

Final Festival Prep

**David Millstone
has a new Dudley
Laufman DVD!**

Minutes? Yes!



**This Space
Intentionally Left
Blank**

Safety First at the NEFFA Festival

Moving NEFFA to a new site presents many opportunities as well as a few new constraints. One of those new constraints is a requirement from the Mansfield Fire Department that we don't exceed the designated capacities of the rooms that we are using. The capacities of the gymnasiums and auditoriums are large enough that it's unlikely that we would exceed the limits for any of the events to be held which are scheduled. The rooms that we're using for the Folk Music and Song events, however, are classrooms, and the specified capacities for their use is as classrooms, not for use as concert and workshop venues. As a result, the specified maximum capacities of these rooms range from 36 people to 78 people, which is somewhat less than the capacities of the rooms we used for these events at Natick.

While it shouldn't be a problem for most events, there will still be some events that will draw an audience that exceeds the room capacity. To insure that we don't exceed the room capacities, we're taking the following actions:

- ⇒ **the capacity of each room will be posted outside of each room**
- ⇒ **the number of chairs placed in each room will be equal to the room capacity**
- ⇒ **for events that are likely to draw a large audience, there will be room monitors stationed at the entrance who will not allow any more people into a room once the capacity is reached.**

If you are not allowed into an event because the room capacity has been reached, please be understanding and cooperate with the room monitor.

Mansfield looks like it will be a wonderful new home for NEFFA in so many ways, but our continued use of the Mansfield schools is contingent on our enforcing these new room capacity rules and constraints.

Bob Solosko

Room Capacity Manager

The Other Way Back /

Dancing with Dudley

Musician and caller Dudley Laufman was the charismatic figure at the center of a dance revival in the late 1960s and 1970s whose effects can still be seen in today's vibrant contra dance scene.

If it was Ralph Page who preserved the traditional dances of the Monadnock region and shared them with a new audience in the post-WWII years, then it was Dudley who extended that audience dramatically in the late 1960s and 1970s as leader of the Canterbury Country Dance Orchestra. Those seminal recordings brought traditional New England dance tunes to musicians around the country. Indeed, "Dudley dancers" from that era were responsible for spreading interest in traditional New England dancing to all parts of the United States, from San Diego to St. Louis to Seattle, from Knoxville and Bloomington to Houston and Lansing.

From his first calling experiences in the late 1940s, through the heyday of the Canterbury Orchestra era, from performances at the 1965 Newport Folk Festival and the National Folk Festival at Wolf Trap, from a rigorous schedule of dances throughout New England, from Boston area high society weddings to countless New Hampshire schoolrooms—for fifty years, Dudley Laufman has been an influential dancing master and musician. He has been recognized for his contributions in many ways, including the 2001 New Hampshire Governor's Award in the Arts for Folk Heritage and a nomination for the 2006 National Heritage Fellowship.

The irony is that this man—despite his irrefutable importance—is unknown to most contra dancers today. Weaving comments by more than 20 callers, musicians, and dancers with rare archival and contemporary dance footage, this documentary provides the definitive look at a career that helped shape today's dancing. From performances at the Newport Folk Festival and the National Folk Festival, from his influential recordings to his current busy schedule (250 gigs a year) with his partner, Jacqueline, Dudley Laufman's life and work are brought vividly into focus. New Hampshire commentators include Bob McQuillen, Jack Perron, Randy Miller, Jack Beard and Marianne Taylor; among other figures from the world of traditional music and dance who share their insights are Peter Barnes, Dillon Bustin, Fred Breunig, and Steve Hickman. They all attest to the central role that Dudley played, looking at the man, the music, and the dancing.

Videographer David Millstone, from Lebanon, NH, himself a caller and dance historian, also created the acclaimed video "Paid To Eat Ice Cream."



Editor: **Dan Pearl** Mailing: **Dayle Watts**

Editorial Review: **Maureen Carey, Shelagh Ellman-Pearl, Lisa Greenleaf, Robert Johnson**

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. **Please send all**

editorial submissions to Dan Pearl, 15 Buffalo Run, Southborough, MA 01772, or to neffa@neffa.org. Opinions of individuals are not necessarily the opinion of the NEFFA Executive Board.

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<u>Issue</u>	<u>Deadline</u>
Spring	Feb. 1
Summer	May 15
Fall	Aug. 15
Winter	Nov. 1

Dear dance friends,

I'd like to let you know that I've finished work on my documentary about Dudley Laufman. Grants from CDSS, NEFFA, and the NH State Council on the Arts helped make possible the inclusion of archival footage of Dudley and the Canterbury Orchestra performing at the 1965 Newport Folk Festival.

The video had its premiere last month at the Ralph Page Dance Legacy Weekend, and was well received. Carol Ormand was on staff and she wrote: "David Millstone brilliantly balances documenting the history of contra dancing with painting a portrait of Dudley Laufman -- the two stories are beautifully intertwined in a way that allows the viewer to see that history is, ultimately, just a compilation of stories about people."

