

Clinton Contras

Behind the Scenes
of Lost and Found

Hours of Minutes



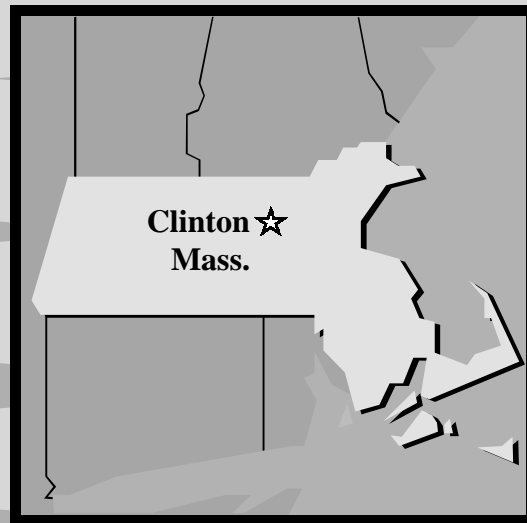
Summer 2001 – Volume XXVII #2

The Fabulous NEFFA
Calendar

Hey! We need a
Fabulous Calendar
Editor!

Can This Dance Be Saved?

The Rise and Fall and Uncertain Future of a New Dance Series



The dance in Clinton, Massachusetts was supposed to be the subject of the lead article in this issue. That article, written by Karen Hart for the Lancaster Times, profiled the producer of the series, John Schumacher-Hardy. Well, things change. At press time came word that the local government has refused to allow the series to continue due to potential damage of the town hall's wood floor.

This situation is one that is regrettably being repeated around the country, and wonderful dance spaces go unused.

This late development has put the original article in a whole new light. That article, and Mr. Schumacher-Hardy's response to the town's action, are now a part of this issue. — *Ed.*

Dance Gypsy John Schumacher- Hardy is Bringing Home The Dances



by Karen Hart

This article initially appeared in the Lancaster (Mass.) Times on January 3, 2001. It was revised and edited by John Schumacher-Hardy (and the NEFFA News editor, too). This article appears here with the kind permission of the publisher of the Lancaster Times. ©2001 The Lancaster Times.

John Schumacher-Hardy grew up in Lancaster, the sixth generation of Schumachers to live by the family homestead land on Schumacher Road. His ancestors on several sides go back to the first European inhabitants of this region who settled here in the 1640's. Since he was 10 years old, when he researched his lineage to a Lancaster Civil War soldier named William Schumacher, Schumacher-Hardy has been interested in his family's history. He was also intrigued by the history of the towns and places his ancestors lived in and now has an extensive collection of postcards, antique photographs, memorabilia and ephemera pertaining to Lancaster and its daughter towns, including Clinton. When Schumacher-Hardy was a student at Atlantic Union College, he found out about New England's rich history in folk dancing, particularly contra dancing, and soon began traveling all over New England to participate in contra's energetic, traditional style of dance. In September, he organized a contra dance at Clinton Town Hall where one of the top dance bands in the country, Wild Asparagus, performed. More than 200 people attended and the band was scheduled to return at the time of this interview. Schumacher-Hardy hopes to soon establish a once-a-month series at the hall. Schumacher-Hardy is a loan originator and lives exactly on the Lancaster/Clinton town line on Main Street and is a resident of both towns.

How did you become a dance gypsy?
Good question. When I was a small lad in Lancaster, especially in the bicentennial year (oh boy!), every day seemed like a parade. There were so many events and of course the hippie spirit was still alive and well and I think that energized this back-to-earth trend and folk activity, which involves dancing too, and in Lancaster. In the bicentennial year they had a contra dance down at the brand new Middle School parking lot. I can remember getting pushed and pulled and turned in various sundry steps and directions and it was fun. The music was fun, the people were all energized and smiling and radiant with happiness. I kind of remember that, and of course we had square dancing in public school. So I had that and I had read an article in Country Journal Magazine in November 1988 about the Francestown, New Hampshire contra dance and I thought, "This is right up the alley of what I want to do." I was a student at Atlantic Union College at the time and looking for new and exciting things to do -- kosher of course - because I'm Adventist. Anyway, I got the map out and figured out Francestown wasn't too far away. It is one of the oldest continuous contra dances in the country. Nelson, New Hampshire has the oldest. I believe they are documented back to the Revolutionary times. I dance there now too, sometimes.

And so you went to Francestown?

I talked a few of my friends from AUC into going and off we sped northward. I went there and you'd hear the strains of the fiddle music in the parking lot as you got out of the car, and the piano and all that. It just met you right away

Calendar Editor Needed!

One or more people are needed to take over part or all of the dance calendar for the NEFFA News. If you would like to help publicize the dances in your state, or are willing to help put together the information about dancing in New England, please contact Dan Pearl (508) 229-2854.



Editor: **Dan Pearl**
Editorial Review: Shelagh Ellman-Pearl,
Nancy Hanssen, Claire Reid, Lisa Greenleaf
Calendar: **Jacob & Nancy Bloom**
Mailing: **Dayle Watts**

Issue	Deadlines		
	Covering	Calendar	Editorial
Apr.-Jul.	Jan. 20	Feb. 15	
Jul.-Oct.	Apr. 20	May 15	
Oct.-Jan.	Jul. 20	Aug. 15	
Jan.-Apr.	Oct. 20	Nov. 15	

The NEFFA News, a publication of the New England Folk Festival Association, Inc., is published four times a year to communicate with its membership and other interested persons. **Send Calendar items** to Jacob and Nancy Bloom, 169 Sylvia St., Arlington MA 02476, or to bloom@gis.net. **Other submissions** go to Dan Pearl, 15 Buffalo Run, Southborough, MA 01772, or to Daniel_Pearl@yahoo.com . Opinions of individuals are not necessarily the opinion of the NEFFA Executive Board.

Publicize your events! Display advertising or flyer enclosures are available for qualifying folk-related organizations. For more information, contact Dan at +1-508-229-2854.

and it captured my soul. I tell you, I loved it. It was also funny because I was usually rather shy, and coming from this rather conservative Adventist background, there was a hint of maybe I shouldn't be here. I didn't feel guilty, but I was wondering, "What are the brethren going to think?"

Well, what did you think?

Contra dancing is often very personal. You're facing an individual that sometimes you have never met before, and you're really close, a foot or so. You can get closer, depends on how cozy you want to be, and they're staring at you and they're smiling and I hadn't had that much direct eye contact with strangers before, so it was a little unnerving at times. Some of the ladies up there could see I was being a little shy and they were having a little fun with me, making the "bedroom eyes," they were really giving me the grand act.

And it wasn't enough to keep me away. There is a lot of teasing and flirting that goes on but I got used to it and it's part of the fun and now I can stare back with the best of them. It's part of the ritual. I had such a wonderful time and loved the positive contact with such friendly folks I simply had to go back for more.

So do you compromise your religion in any way by dancing?

