



NEFFA News

New England Folk Festival Association

1950 Massachusetts Ave., Cambridge MA 02140 — (617) 354-1340

Summer 1999 — Volume XXV #2

SHELAGH ELLMAN-PEARL'S INAUGURAL ADDRESS



As your new President, I am looking forward to the challenges facing NEFFA over the next two years. Every year in the weeks after the NEFFA Festival, I have a mix of feelings: Fading fatigue from the whirlwind pace of the Festival weekend; relief at the conclusion of the busy pace of pre-event preparation; wistfulness at missing some sessions that I just didn't get around to checking out, and also that the Festival has come and gone so quickly; delight in thinking about the many serendipitous pleasures that happened over the weekend; and especially enormous satisfaction in having helped to make such a wonderful event happen. This makes me, and other Board members, eager to make the next Festival even better.

One of the special things about the Festival is that, for each person the mix of pleasures is different. For our toddler, rides on the NEFFA shuttle bus were the highlight! I hope each of you who came this year has many happy memories too. For those of you who have suggestions for the future, we want to hear them. Even though the evaluations have been passed in, you may always submit comments to NEFFA by letter or email to neffa@neffa.org.

The sunny weather on Saturday and Sunday helped bring a wonderful relaxed feeling to the Festival this year. But much hard work went into preparing for the event. I would like to thank everyone who helped, in ways either significant or small, in making the weekend the success it was. I especially want to recognize those dedicated Board members and volunteers who have recently relinquished major responsibilities. First and foremost, **Nancy Hanssen**, our former President, has provided unstinting dedication and leadership to the Board over the past four years. **Bob Solosko**, the outgoing Arrangements Chair, has worked tirelessly to improve and organize the tasks of school contracts, equipment rentals and many other details of making the event run smoothly. **Jean Krogh**, also tireless in her efforts, has been especially responsive to comments from the NEFFA community, consistently improving Outside Facilities and bus service. **Janet Yeracaris** has led the Program Committee for several years to put together each year a tremendous selection of performers. **Nat Case** has developed an outstanding collection and system of Outside Signs. Others have also worked hard to make significant contributions in their areas of responsibility: **Elsa Elliott**, Housing and Nominating Committee; **Sandy Borden**, pre-Festival Food Arrangements; **Susan Worland**, International Couple Dance; **Angel Roman**, Newsletter; and **Steve Boylan**,

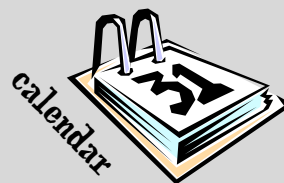
(PRESIDENT'S ADDRESS: page 12)

in the News

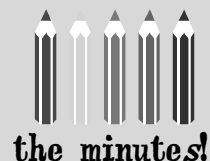
lost &
found



actual
interesting
articles



calendar



the minutes!

SIT-INS OR HOW DO YOU PAY YOUR MUSICIANS?

by Dudley Laufman

*The following article is reproduced by permission of the author and publisher from the January 1999 issue of **The Dance Gypsy** (57 Sleepy Hollow Rd., Essex Jct, VT 05452). This worthwhile periodical is a great resource for anyone who might be dancing in or near Vermont. The following article is amusing and enlightening, even if you don't hire musicians. — ed.*

Far as I can remember Ralph Page never allowed sit ins at his New Hampshire dances. Festivals were something else, but at public gigs it was just his band. This wasn't always the case, because Bob McQuillen sat in before he was eventually hired. Old Dick Richardson said that it was against the union rules to have extras playing who were not getting paid etc etc. On the other hand, Joe Perkins and his fiddler, Ken Briggs, would let me play my harmonica on some numbers at Topsfield, Wakefield and Rockport. With a microphone even. Maybe they weren't union. Or maybe it was that there were different rules in Massachusetts. Anyway, because there were not many live bands playing for square dances in those days (50's) and few of them encouraged newcomers, it behooved me to get my own show together. Which I did.