Lynn Ackerson, a newer dancer and caller from California, echoed Carol's comments: "I saw the video at the Ralph Page weekend last month and highly, highly recommend it. I wasn't contradancing back in the 60s, and had only heard stories about the "Dudley dancers". The video let me learn about it through footage taken back then, and from interviews with the people who were there.

Dudley had a huge following back then. I loved the story about the college student [Dillon Bustin] who hitchhiked from Bloomington, Indiana (leaving on Friday) to New Hampshire for a Saturday night Dudley dance, and then hitchhiked back to campus in time to make his class on Monday. Now that's a dedicated dance gypsy. David documents how contra dance communities across the country were started by people who were influenced by Dudley. What an amazing legacy. And of course, David makes sure there are wonderful humorous moments sprinkled throughout. You'll love this video."

The resulting product-- a 99 minute DVD packaged with a second disk containing two hours of additional material-- is now available for sale. This will be available soon through the CDSS Sales department and other sources, but right now I'm happily filling orders myself. — David Millstone

Summary of the Minutes of the NEFFA Executive Board December 2006

Ticket Prices (Ron Bernier)

There was an extensive discussion about Festival expenses.

Robert: Given our situation this may be a good time to increase ticket prices. **Jean:** Let's vary only one thing at a time: location. **Laura:** We don't want to further discourage anyone who might be on the fence because of the location. **Dan:** There are so many variables

anyway. Just moving to Mansfield is the mother of all variables. I advocate half price for Mansfield residents. **Peter:** Do we want to do this forever? **Maureen:** No, this is introductory: We can say "introductory offer".

Prices were passed by voice vote.

Festival Committee Reports

Access and Hospitality (Shelagh Ellman-Pearl)

I'll look at the site at the next meeting. The building is new enough that wheelchair access should not be an

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 \$20/individual, \$38/family (up to 2 people over 18). Contributions beyond these basic amounts are welcome and 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, or via email: neffa@neffa.org

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

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issue.

Folk Bazaar (Angela Taylor)

Dan: Do we have a vendor that sells strings etc.

Angela: I may have somebody. There are people who would like to sell their old costumes etc. This could be another booth. **Dan:** Put a notice in the NEFFA News. You could set a commission on consignment items.

Food (Maureen Carey)

I have commitments from most of our old people. **Dan:** there are lots of soda machines. **Shelagh:** But they might empty out. **Maureen:** We do make money on drinks. **Ralph:** Actually, soda looks like a wash.

Robert: The in-house school machines don't sell Coke or Pepsi. **Bethany:** I like the idea of benefiting a group, not using machines. **Bob:** About recycling, the school system has a good recycling program - we'll work with them. **Harold:** There may be a school group that would like to take this on. **Maureen:** The vendor people might want to take this on. **Shelagh:** Giving a school organization a chance is a good idea. The Girl Scouts might like to do something. **Beth:** The Lithuanian group finances a whole trip from NEFFA proceeds.

Outside Facilities (Dan Pearl)

We will have port-a-potties at the bus area, and at least one for Early Entry people and early attendees.

Re communications: we could get prepaid phones for people without cell phones. **Nancy:** They need to be HP accessible. **Peter:** If we're having text messaging, we should have an internet connection at Hospitality.

Dan: But we also have to think of ease of use for everyone.

Parking (Jean Krogh)

We may have a lot next to Tweeter donated. We would need to have a cop posted. Lincoln Lynch wants to use this lot. **Dan:** We need a police officer in any lot by town regulation to control traffic. It doesn't matter which lot. **Maureen:** We can't afford it. **Jean:** It might be worth taking it. One drawback is that only the front end is lit. **Bob:** The front part would hold 250. **Shelagh:** Could the bus do a loop around the lot? **Dan:** That would add 5 min. to the route.

Jean: Should we look for another lot? **Dan:** There's no closer lot. All the schools are right there. There are some business complexes. It would be like Natick labs. **Nancy:** Some of the hotels were in those places. **Harold:** Even with the community lot, we may need somebody there. .

Sound (Peter Olszowka)

Eric Kilburn wants to do both halls this year. If he gets the bid, it could save us some money. We probably won't use a truck. The sound sheets go out with the performer mailing - we'll need to tell performers what the venues are like. We need to decide what size stages we're putting in the dance halls. Will they be equivalent in both halls? **Beth:** They told me that the risers could only come out one way - all of them together. We'd have to build a stage on top of the risers or use our own risers under the stage. **Harold:** Can we put the band at the far end of the hall, away from the risers? **Dan:** Talk to Program: they may put all the large bands in one hall.



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New England Folk Festival Association
PMB 282, 1770 Mass. Ave., Cambridge MA 02140
Phone: +1-781-662-6710 FAX: +1-781-662-6730
www.neffa.org