I'm rather conservative in my theological beliefs, but sometimes I'm more moderate to liberal in how that translates into how I live my life. I'm a vegetarian, I don't drink alcohol or smoke but I don't see anything wrong with cultural folk dances. It's not a barroom scene and it's not that much different than the traditional Adventist grand marches. I tell my Adventist friends it's nothing but marching to a fiddle. I don't dance on the Sabbath, from sundown on Friday to sundown on Saturday, but once the sun goes down I'm in my car off to a dance. I've met many people there including several ministers. There are a lot of nice religious people there dancing. There's dancing in the Bible – David danced before the Lord. Adventists have always promoted healthful living and exercise and you would be hard-pressed to find a more uplifting cardiovascular activity than contra dancing. So I don't find anything conflicting in my beliefs personally.

I've heard contra dancing can be like ethnic trance dances --- can you describe what happens when you dance?

There's a lot of spinning that goes on and you can get real dizzy when you're not used to it. I quickly learned to fix on a point, [to focus on a steady reference spot] like a ballet dancer, and usually what I will do is fix on the band, not just

because I can see them but because I can hear them and I can spin around as fast as the best and hopefully don't fall over or get too dizzy. And, actually, the dizziness is a bit of a rush. It's a high. You're so caught up in the momentum of the music and the dance and when you're quickly turning and turning your equilibrium is going a little nuts. It is kind of a rush or a high and it's a healthy high. You reach a sort of dance nirvana. For me, dancing has become something quite spiritual on some levels. It's not a religion, but there is a spirituality and connection with people that you don't find throughout the common activities of life too often.

Contra dancing is often very personal... There is a lot of teasing and flirting.

Is that nirvana because of the physical release that the dance allows?

When you're given the license to become a child again in many respects – you're playing, you're flirting, you're spinning, you're jumping up and down – you do

things that adults don't usually do during their ordinary day, and the music, of course, encourages you. It pulls you out with strong positive emotions and energy. And you're connected with people in a very safe and healthy and joyful way. And you're not just connected with one partner. You switch up and down the line with other people. It's really a community event. It's easy to see how in older times, before we had television and telephones and faxes and the Internet, how that dance every week, or every month, really served a community's need to communicate. Moving up and down the line, talking to your neighbors, embracing them, exchanging news, initiating business transactions, commenting on local politics... All those things happen at the dance in addition to mere socializing and the courtships. It was an essential part of community bonding. Even in church it didn't happen in the same way.

What's the origin of the name "contra"??

There are several debates about that. One theory is that it's a perversion of the term country, another is that comes from a French word close to contra, which meant opposite, because you're dancing opposite – so take your pick. Apparently some people called this dancing square dancing for a while, and when the hippies entered into the dance community and helped its resurgence back in the 1970's, the term square, for hippies, wasn't a positive thing, so the term contra got honed in on, and it was one of the terms being used. That seemed to take preference then and it still holds true.

What are the origins of the dance style itself?

New England is unique because we have had a strong hand in preserving this kind of dance, which has resurged. The dance began primarily in England and Ireland, with strong Celtic

(Continued on page 4)

influence, and the Scottish have their own style of dance besides the British Anglo-Saxon influence. It kind of meshed a little more here in the New World and around the time of the Revolutionary period and post colonial times they were dancing a lot, though the Puritans before them weren't as eager to embrace dances. It was a little more formal then. I don't believe they would swing, ballroom style, like we do. I think there was a lot more hand contact instead. The heritage here in New England goes back a long while. Henry Ford was one of the key motivators to preserve contra dancing. He had the museums where he collected American and folk items and he sponsored and financed contra dancing throughout America and really helped systematically catalogue and preserve some of the dances and the music and the dance calls.

Regularity is key for a dance series' success.

He had some of his museum workers interview some of the old timers here in New England and helped subsidize some of their activities. So he was a key individual in preserving New England folk dance. Then an individual from Keene, New Hampshire region, Ralph Page, became involved around the Depression and he and some of his colleagues formed the New England Folk Festival Association at the end of World War II. It's still active today. NEFFA has sponsored a huge folk festival every spring for over fifty years, drawing attenders from all across the continent. We are fortunate to have it nearby.

How did September's Clinton dance go and why do you want to do it again?

Well, I love to travel all over New England to go to dances but it occurred to me that we don't have a big one nearby so I don't have to drive so far. The majority of halls around here are smallish – Lancaster has a bigger hall but the echo...! Clinton hall is right nearby. It's large and elegant and begging to be used. Wild Asparagus is one of the premier contra bands in the country. They go all over, even as far as the West Coast and to the Caribbean, they do a dance cruise there, and I've wanted to get them here for a long time, and finally they said named their date, and I said, "Yes, yes, yes! Even if I have to build a hall!"

Clinton gave us permission to use the hall and I expressed to them at the time that if it went well we'd like to do a series here. There are other dancers in the area – Bolton, Sterling, Berlin, Clinton, Lancaster – and there are smaller dances in the area, and I've been to Berlin dances, very nice, but they are small, and I seem to be drawn to more to northern New England, thus haven't been to many there. So, I wanted to be more contributory, I guess, because I enjoy it so much and I wanted to help create a new spot. Clinton is ideal. There is such a thick, rich Celtic heritage, a rich English and Irish heritage, and this fits right in to their traditions. And it

worked out well, we had over 200 people and we didn't promote it as well as we could have, and we were competing with two other big folk events. I'm guessing that at the next dance we'll have 300 or more. Weather is the thing we are competing with in the winter. But I am guessing that if we have good weather we will have a fat, full hall. People loved the last one. I have a stack of more than 100 surveys that I passed out the last time and everyone had nothing but ranting and raving enthusiasm.

How often do you contra?

Regularity is key for a dance series' success. People are creatures of habit and they get familiar with a pattern, especially the dance gypsy crowds because they have their routine throughout the month. Mine, for example,

usually, is on the first Saturday of the month. Peterborough, New Hampshire, is second Saturday, but I've got options: I can go to Norwich, Vermont, or North Yarmouth, Maine, or Frankestown, New Hampshire, or Greenfield, Mass. Third Saturday, all hands down, Bowdoinham, Maine, absolutely. Bowdoinham is one of the farthest ones I go to, it's about two and a half hours. Then, fourth Saturday, I usually end up going to the Dover, New Hampshire dance. And then fifth Saturdays, when they happen, it's Montpelier, Vermont, or Concord, Mass. or Greenfield, Mass.

What do you hope will happen at your next Wild Asparagus dance?

I'm very optimistic. As people in our community get their nerve up and go, they are going to fall in love with it just like I did. I know the dance community likes it, and they'll be there, but what I really hope to see is recruits, converts, new people from our local community come. It's fun. I'm a nut when it comes to dancing, not everybody is like me. There are normal people who only go a half dozen times a year, but it's hard to go and not catch the fever. Go with an open mind and an open heart and you will be blessed, you will love it. There are people to meet, things to discuss and discover, about yourself, about others, music to enjoy, exercise to be had, it's just great for you. Also, if there are elderly people or folks who can't dance, handicapped, or for whatever reason they just want to see it, come! Sit in the balcony and if you want to leave a donation that's fine. I went across the way to the Corcoran House and told the activities director that we're having this dance that we would set up a few chairs on the side if they want to come. I'm happy to have them there enjoying and watching. This is their community and this is a community dance so, by golly, come on over.