There are lots of bands playing today. Not many of them invite the odd musician regardless of his or her ability. The Canterbury Country Dance Orchestra has always included sit ins, (except for one doomed year). Those who sat in always paid their way in at the door. Playing for the dance was/is as much fun as dancing. Two Fiddles has always welcomed extra musicians, novice as well as experienced. We do this because it brings them along, sort of like an apprenticeship that will give dividends, we hope, down the road. It adds to the overall feeling and spirit of the dance. We do not do it for the purpose of getting free labor to enhance and swell our sound.

Some bands work it so that sit ins get in free, if they play most of the evening, dancing one or two times. There are some musicians who abuse this privilege (saying over their shoulder as they rush by the gate, I'm with the band, carrying an empty guitar case filled with their underwear, as Newt Tolman used to say, making it necessary for the person at the door to have to keep an eye out).

We only have a few dances a year where we are dependent on what comes in at the gate. We welcome sit-ins at all of our jobs. And we appreciate the extra music. But we do not solicit it. Sit-ins might want to consider paying their way in. We do not wish to get involved enforcing this at these few jobs and risk an issue.

Think about this. At dances where Wild Asparagus, Swallowtail, or Old New England are playing, sit-ins are out of the question. At some of the struggling smaller dances that can only afford two musicians and a caller, it

looks good to see some sit-ins up there swelling the ranks and the sound. There are several ways of looking at this. Either the sit-ins pay their way in and contribute to the event by paying and playing, thus insuring that the series will continue. Or they can get in free and the band carries them and that is another way of helping guarantee that the series continue. Either way, everyone is contributing towards the spirit of the small dance, and not to worry about the money part.

Being part of the band, even only as a sit-in, is heady stuff. We know and understand this. Pete Colby, even when he was hired, would come through the door with banjo, all dressed in black and snarl, I'm with the band. Then we would joke about it, sometimes, up on the stage. One night all six of us, Bob, Pete, April, Art' Deanna and I, all stormed through the door together shouting WE'RE WITH THE BAND. Those were fun times.

In the late 40's, early 50's, according to Dick Richardson, Ralph Page paid his "boys" \$8.00 apiece, and took \$24.00 for himself. In those days, and today, union rules allowed the leader of a band to get twice as much as everyone else. Ralph was the leader, so he took the extra. In the beginning, Ralph was not allowed in the union because he did not play an instrument. Actually, he did... he could scrape out some tunes on a fiddle, thump chords on a bass, and on the piano, so eventually they let him in. But before they did, he was an independent contractor and could name his fee. That may account for the other \$8.00, and maybe he took that because he was the caller as well. Maybe he put it into his business. Ralph did not drive, so he had to hire a driver. He also had to rent a sound system.

One time the New England Folk Festival was held at Memorial Hall in Worcester, Mass. Walter Lob and Roger Pinard were on fiddles, Beth McCullough at piano, Jim Sherer, trumpet, and Bob McQuillen, accordion. Duncan Hay was calling and Ralph Page was in the wings. Two fellers came in with sax and clarinet. They unfolded their music stands and sat down. Nobody knew them. Duncan said Peter Street Reel in A. Everyone swept into the tune except the two men, who thumbed through their fake books trying to find Peter Street. Of course they couldn't. Ralph came over and introduced himself. They said they were from the local union and were told to make an

(PAY: page 4)

CHERISH THE LOCALS

The following was posted on rec.folk-dancing, a newgroup on the Internet. It is republished with the permission of the author.

I don't need to name names. We travel great distances to festivals featuring these hot callers, and we dance ourselves delirious for hours on end. They've got challenging dances that we don't do at home, great stage patter, excellent enunciation, crisp voices. Man, I love you guys & gals, all of you.

This post isn't about you.

I just came home from an out-of-town dance weekend with great callers, one of whom posts here and is finally headlining outside of his region. Since we've hired him over the years, I am just a smidgen proud to have helped a local caller get a name for himself.

So what happens to most of us after these hot weekends? We go home and look at our local dances with harshly critical eyes. Once you're outside Boston, I am convinced that every dance organizer and dance gypsy in the land thinks their community dance, well, sucks. You know the common complaints, regularly seen here on rec.folk-dancing—eternal beginners, center set syndrome, excessive hot-dogging, leers & gropers, booze breath, chronic lateness with figures.

We look at the schedules, recognizing the callers. "Oh, Joe Schmoe. He's so hung up on English Country that his contra dances are slower than molasses in January." "Oh. Mary Contrary. She gets snappish if she has to explain or teach much." And so on. And all of this may, indeed, be true of our local callers.

