My own experience as a teacher suggests that, on average, second grade is an optimal time for most kids. This is true for social reasons, as much as for music readiness. Start an instrument much earlier, and most children will be unable to develop good practice habits. Or, more precisely, the parent will have to oversee daily practice. Start much later, and there is a rather narrow window of time in which to develop enough skill to carry them through the turmoil and accelerating social and academic demands of middle school and high school. Kids don't like to begin new things then. They're self-conscious about being beginners when "everyone else" knows so much.

It takes too long to sound good on strings. Some last advice to parents: Be patient with your young string player. It does take somewhat longer to learn to make pleasing sounds on stringed instruments. You can't just press a valve and blow, e.g., to get the needed pitch. A good teacher will introduce skills gradually and provide skill-appropriate music so that the student can take pleasure in accomplishment at every stage of musical development. Given the gifts of time and patient support, your child will advance as a violinist, violist or cellist. And, whether the investment of time is one year or many, both you and your child will be enriched for the experience—able to hear and savor all manner of music. *

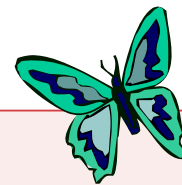
The writer gives individual and small group instruction to cello students of all ages. She teaches at her home studio in Indian Spring. She can be reached at psscoterill@verizon.net.



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— Gail Krotke and Matthew Koepe, formerly of 9508 Seminole Street



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