Can This Dance Be Saved?

An open letter from the producer

May 30, 2001

Greetings Fellow Contra Folks:

I am saddened to bring you this latest update on the Clinton Contra Dance series.

After four very successful contra dances held at the beautiful Clinton Town Hall, the Clinton Selectmen voted on May 16th to deny our requests to use the Clinton Town Hall for more contra dances. I had anticipated there being fee increases and possibly haggling over additional hall usage policies (such as perhaps requiring police to be on duty for such events), but I was shocked to learn of this flat-out denial for future dances when I read about it in one of the local newspapers the following morning.

I immediately called the Selectmen's secretary and the town Administrator. Both indicated that the Selectmen were concerned with "wear and tear" the dancing allegedly imposes upon the 65' X 75' old maple wood floor, noting that the janitor insists that the hall floor can only withstand one more stripping and re-varnishing before it will need to be replaced entirely (i.e. new hardwood). I question the validity of this assessment, but even if that is indeed the case, it would still need to be done soon and the absence of monthly dancing would not make much difference.

I asked the Administrator, Mr. Ward, to convey the Selectmen's denial by way of letter and to list the reason(s) for their denial so I might review them and constructively address them before the Selectmen at their up-coming meeting on May 30th. I called the Selectmen's office this afternoon and informed the secretary that I am still waiting for the letter to be answered. I asked her to remind Mr. Ward of my request and to make sure I was placed on the agenda for the Selectmen's next meeting, June 12th, so I might discuss the issue(s) with them in person.

I am angry, frustrated and at wits-end to understand how it is a panel of five individuals can be so adverse to allowing cultural events, of benefit to the community, from being held in the Town's public meeting hall. The hall was constructed in 1908 for purposes of public events, including plays, dances, concerts, government meetings, elections, etc. Taxpayers' dollars paid for its construction. Taxpayers dollars have paid for its maintenance, upkeep, renovations, etc. We paid a fair rental fee each time we used the building and were responsible in our use of it. Now the panel of five are not only blocking legitimate use of the hall for our contra dances, but seemingly unwilling to even convey their "reasons" by reply letter.

This hall is one of the best dance halls in New England. If you have been to any of our four dances, you know that this assessment is not an exaggeration. Furthermore, the location is ideal for many in the dance community to attend. I believe it is to all of our advantage to raise our request to the community and lobby for the Selectmen to reconsider.

If you have a mind to assist, please take a few minutes and compose a constructive open letter to the Selectmen voicing your thoughts and concerns on the matter. Please send copies of this letter to the following addresses:

Clinton Selectmen
242 Church St.
Clinton, MA 01510

Letters to the Editor
Worcester Telegram & Gazette
Worcester, MA 01615-0012
(email: letters@telegram.com)

Clinton Courier
18 High St.
Clinton, MA 01510
(email: times@relink.net)

Clinton Item
156 Church St.
Clinton, MA 01510

I realize this is burdensome and time-consuming, but it will be helpful in our quest to regain Clinton Town Hall use. And just think of all those inquisitive newspaper readers who will learn more about contra dances, our contra community and wonder why we are so passionate about preserving our dance heritage and events.

The Clinton Contra Dance series (as with other dance series scattered throughout the region) is good for the local community. It encourages folks to come together in peace and health and happiness. It preserves our culture and promotes friendships. It brings new commerce to the local businesses (restaurants, gas stations, stores, etc.) and encourages us to explore new places and people.

Thank your for your support, encouragement and activism.

Cheers and God bless, John C. Schumacher-Hardy (978) 368-8470

"What in the World is *This*?"

An interview with Dan Pearl, chair of the NEFFA Lost and Found Department

NEFFA: Dan? Dan? Are you there?

Dan: [pushing aside stacks of heavy coats] (oof!) Over here. I'm just reveling in the glamour that *is* NEFFA Lost and Found.

N: So, you've got a large pile of stuff from this year's Festival? How does it all get here?

D: Some items are turned in during the Festival to the Hospitality table. When we close down on Sunday, volunteers go through the school and collect anything that is not nailed down. We tell them to ignore things that look like they belong there, like school books, Natick High sweatshirts, and guidance counselors.

N: What are popular items for people to lose?

D: Shirts. Dressy shirts, casual shirts, clean shirts, dirty shirts, Natick High shirts... (uhhh, don't mention that one). When the weather starts out cold, but then warms up, everyone forgets their sweaters and jackets. We've got a bunch of music stands and eyeglasses, too.

N: I notice you've got a nice shoe collection.

D: Yes. Some look brand new, and some look like they've been freshening up in a tar pit.

N: Can you tell me about this item?

D: Ah. A single shoe. You would not think that it would be possible for someone to lose a single shoe, but it does happen. It might have slipped out of a bag, for instance. Here's a stuffed bear. I can imagine the tot who lost it...eyes welling up with tears...heartbroken with sadness that their beloved Pookie is gone.

N: What are you going to do with it?

D: I'm gonna chuck it. Goodwill won't take it -- something about kiddy spit and germs.

N: How do you reunite these items with their owners?

D: It's a pretty complicated process, which requires several skilled individuals with specialized training, and high-tech equipment not ordinarily found in homes. In short, I mail them.

N: Got it.

D: We maintain a Lost and Found book at the Festival. People come to the Hospitality table and fill out a form describing the object they lost. If we find the item later, we've then got a great clue who the item belongs to. Sometimes I need to do a little detective work. This is the part of the job I like the best. Here is an item with someone's initials, and a phone number, but without the area code. I found the owner by doing a reverse search on the web with nearby area codes. Voila! A hit! Here's another garment that had someone's first name on a dance camp button. To me, that's practically a giveaway. One call to the dance camp registrar got me all the information I needed.

N: Is there anything that stumps you?

D: Yeah. Here's very nice coat that had no identifying marks except inside the pocket was a transaction receipt from a BankBoston ATM dated February 2000.



The entrance to the NEFFA Tower in downtown Boston, home of NEFFA Lost and Found Central

I called up Fleet Bank, and they said that the records they inherited from BankBoston in the merger didn't include the transaction numbers from the ATMs. So it was a case of close, but no cigar. There are cases where the item we have is similar, but not a match for the item that has been reported as lost. I'll bet these result from someone taking home the wrong, but similar, item.

N: What is the most unusual item you've found?

D: A live octopus.

N: Really?

D: No, not really. We've never found anything actually alive, unless you count the unidentifiable substances inside neglected sports bottles. Whatever the rules say, let me tell you there's more than just water in them thar sports bottles.

N: I see you have a bunch of packages there, ready to mail. Who pays for this service?

D: NEFFA. It's included.

N: Any advice for folks who attend the Festival?

D: Yes. If you lose something during the Festival, try and find it where you might have left it, and if it is not there, fill out the Hospitality form. After the Festival, visit the NEFFA website or call me to report your loss.

Items found at the 2001 NEFFA Festival

If you think you lost any of these items, contact Dan Pearl at 508-229-2854. Items not claimed by July 15th may be recycled or donated to charity.