But this hot, out-of-town weekend made me realize something. Mr. and Ms. Headliner had a room full of eager, capable dancers, because we all learned how to dance at the hands of Joe Schmoe and Mary Contrary. And, regardless of their flaws, they did something right, because we all loved contra dance so much that we started hitting the road whenever we could.


How much heavy lifting do our caller superstars have to do once they start touring to festivals and weekends? How often do they have to fix set meltdowns and teach basic figures? How often do they adjust down their programs down to trudging, ebeginner level? (I eagerly await touring callers' answers. I am fully aware of the possibility that I am overestimating the ease of their jobs and am risking serious flaming. If you must flame, please take a deep breath first.)

Anyway, my point is not to denigrate the people who make

possible the great festivals and weekends that I go to. It is to point out the effects these experiences have on dance travelers, who return home to ordinary community dances, with folks who **like** to dance but may not **love** it, and who dance without much skill or precision. The folks who show up for other reasons—to hear live music, see musician friends perform, enjoy smoke-free and alcohol-free socializing with other adults, and so on. There's nothing like a dance festival to make us resent them and their clumsiness.

It leads us to desire "experienced only" dances that yank away the welcome mat from our doors. It makes us want high-level, precise dancing all of the time. It makes us uninspired by community dances that offer lesser dancing but more neighborliness. It make us forget who taught us how to contra dance to begin with: our local, unsung callers, the same folks who teach over and over again those basic figures. These callers, dull and plodding though they might be, are carrying the real weight of our dance culture.

— Cynthia Van Ness. Buffalo, New York



In the year 2000, the Festival will be the weekend of April 14-16. This is the weekend **just before the Boston Marathon**, and there is a **lot of competition for motel rooms in the area.**

We suggest that you book rooms as early as you can to avoid disappointment!

FOUND AT THE NEFFA FESTIVAL

Please scan this list for items you may have left behind at the Festival. If you recognize any item, please call NEFFA Lost and Found Central at 508-229-2854 or use the online Lost and Found form at the NEFFA website (<http://www.neffa.org/~neffa>). After July 15, 1999, NEFFA will dispose of the items or donate them to charity.

Miscellaneous: Rubbermaid food container; key on string; diet memo book; car & house key on key ring; cash; coat hook peg; gel heel cushion; Casio watch; fancy blue pen; portable seat; Nature Conservancy bag; extension cord on reel; 2 Tom Smith LPs; bungee cord

Music instruments/accessories: Tuner pickup; mini-mic alligator clip; bottom of music stand

Water bottles: "Jenn's Bar Mitzvah"; Jansport; Access sport; Specialized; Eastsport; aluminum travel mug; Paradox Café; Hoops for Heart

Jewelry/Accessories: Silver earring w. dangles; double loop earring; single loop earring; multicolored stone bracelet; bear pendant; dark beaded earrings; mermaid pin; green hearts earring; purple bead cluster; planet motif purse w. charm inside

Eyeglasses: enveloping sunglasses; wire-rim half frame; kids "duck" sunglasses; tortoise half-frame w. strap; non-prescription tortoise sunglasses; blue frame non-prescription sunglasses; wire-rim farsighted

Toys/Baby items: Baseball; Pooh rattle; "Look at Me" book; fuzzy animal on mesh creation; blue-striped shirt; gray sweater; dream

catcher; bendable fuzzy worm; white sweater

Gloves: brown leather, orange wool, gray wool

Shoes: Gray women's shoes; hiking boots; "Espirit"; red tennis sneakers; "Barbetta" jazz shoe; sandals, name: "Scheff"; sandal; size 11 "East Side" platforms; Nike sneakers; 1 LA Gear sneaker; "Danshuz"; penny loafers

Hats: Wool berets; Baseball caps: "Sahara Sun Cove", African mask, plain blue

Scarves: Various neckwarmers

Kerchiefs: Oriental motif; pineapple motif; red/white bandana

Towels: Pastel multicolored

Pants/Shorts: Long underwear; pink sweats; blue sweats

Clothing, miscellaneous: Belt woven leather; blue/white shawl

Skirts/Dresses: Black/gray floral; bold floral; rust batik

Shirts/Blouses: Green dolphin; white w. stripes short sleeve; men's blue short sleeve; black crew neck; blue/green plaid short sleeve; purple blend long sleeve; blue/white long sleeve plaid; dark purple synthetic long sleeve