Coats/Jackets

Black wooly "Central Park West" vest; Black XS "Express" vinyl coat; "Colebrook & Co." light blue nylon zippered vest; zippered gray vest; dark green "Land's End" coat; Olive green corduroy; blue nylon shell

Sweaters

White hooded cotton windbreaker; "Express" fleece blue & green ("Martin" on tag); Houndtooth pattern sweater vest; "EMS" dark gray wool pullover; acrylic knit "Currants";

Shirts/Blouses

Men's L "Vagabond Imports" white dress shirt; "Leo Chevalier" 2X polycotton; "Quicksilver" red V-neck; blue long sleeves; black "AZ" button front; "Northwest Territory" striped dress; "Land's End" polycotton white with blue & red crosshatches dress; maroon "Land's End" turtleneck; white "Structure" blouse; black strapped blouse; black blouse with black floral embroidery; white "Gap"

T-Shirts

Rust colored with turtle image; L dolphin image; "Number Nine Visual"; blue "Southbay Sports" image; black long-sleeve

Kid & Baby Stuff

Coat: black with gray lining "Mothercare"; Bib: yellow w. green stars; red knit acrylic sweater; a Barbie; a felt mouse; teething/grasp toy

Hats

"Huskies" baseball cap; railroad cap; blue baseball cap

Other Clothing

Black camisole; gray leg warmers; black bowtie; thin red belt; "Just One of the Boys" button

Miscellaneous

Red zippered pocketbook; sewing kit in cookie tin; red "Envirotech" tote bag; makeup kit; Chinese fan; small memo book with personal notes; Schalg key; keyring with Honda key and others; splinter remover; bicyclist warning light

Pants

White athletic shorts; black athletic shorts; flannel XL "Duofold" pajama bottom;

Scarves

Blue/red batik; bold brown, orange, blue print; orange, purple, green 60's motif

Bandanas

Lots in assorted colors and patterns

Handkerchiefs

Small black; small white

Shoes

SAS sandals; Teva sandals; LL Bean shoes; Chinese slippers; men's oxfords with orthotics; single "Dressport" oxford; "Eastside" sneakers

Jewelry & Glasses

Many spectacles and reading glasses; 1 glasses case; multicolored beaded bracelet; two small watches; earring that looks like a fat crescent moon; beaded bracelet black with white and blue florets

Musical Instruments and Accessories

Music stands; "Susato" whistle and case; finger cymbals; metal tuning key?

I Don't Know What It Is

2" long ½ cylinder of wood inlaid with magnet and two low-friction bumpers the size of pencil erasers; the ends are tapered. What looks to be monofilament with some jewelry attachments on it.

A Thousand Words

WANTED: photos and snapshots that capture how much fun the NEFFA Festival is. If you have great pictures from the last Festival that you'd be willing to let NEFFA use for publicity purposes, please contact Jessica Holland at jeholland@earthlink.net. Morris dancing, contradancing, performers, foodbooths, whatever—anything that might make a newspaper reader say, "That's what I want to do next weekend."

THE NEFFA CLASSIFIED

Short ads by NEFFA members are free, as long as they are folk-related in the judgement of the editor. Send 'em in. I'll probably run 'em.

FOR SALE — Cajun Accordion by Mark Savoy, "Acadian" brand, key of D, Excellent working condition. Varnished mahogany, \$500. Includes wooden case. 207-967-3924.



Contra Dancing Comes to the Enfield NH Shaker Museum

The Enfield Shaker Museum will host a series of contra dances during the spring and summer of 2001.

These events will encourage Museum visitors to participate in a traditional form of New England dancing while enjoying live music performed by New Hampshire's most respected dance bands and receiving instruction from the region's finest callers. The dances will be held in a historic Shaker building erected in 1849.

Our schedule: June 16th: Mary DesRosiers and the *Sugar River String Band* of Newport, New Hampshire. July 21st: Frank Woodward with *New Boston Fancy*. (Frank is the third generation of his family to be intimately involved in traditional dancing in New Hampshire. Frank's father, Willie Woodward, was a respected caller in northern New Hampshire.) August 18th: David Millstone with *Old New England*. September 15th: Ruth Sylvester with *Nat Hewitt and Friends*

The dances begin at 7pm in the Stone Mill on Route 4A in Enfield, New Hampshire. Admission is \$5.00 for adults and \$3.00 for children under 15. This contra dance series is made possible, in part, by grants from the Mascoma Lake Community Association, the New Hampshire State Council on the Arts, the New England Folk Festival Association, and the Country Dance Society Boston Centre, and by support from Great Meadow Music, of Westmoreland, New Hampshire.

The Enfield Shaker Museum is a non-profit educational institution dedicated to preserving and interpreting the complex history of the Shaker village on the west bank of Lake Mascoma in Enfield, New Hampshire. Founded in 1986, the museum currently owns 28 acres of land, 8 historic buildings, and a growing collection of artifacts. The museum sponsors a broad range of educational exhibitions, workshops, and public programs and welcomes thousands of visitors each year. For further information about the Museum or its programs, call (603) 632-4346 or visit the museum's web site at www.shakermuseum.org.

Extracts of Minutes of the NEFFA Exec Board

29 October 2000

Call to Order and President's Remarks (Shelagh Ellman-Pearl)

The meeting was called to order at by President Shelagh Ellman-Pearl.

Shelagh thanked Claire Reid for organizing the "retreat" meeting.

Janet Yeracaris has decided to become a non-voting member.

Dave Bateman, new chair of the RPMC was welcomed, as was Jacob Bloom, chair of the Family Dance series.

Secretary's Report (Dan Pearl)

The minutes of 10 September 2000 were presented and approved by voice vote.

Financial Review (Shelagh Ellman-Pearl)

A motion was passed to authorize the expenditure required to perform an audit every five years, beginning this year, and after the first year of office of any new treasurer.

The audit expense is expected to be around \$2500.

Grants (Robert Johnson)

The regular motion to re-fund the Grants Committee was passed allocating up to \$5000 for the upcoming year.

Recent grant request status was also presented. Dan requested that rejected grants applications be listed as well.

Thursday Night Dance Committee (Dan Pearl)

A summary of the attendance and finances during the previous year was presented. The series is doing very well. Our attendance is up slightly from the previous year, and we are satisfied with the size and consistency of the crowd and quality of the performers.

The house net is not directly proportional to the attendance as a modest travel allowance for distant performers takes directly from the house share.

Family Dance (Jacob Bloom)

A 10-year attendance retrospective was distributed.

Note that support costs increased for the last season.

The Family Dance series targets mainly those up to 10 years of age. Jacob brought up the idea for a teen-oriented dance. **Linda:** What is it about the Family Dance that is unsatisfactory to teens? By offering a special dance for teens, it further fractures the dance community. **Shelagh:** The family dance is great for 1st-3rd-graders, and teens definitely don't want to dance with them. **Nancy:** Yes, teens are looking up, not down. But teens are not comfortable if they are only a few in a crowd of adults. **Maureen:** Aiden has danced on Thursday night since she was 8. Teens can dance at an adult level; offer them 1/2 price admission. **Peter O:** Kids hopping on public transit to go to a dance is a "city thing". **Harold:** Mid-week evening dances are problematic for most teens. Make it an afternoon dance. **Robert:** Keep Family Dance as it is; consider adding other offerings.