Jackets: Bunny youth windbreaker; blue w. red lining; black windbreaker; red w. blue lining; Sequoia windbreaker; dark brown; red/blue

Sweatshirts: blue/black youth; pink hooded youth; gray w. blue trim; blue "Mt. Holyoke College"

Sweaters: Purple/blue; dark purple w. buttons; black velour; white loose knit w. pearls; gray coarse fleece

T-shirts: rust lizard; 97 NEFFA; plain white; 99 NEFFA; Coral Bay

(PAY: page 2)

appearance as this is a union hall, and do you have sheet music for what you will be playing tonight? No said Ralph, we play everything by ear. Next dance is Fishers Hornpipe in F, you boys should be able to deal with that. But they couldn't. About this time Bob rolled up his sleeves baring his tattooed biceps. He smiled at the two union boys. They got the picture and foded up their stuff and stole away. But NFFFA still had to pay them and the festival never went back there again.

Most contra dance bands today split the income, the gate, the take, down the middle, no matter who does what. I heard of one band that pays their caller(s) less because they feel he or she does not work as hard. There was another group that split everything evenly, even though one of the persons did all the booking, owned the sound system, did the calling, etc. When she tried for a fairer division, the others wouldn't go along with it so she said to hell with this, and the band no longer exists. Some bands split the gig evenly, and then each member tosses a percentage back in the pot to help cover expenses. And some bands do pay their callers more considering the difficulty of the job.

TWO FIDDLES are a legal partnership. It is a business. It is how we earn our money, our only source of income. Whatever the job pays is divided equally. We pay ourselves for our various responsibilities: playing music, calling*, managing the floor, keeping the books, etc. We also split the expenses evenly.... phone bills, publicity, travel, journeyman musicians**, postage etc. What's left over are our incomes, and from this we have to pay our own social security, health insurance, retirement, etc.

* By calling and playing fiddle at the same time, I should get the musician's fee, and the caller's fee, and, if the caller gets twice as much, then I should, in theory, get three times as much as the other musicians. We don't work it that way, but I suppose we could if we wanted to.

** Journeyman musicians are not a part of our business. They sub-contract to us. We try to get as much as we can for them, but they must take into consideration that we pay ourselves something for time spent lining up the gig etc.

HIGHLIGHTS OF THE MINUTES OF THE NEFFA EXEC BOARD

For information on attending future meetings, call Dan Pearl at 508-229-2854 or E-mail: pearl@sw.stratus.com

January 31, 1999

Call to Order (Shelagh Ellman-Pearl)

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

Secretary's Report (Dan Pearl)

The minutes of 25 October 1998 and 6 December 1998 were presented and approved after corrections were solicited. Ed Budreau and Diane Mathieson were introduced as the individuals taking over Housing from Elsa.

Nominating Committee (Elsa Elliott)

The slate so far was presented. One letter of nomination was received too late.

Grants (Robert Johnson)

There was a follow-up discussion to last month's proposal to provide support to the Portland (ME) Performing Arts Center for a year-long series of monthly Balkan dance workshops. More details were reported. They were looking at a program on four Fridays of each month, the first one being French/Irish, the second being Latin, the third being Indian, and the fourth being Greek/Balkan.

They do a mailing each Friday of 100-200 postcards, and a monthly mailing of 10000.

The money that they get from NEFFA will help lower admission costs.

The Grants Committee now recommends a 6-month/\$500 risk-sharing loan, and re-evaluate at the end of the period to see if further support is appropriate.

Ralph Jones wanted an up-front article for the NEFFA News and an accounting to NEFFA at the conclusion of the period.

A risk-sharing loan was approved.

New Hampshire Country Dance Society returned \$200. Their program is successful and they expressed appreciation for our support.

Year 2000 Plans (Bob Solosko)

The School is available April 14-16, 2000, the weekend before the traditional Festival dates. Having Patriot's Day following the Festival raises some questions. Do we run the Festival through an extended Sunday evening (probably with fewer out-of-town Festival attendees), or is the Festival going to be shorter? Are vendors available that weekend? Committee heads should check this out.