A Teen Dance Committee was formed: Jacob, Maureen & Aiden, Shelagh, any others?

A straw vote supported the Family Dance committee offering up to \$20 for

travel expenses.

Center for Traditional Dance and Music (Deborah Hawkins)

Deborah did a brief presentation on the planning for the CTDM.

They have raised \$1,000,000 of an eventual \$2,000,000 capital campaign for a building located in central Medford. It will have three dance halls with sound systems and one with a stage. There will be office and meeting rooms, a kitchen, and parking for about 2 dozen cars on site (with municipal parking across the street).

We are offering to resident dance groups: space for weekly dance events, space for special events, the lowest rental rate, marketing and fundraising advice from the resident Director, option for rental space, presence of CTDM publicity material, and representation on the CTDM Board or Advisory Group. We are asking for a \$10,000 one-time donation, one-time use of the mailing list, and individual help to use the mailing list.

John: Can two resident groups use the facility at the same time? **Deborah:** They can, and we hope they will. **Nancy:** Who are you marketing to?

Deborah: The greater arts and theater community. There is a dire need for space – audition space, rehearsal space, call space, etc. Our consultants are familiar with those groups' needs? **Bob:** What if a roof needs replacing down the road, will the resident groups pay for it? **Deborah:** We will be establishing an endowment. I'm hoping that the resident groups will pitch in, but we haven't worked out all these details yet. **Bob:** What about

storage? **Deborah:** This is limited, and this will affect the types of groups that will be able to rent from us.

Harold: What is the occupancy? **Deborah:** 998 (which assumes people in every single room). **John:** What if we don't need dance space now, but later? Will it still be available to us? **Harold:** Will there be other resident groups vying for space? **Deborah:** No. Only CDS-BC, NEFFA, FACONE, and RSCDS Boston Branch are being offered resident group status. The scheduling will have to be worked out. Groups will have to give us enough notice to let us know they will be needing the hall. Excluding the weekends, the groups current needs can be met without conflict. **Harold:** Will the center have a liquor license? **Deborah:** Temporarily, for some events. You may need to provide a constable. **Bob:**

What about sound bleed between halls? **Deborah:** The architects are *very* aware of this issue. **Robert:** What about daytime usage? **Deborah:** We aim to have 100% usage from 10am to the end of the last dance in the night. **Robert:** For the same dollar, you can get more

square footage in a rectangular building. **Deborah:** The lot is odd-shaped. We are space limited by the number of parking spaces we can fit. **Harold:** Are the handicapped egress plans sufficient? **Robert:** People in wheelchairs go to "safe areas" in stairwells for evacuation by firefighters. All this is in the building code. **Peter:** Can we see the financials? **Deborah:** Yes. **Peter:** How much planning and administration is done by volunteers for the CTMS? **Deborah:** The Center is an entity unto itself. It will have paid full- and part-time staff, as shown in the financial plan. The Advisory Group will be volunteers. **Peter:** I am not convinced that they are going to make money. **David R:** How is the corporation set up? **Shelagh:** It is a 501 (c)(3) corporation, same as NEFFA. We need to consider whether we want to rent space, support the effort, join as a resident group, etc. Concerns about the long-term viability are germane. CDS and FACONE are going to be joining as resident groups. **Dave B:** For a roomful of dancers, either you need an air-conditioner the size of the building, or cross-ventilation through open windows (ah, that I-93 air!). The architects should envision 200 stoves running in the hall. **Deborah:** One of the architects has visited several dances. **Shelagh:** Who is going to be the Director? **Deborah:** We are working on a job description.

A big concern was about event scheduling. What does "priority booking" mean?



A straw vote was in favor of going ahead with doing more research on the project.

Shelagh, Peter, Bob and Steve were interested on being a follow-up committee.

Inside Facilities (Harold Henry)

Rentals are essentially the same as last year. Applications are in to Natick Public Schools.

There are two music practice rooms near the Chorus Room. Dan envisions that they could be available for musician warm-ups on a sign-up basis.

Bob advises adding \$200 to the budget for disposables, repair to the auditorium barrier, etc.

Ralph Page Memorial Committee (Dave Bateman)

We are bringing in Laurie Andres and Cathie Whitesides to help honor Bob McQuillen this year; this will increase travel expenses somewhat. David Millstone's new film "Paid to Eat Ice Cream," honoring Bob, will be premiering during the weekend. The brochure and schedule are now on the web. The prices will be a little bit higher than last year. The first-time discount will be repeated.

On December 30th, there will be a "Double Dover (NH)" fundraiser dance. Nonetheless, we are still looking at a deficit. The New Hampshire Arts Council will not give funds to NEFFA (a Massachusetts corporation). We'd like to share travel expenses for Laurie and Cathie with the Thursday Night Dance Committee.

The Rod Linnell book reprint project is still in the permissions stage. Dan offered to get a quote for offset printing (vs. the planned xerographic reproduction).

Miscellaneous

Festival Flyer – Get any issues about the flyer to Dan.

Ticket Prices – David Reid recommends no change in Festival prices from 2000. There were no objections.

Program Committee – Linda Leslie reports that the applications are in, and the preliminary grid is being worked on. Budget is slightly larger than last year to account for increase in postage and printing costs.

3 December 2000

Call to Order and President's Remarks (Shelagh Ellman-Pearl)

The meeting was called to order by President Shelagh Ellman-Pearl.

The audit of NEFFA finances is proceeding.

If no written budget is submitted, we will assume that committee expenses are in line with the prior year's actuals.

Secretary's Report (Dan Pearl)

The minutes of 29 October 2000 were presented and accepted.

Performer Sponsorship (Shelagh Ellman-Pearl)

Someone wants to "sponsor" a particular performer at the Festival. This flies in the face of NEFFA policy, which is not to pay performers. However, we can't regulate any financial arrangement that we are not a party to. If someone wants to pay a performer to apply to the Festival, we cannot stop that.

Emergency Committee Coverage (Claire Reid)

Think about the effect on your committee if you couldn't continue to serve in September, February, or even a week before the Festival. Discussion will continue in January.

Publicity

We have no Publicity Chair yet. Shelagh distributed a timeline and budget. Last year we mailed a lot of flyers to groups to publicize the non-traditional Festival date and format. This year, we will mail flyers to selected groups, but not as extensive as last year.

Volunteers (Nancy Hanssen)

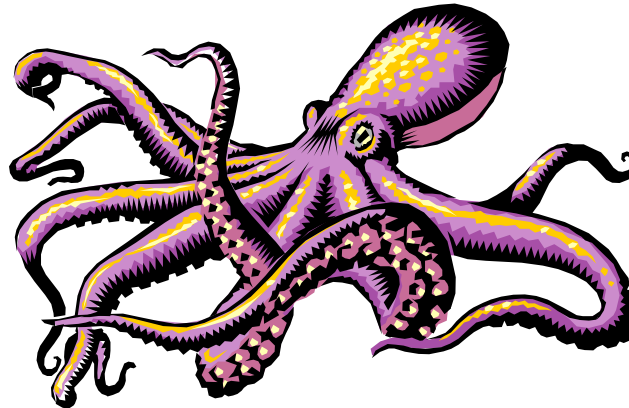
The mailing deadline in the Program Committee timeline seems incorrect (it's mid-week); this needs verification.

Access (John Wojtowicz)

Do we need to provide a wheelchair? **Dan:** The transportation of injured people at the Festival is handled by the EMT. If it is for someone who routinely needs a wheelchair, they should bring a wheelchair, as we cannot stock them. **Peter:** There might be an occasional need, like at an airport. **Jean:** There hasn't been any problem yet.

The spaces we reserved for the handicapped were used in 2000. We should continue, perhaps with establishing objective criteria for their use. **Shelagh:** Most people who need such spaces will have valid tags. Access, Hospitality and Outside Facilities should work together and propose a plan.

We feel ASL signing volunteers should be treated like performers, and get full Festival tickets.



Center for Traditional Dance and Music (Deborah Hawkins)

Questions and concerns raised at prior presentations were discussed.

Priority Booking – This is essentially a right of first refusal. You could evaluate the Center, maybe even scheduling a special event or two, before you commit.

Executive Director Position – We have gotten the word out on this and have received some impressive resumes for this position.

Advisory Committee – This hands-on committee will have representation from the resident groups, plus two at-large members. One of the initial tasks for the committee will be to interview candidates for the Executive Director position.

Fundraising – If large maintenance expenses cannot be covered by the endowment, we will ask the resident groups for help. **John:** Maintenance and repair items can be anticipated. The expenses for those should factor into the rent for the tenants. **Peter:** Depreciation has not been included.

Deb: Phase 2 of the fundraising will be to fund the endowment. **Shelagh:** NEFFA is not used to high-power fundraising. **Deb:** We think the Center will sell itself. **Nancy:** Would fund appeal letters seem to come from NEFFA or the Center? **Deb:** This hasn't been decided. **Robert:** I think we would be proud to show our association with the Center. **Maureen:** Will NEFFA be listed on the letterhead? **Deb:** This hasn't been decided yet.

Usage – We have rethought the occupancy rates. We will be planning for 30% occupancy in year 1, 50% in year 2, 75% in year 3, and 90% in year 4. Our usage forecast for the first year is 30% resident groups, 35% non-profits, 10% teaching, 15% commercial, 5% scholarship and 5% community. There is a dire need for our type of space in the Boston area.

Storage/Space – Festival storage will continue to be in a self-store facility

near the Festival. **Deb:** The square footage is too valuable to use for archives. **Dan:** Does the 550 sq. ft. for the three organizations include the “sales” room? **Deb:** No. **Dan:** It sounds like there is more than enough space.

A motion was made for NEFFA to become a resident group of the Center for Traditional Dance and Music (which includes a payment of \$10,000).

Steve: I’m concerned about how we’d move an activity into the schedule. **Shelagh:** This is an area of concern to all the resident groups. The Advisory Committee will be working on this issue. **Steve:** This building will be shoehorned into the site. The site isn’t really suitable for anything else. It sounds like they have the clientele. **Nancy:** I have great concerns about moving things there. The rents are more than we are paying. **Shelagh:** The rates have been revised to be comparable to what dance groups are paying now. **Nancy:** I’m concerned about the hall sizes, and the lack of stages. **Jean:** What about traffic noise? **Dan:** It’s a sealed system; the windows will not open. **Doris:** Are they still doing a see-through design. **Shelagh:** Yes. The police station is across the street and crime is not a big issue. **Steve:** It’s not a hangout. **Bob:** Should be rent from CDS? Regardless, the CTDM is worthy of our support. **Robert:** If we sublet from CDS (space and office help), then they are not *our* employee: less accounting for us. **Shelagh:** There are benefits to being a resident group. **Bob:** There are no strings attached. The benefit from being a resident group is that we have representation on the Advisory Committee. **Nancy:** In another organization that I volunteer for, there is a division between the people who embrace the chrome and glass professional arts organization model, and those that shun it, remembering their roots in church function halls. The fancy building suits hi-level arts organizations, but we are not one of them. **Dan:** I wish the building was not chrome, steel and glass. I wish it was homier. But do people associate us with our previous landlords, the Masons? I think not. If we rent space at the CTDM, I doubt people will accuse us of turning into a chrome and glass arts organization. Few, if any, of our activities will be there, reducing the risk of people calling us “professional.” Off and on, NEFFA has been dreaming about a home of its own. With this project, we get the best of all worlds: a sympathetic and understanding landlord with goals similar to ours but with no building for us to manage. **John:** Will the facility provide a way to run programs for teens? **Nancy:** The population at events there will be different. **Shelagh:** The worst that will happen is that we’ll move the office.
The motion passed.

Food (Maureen Carey)

A budget and timeline were distributed. One non-cooperative booth vendor will not be returning. I am looking into a Chinese beverage vendor. We will be encouraging the Polish food vendor to bring more Polish food.

Program (Mari Young)

Things are on track. Notices to performers will be going out shortly.

Sound (Michael Bergman)

Volunteer sound in the Auditorium can succeed with management. If I don’t find a suitable manager in the next month, I will be going back to contractors.

I have been arranging for the rental truck.

There was some discussion of the storage locker. Access is difficult; we may need a larger unit or more than one.

We could purchase Lower Hall scaffolding (with a 5-year payback). Storage would be an issue.

Youth Grants Donation

Guidelines for the use of a large donation to NEFFA were discussed at length. Any action was tabled.

FAC/NEFFA New Years Eve Family Dance

There were no objections to supporting an extra dance in the Family Dance series. A motion to that effect passed by voice vote.

Miscellaneous

Safety – John Wojtowicz is looking for a co-chair. One added expense this year will be for new safety vests.

Hospitality/Housing/Instrument Check – Reports on the table.

Inside Facilities – This is on track.

Dance Performances – Letters will be going out shortly.

Tickets – Revised ticket demands due in January.

Membership Status – The valid membership status of NEFFA Exec members will be verified.

Rod Linnell Book – We have not yet gotten signed permissions for a reprint.

11 February 2001

Call to Order and President’s Remarks (Shelagh Ellman-Pearl)

The meeting was called to order by President Shelagh Ellman-Pearl.

Jessica Holland, the new Publicity chair, was introduced. Mary Stafford is going to be stepping down as Crafts Chair after this Festival. A replacement is being sought; see Shelagh if you have ideas.

Michael Bergman has moved to non-voting status.

Secretary’s Report (Dan Pearl)

The minutes of 3 December 2000 were presented and a few typos were corrected. The minutes were approved by voice vote.

Treasurers Report (Ralph Jones)

Everything is fine. The audit results are expected at any moment.

Ralph Page New England Dance Legacy Weekend (Dave Bateman)

In brief, “Yippee!” This weekend was very well attended. The highlight was the screening of “Paid To Eat Ice Cream,” the Bob McQuillen documentary; we should have scheduled 5 minutes of crying at the end.