Because of publication deadlines, we should tell people that the dates are likely, but not confirmed. We need to encourage people to make hotel arrangements as soon as possible, because of competition for rooms with Marathon participants and fans.

A Y2K committee was appointed consisting of Bob, Jean, Dan, Nancy, and Shelagh.

Festival Committee Mini-Reports

Crafts – Mary Stafford wonders if the Loft were available for traditional crafts. We have decided not to use the room because of its inaccessibility to people in wheelchairs.

Bazaar (Angela Taylor) – The tables are $\frac{3}{4}$ booked. Alcazar is not applying; Folk Legacy and Camsco Music are taking over the corner by the entrance.

Food – Sandy has some more booth possibilities. (Bob: Who takes care of the Food Service Permits? Shelagh: I'll take the forms and convey them to the proper person.)

Housing – I now have nine spots for five people.

Safety – I am recruiting.

Program (Janet Yeracaris)

The Performer Approval grid has been issued.

Linda Leslie is the next Program Chair!

Jackson Gillman wants to record part of his session for an upcoming recording. Is this OK? I have discussed the logistics with Michael Bergman. **Dan:** He doesn't need permission from the audience; he does need permission from his co-performers. He shouldn't change the experience for Festival-goers. **Michael:** If the Program Committee could arrange for a gap after his session to allow him to break down, this would help. **Dan:** He should provide extra volunteers to keep doors from slamming during the recording.

Rayna has expressed interest in the distribution and collection of the evaluations.

Sound (Michael Bergman)

Two years ago, we spent \$9000 for contract sound. Last year we saved \$1000 by going with volunteer sound in the Auditorium.

We are planning on going with some tried-and-true contractors to allow us to pay more attention to the Auditorium sound.

Jean expressed her wish that the sound levels be closely monitored.

Membership (Bob Solosko)

The discussion continued on membership-related issues. First, here are possible purposes of membership from NEFFA's point of view:

- To raise money
- To keep a mailing list
- To get people feeling like they are more involved
- To give something back to the community
- To increase attendance

John: Purposes can be evaluated from the point of view of (potential) NEFFA members, too. What is the point of membership? Why do we need a newsletter? **Rayna:** People want to be part of the community, and if the membership was over \$10, they'd probably not rejoin. The newsletter just isn't enough of a benefit. Some people volunteer for the Festival, membership or not. **Michael:** Some organizations we compare ourselves to don't, like us, run a single major event. We don't offer member discounts for the Thursday dance. The membership is sort of a payment in advance for the Festival discount. **Janet:** The News is not driving anyone to join NEFFA. We shouldn't lose money on membership. **Robert:** What parts should membership pay for? The News? The office? **Janet:** I see it covering the cost of mailings, and the cost of the Festival discount. **Dan:** I agree with Janet's analysis. I see membership as an outlet for publicity, and not much more than that. I would probably look at membership as a cheap-to-operate mailing list. The membership discount at the Festival should be modest – a couple of bucks – and membership costs should be kept low. If we offered more, we could charge more. **Jean:** I agree that membership keeps us in touch with our clientele. I favor a lower cost, with a broader list. Is there a proprietary feeling in members for NEFFA? **Michael:** We could compare member lists to volunteer lists. **Janet:** The cost is low, but the investment is low. **Dan:** Unlike some organizations, we don't demand that people love us. We run some fun stuff.

Bob: When do memberships expire? I'd like to propose that memberships run through the next Festival, and up until the Festival after that (i.e., one Festival discount per membership). **Jean:** So this proposal is to simplify bookkeeping.

A motion to that effect was passed.

Outside Ambience (Michael Bergman)

The following proposals regarding outside food vendors came out from the subgroup.

Proposal 1: Outside Food:

1. No motorized vehicles, or compressors – nothing which produces noises or fumes. Pushcarts, for instance, are acceptable.
2. We don't want more than three vendors.
3. The vendors should not have identical products.
4. The following are examples of the kinds of vendors we were envisioning: Ice cream, children's' food, and a breakfast-oriented & coffee kind of vendor.
5. The vendors will be assigned specific locations; they may not move around.
6. It would be good if they came before the Festival opened.
7. This should be under the jurisdiction of the Food committee.