We had 240 people registered, which made for a nice full hall on Saturday night. We are looking at a small loss, but this might be addressed by an adjustment that we are seeking from the New England Center, which provided substandard service. **David Reid:** They *knew* that they had rented out a block of rooms to us; it never occurred to them that we’d want a place to eat dinner on Friday night or breakfasts.

For next year, Friday music will be by Sugar River (Jane Orzechowski’s family band), and committee callers will call.

Sylvia Miskoe has resigned from the RPMC. We are looking to add more committee members.

UNH facilities are good, but the communication is poor. (We found painters in the facilities that we rented.) We are considering other venues. Dover City Hall is being scrutinized carefully.

Maureen: They did a Herculean job. Saturday was maybe the best dancing



day of my life.

Program (Linda Leslie)

We are meeting to resolve conflicts and changes in preparation for release of the preliminary grid. Our mailing to performers is February 27th.

We are planning to present the "Paid to Eat Ice Cream" video at the Festival. We would like to present a movie-like experience with an LCD projector, but we will settle for TV sets if we cannot obtain one. We will try to locate a projector that we could borrow. There was a discussion of how we could increase the number of showings.

Janet Yeracaris will be doing evaluations.

Performances (Doris Possi)

Forms are coming back. It is shaping up to be a nice program.

Publicity (Shelagh & Jessica)

Jessica is working on the press release. If you see articles on the Festival, give a copy to Jessica for our files.

There are some photos that might be good for press purposes. Do we have the right to use these images? **Linda:** We have no model releases. **Dan:** For news purposes, you don't need releases. We did get releases for the Festival flyer photo. **Shelagh:** Steve will look into this issue.

Someone wants to do a segment for a TV show called "Going Home" to be aired on the Home & Garden Channel. We decided that it wasn't worth the bother, and probably inappropriate for the show anyway.

Sound (Peter Olszowka)

There will be volunteer sound in the Auditorium. We will have a hall manager to assist with logistics.

Myrna Johnston will be back in the Main Hall. Eric Kilburn will be in the Lower Hall.

Tickets (David Reid)

Tickets have been distributed.

If I can get the program book cover design, I can incorporate it into the ticket design.

For less than \$1 each, we can get ticket holders with neck cords. **Shelagh:** We can sell them at Performer Sales. **Dan:** I am willing to have David handle this all by himself.

Nancy(?): I was wondering how pins would work with my silk shirt. **Shelagh:** I am uncomfortable having this be a profit-making venture for David. If you want to take it on, go for it.

Access (Rayna Tulysewski)

We will deploy ALD's as last year.

Some events in Crafts will be interpreted in ASL.

Interpreters will have pagers in case their services are needed.

The wheelchair seating area in the Auditorium is crowded with strollers. Rayna will look into ways to handle this.

Activity Room

There is a problem cooling this room off, especially when the weekend is warm. We will fiddle with fans to get the air circulating through the room. Dan will look into spot coolers.

There will be fewer demos in the room.

Early Admission

Procedures for early admission were reviewed. If you are in charge of anyone that needs early admission, please give their names to Nancy.

Food (Maureen Carey)

A higher fee has been negotiated with the Church group for the Pepsi booth.

There will be more kid food this year.

Mary Wakefield is familiar with the special electrical setup for the Vegetarian and Polish booth proprietors.

Food start time will be 3:30PM.

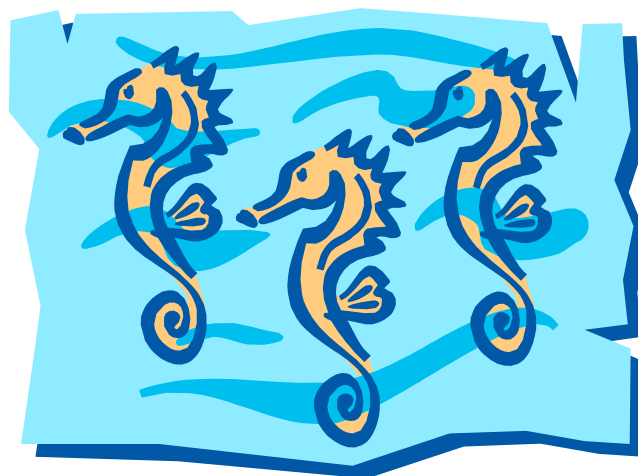
There was a brief discussion of booth fees. The plan was to increase fees until they meet our actual expenses for electrical work and furniture rental. Maureen will work with Harold Henry and Nick Kondochriste (the electrician) to come up with a fee for this year.

There are 17 booths this year, plus the Pepsi booth.

There are issues with booth positioning. No one wants to be in the corner by the courtyard exit. **Linda:** Do we *have* to use that corner? **Maureen:** We might be able to put the Pepsi booth there. **Nancy:** It is not necessarily a bad corner. The popular Greek booth was there, as was the Finnish booth. **Ralph:** There is periphery that we are not using. Couldn't we use space by the windows? **Dan:** There are electrical concerns.

Outside Facilities (Dan Pearl)

Proceeding as normal; do not have quote from bus company yet. People who need reserved parking, let Dan know. **John:** We need spaces for people who are waiting to pick up their kids, say, after a performance.



Nominating Committee (John Wojtowicz)

A candidate for Secretary, Alexander Leon, has been identified.

We are looking for a Nominating Committee candidate, as well as a one-year Director candidate. We have candidates for the other position.

Donation Policy (Nancy Hanssen)

If we raise funds over a certain threshold, we need to register with the state. We are planning to do this, as it will allow us to run benefit dances, for instance. Some people have inquired with us about putting NEFFA in their wills. **Dayle:** How

does this affect Crossroads [Springstep]? **Shelagh:** We may be doing active fundraising for that.

Procedures for handling anonymous or non-cash donations will be worked out.

New Year's Family Dance (Shelagh Ellman-Pearl)

Attendance was 80-85.

Ralph: My impression is that FAC ran the family dance to help mitigate the cost of the expensive evening rental in the same venue.

Springstep Center for Traditional Dance and Music (Shelagh Ellman-Pearl)

The Center for Traditional Dance and Music (then the Crossroads Center for Traditional Dance and Music, and now the Springstep Center for Traditional Dance and Music) made an offer to an Executive Director candidate. She made a counteroffer, but it was not accepted.

CDS, NEFFA, and FAC with share 550 sq. ft. NEFFA and CDS will share 230 sq. ft. @ \$20/sq. ft. for the first five years. We will pay rent directly to Springstep, but office help fees to CDS.

There was some “potty talk” about number and distribution of toilets in the Center. **Dan:** People train themselves to use whatever facilities are there.

Miscellaneous

Housing – When should the website be opened for applications? **Shelagh:** When the flyer goes out. **Linda:** Consider asking people how many minutes away they’d accept being assigned a place.

Instrument Check – Michael Anthony is looking for someone to cover for him when he cannot be at the Festival.

Inside Facilities – Notify Harold of any changes in rental equipment.

Signs – Getting “reinforcement” signs to add comfort.

Safety – Everything is settled and running. We are always tight for volunteers.

Volunteers – Nancy’s staff is having health problems.

Performer Sales – Dot Fisher is Susan Janssen’s assistant.

Crafts – Just fine.

Bazaar -- An inquiry has been made about a massage table. There are health permit issues, and we have chosen not to pursue this in the past. The Art Room might be a possibility. Angie can work on this if she desires, but all licenses and permits must be obtained.

CDSS Scholarships – Half scholarships for CDSS weeks are available for interested NEFFA organizers. The deadline is March 19th. Contact Shelagh if you are interested.

T-Shirts – People are comfortable with Lisa making decisions regarding style and price of shirts.

18 March 2001

Call to Order (Claire Reid)

The meeting was called to order by Vice-President Claire Reid. Shelagh arrived later and chaired the latter portion of the meeting.

Treasurers Report (Ralph Jones)

“Everything is just hunky-dory.” **Question:** Is it more “hunky” or “dory”?

Ralph: Yes.

Ralph mentioned that he likes submitted budgets to show a prior year history.

Bazaar (Angie Taylor)

My information packets are out. A list for the program book is available. Most of the regulars are back.

Ralph Page New England Dance Legacy Weekend

Ralph Jones reports that as of now, the weekend is showing a \$2000 loss.

Safety/Access (Rayna Tulysewski)

Safety is ready.

We are keeping the ALD deployment the same as last year. There will be three signed crafts demos.

Curbside Assistance? The degree of this will depend on the number of volunteers we have. Emergency HC permits will be available from the Ticket sales supervisor in the lobby.

We are going to condense the evaluation access questions for this year. [The evaluation form deadline is 2 weeks before the Festival.]

Dan will take care of the Access Guide.

Food (Maureen Carey)

We need someone to close down the Cafeteria on Friday and Saturday. Judith Schrier has done this in the past; Maureen will contact.

Shrinking refrigeration space is a problem. They say for \$4000, they can all be fixed. While the school can live with the situation, this is affecting us.

Michael: Could \$2000 take care of our needs for a while? **Nancy:** The school might be completely renovated in a few years.

A motion was made to allocate \$2000 to repair refrigerators at the High School, subject to accomplishing the repairs by this Festival. This will be administered by a designate of the President.

Alternatives discussed included renting refrigerated trailers.

The motion passed by voice vote.

The Kid Food booth people actually want the corner near the door. Problem solved.

The soft drinks will be supplied by Coca Cola. They’ll have Veryfine juices.

Dayle will update the parking signs for the new booths.

Inside Facilities (Harold Henry)

I have made arrangements with Natick Police and Fire. **Robert:** They specify detail size.

Mike Bergman and I will be coordinating truck usage.

I am going to be arranging a walk-through with the school.

I’d like a joint effort with Sound to get Main Hall platforms set up. **Sound:** We will not have the time crunch, so we might be able to help.

Piano company is ready to go. **Dan:** There was a comment last year about low quality of rented pianos. **Harold:** We’re getting full uprights for the big halls, and spinets for the smaller venues.

For the video program, we have Dan’s 27” set. **Linda:** We might be able to get an LCD projector from Beth Parkes, or I might be able to sign one out at my workplace.

Dan looked into a portable chiller for the Activity Room, but it didn’t seem to be practical, considering the space and electrical requirements.

Nick Kondochriste, our electrician, is going to be doing the job. He needs information on the new cafeteria layout to assess electrical requirements.

Housing (Diane Mathieson)

We had a high of 65 applicants this year. We’re down to 49, and they are all placed. We have three open spaces, all in Gloucester. Hosts tend to have the same people return year after year, and I don’t know about it.

Outside Facilities/Operations (Dan Pearl)

Due to health issues with a relative, Dan may need coverage for his job at the Festival. Volunteers to help cover parts of the job: Michael Bergman and Robert Johnson.

I just learned that I need to get a permit for the porta-potties.

I’m a little behind getting the buses, and I need to be more communicative with them because a key employee has been transferred to another location.

Outside Signs (Dayle Watts)

We will be obtaining the confirming directional signs. We will be blocking off the “kitchen” lot as before.

Dayle will be working on a Bus Driver FAQ with Dan.

There was a problem last year with camping behind the school. Signs might be a solution, but we think the violators actually are aware they are breaking the rules. Dan will patrol the area on Friday to prevent this.

Patrolling police can be asked to clear out the back of the school.

The parking lot which has Food Vendors will be used for parents who are

waiting to pick up their performing kids, as well as HC parking overflow.

Program (Linda Leslie)

Janet is working on the grid; changes are coming in.

Maureen: One showing of the video will be a big crunch. **Linda:** We haven't gone further on that issue. We are still arranging for equipment to show the video. **Mari:** [on additional showings] The Natick Room is available on Friday night. **Linda:** Someone has suggested a continuous run of the video in the Loft. **Dan:** A volunteer would monitor the equipment.

Michael: I favor a frequent, scheduled play.

*GBH interview is happening the Saturday before the Festival.

Sound (Michael Bergman)

The expense for this is slightly under budget, at a little less than \$10,000.

Contracts are in process (but are being somewhat hampered by computer problems).

Mike Shannon will be handling logistics of loaned equipment.

Alex Latsko will be supervising the Auditorium operations.

Volunteers (Nancy Hanssen)

I was very worried by the slow return rate this year. One person said that there was so much stuff in the mailing, it was hard to find the form. **Dan:** The package had the same stuff as the previous two years, including a wrapper that said "Volunteer Information" was inside.

Early Admission (Mari Young)

Details for early admission were reviewed, and specific cases were discussed. Volunteers were recruited to assist.

Miscellaneous

Safety – We are anticipating the last minute scramble for volunteers.

Pizza – Dayle will arrange dinner this for takedown people.

Festival Dates – The following Festival will be April 19-21, 2002.

Storage Lockers – Dayle will try to arrange for a larger storage locker, and will keep the smaller on a month-by-month basis. Dan, Harold, Michael and Dayle will figure out what we need.

Annual Meeting – The following reports are expected: Treasurer, Secretary, Membership, and the President.

If you are interested in attending a future meeting, contact Alec Leon, NEFFA Secretary at asleon@worldnet.att.net or 978-443-6124.

The New England Folk Festival Association, Inc. is a non-profit educational and cultural organization, incorporated under the general laws of Massachusetts to preserve folk traditions in New England and elsewhere; to encourage the development of a living folk culture; and to encourage high standards of quality and performance in the folk arts.

Membership entitles one to voting privileges, publications, and to reduced admission to selected NEFFA-sponsored activities. It is open to interested persons who support our objectives.

Annual Dues are \$7/individual (\$18 for 3 years); \$11/family (up to 2 people over 18) (\$28 for 3 years) Contributions are tax-deductible to the extent permitted by law. Send check, payable to NEFFA, to the office. Occasionally, NEFFA shares its mailing list for a one-time use by like-minded folk organizations. If you do not want your name and address shared in this way, tell us with your membership. **Please direct all inquiries** to the NEFFA office: PMB 282, 1770 Massachusetts Ave., Cambridge, MA 02140 or (781) 662-6710.

Interested persons can get on NEFFA's mailing list for one year at no charge. Send request with full name and address to the office.



N·E·F·F·A

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