Angie: What if they compete with the inside vendors. **Michael:** The Food committee will deal with this. **Angie:** What about the trash? **Dan:** We have trash barrels outside. **Angie:** Will they interfere with dancers? **Robert:** They will be given spots that don't interfere. **John:** Are there more healthy foods available? **Michael:** The foods listed are just examples. **Elsa:** What about rain? **Michael:** This will be handled by the Food committee; we are not proposing any policy.

The policy list above was approved.

Proposal 2: Our next proposal is that the bus company turn off the motors of the buses if they are going to be standing for more than 5 minutes. **Dan:** I think Jean and the bus company can work this out.

Proposal 3: Regarding decorations in the courtyard.. Our proposal is that artistic displays are welcomed and should be handled on an *ad hoc* basis, but that existing policies regarding advertising and distribution of materials at the Festival be enforced. **Janet:** So things that are decorative are fine; things that are blatant advertising are not OK.

Proposal 4: We think NEFFA should look into the cost of a tent for the inner courtyard. We think such a tent for program or non-program activities should enhance the festival. **Janet:** We should have a discussion about how we would use this tent. **Bob:** Installation should be included in the quote (which I'll get, for a 30'x40' tent).

Proposal 5: Try to add outdoor activities, such as bubble blowing, street theatre, strolling troubadours. These would not be in the grid. **Jean:** They might pose undue competition for the indoor performers. **Janet:** This should be under the Program Committee's control; and they should be outside only. **Robert:** If it rains... **Michael:** These are fair weather performers, only. It sounds like the Program Committee is willing to take this on even without a motion.

Proposal 7: Porta-poties, an umbrella for shade, and performers should be near the Army Lots bus stops. **Jean:** I can see Porta-poties, but the others seem like too much work. **Elsa:** We don't have to entertain people every second. **Dan:** I have long been in favor of attempting to address this potentially tension-raising situations (e.g., they just missed the bus). **Janet:** It is something we don't oppose, and I'm willing to talk about it. I'm not likely going to find performers for this, though. **Jean:** I will check into the Porta-poties, but I'm not enthusiastic about umbrellas.

Miscellaneous

- Dan will continue as NEFFA News Editor.

February 21, 1999

Call to Order (Nancy Hanssen)

The meeting was called to order by President Nancy Hanssen.

Secretary's Report (Dan Pearl)

The minutes of 31 January 1999 were presented. Corrections were received, and the minutes were approved.

Nominating Committee (John Wojtowicz)

The slate is complete: President: Shelagh Ellman-Pearl; Vice-president: Claire Reid; Secretary: Dan Pearl; Nominating Committee: Peter Olszowka; Directors: Maureen Carey, Robert Johnson, Linda Leslie, and David Reid.

Ralph Page Legacy Weekend (Sylvia Miskoe)

We had a nice, but small, Ralph Page Legacy Weekend. We had about 150 people at each session.

We featured a retrospective of Rod Linnell. It is possible that Rod's papers may make it into the special collection at UNH.

We lost money again. The costs of UNH are getting too high, and we are considering other sites. We are looking for ways to financially restructure the event. We are also looking for new committee members.

We're going to have a brainstorming session, noon, at my home in Concord, NH on March 20th.

There was a brief discussion of expenses and aspects of food.

Festival Committee Mini-Reports

Year 2000 – We need information from vendors regarding availability in 2000.

Food – They have contracted with Coca Cola instead of Pepsi. Coca Cola will supply a cooler.

Activity Room (Linda Palmstrom) – We have someone doing clay whistles, paper folding, and other crafts. We're looking for someone to do knotting.

Arrangements (Bob Solosko) – We need replacements for Inside Arrangements, Outside Arrangements, and Outside Signs. We have the skating rink on Sat. and Sun., but only after noon. Thursday access is around 3pm.

Volunteers (Nancy Hanssen) – There is a problem getting volunteer sheets back to Nancy after the Festival. She will work up a procedure to get information back.

Bazaar (Angela Taylor) – Angie briefed us about her exhibitors. One case of how to accommodate a vendor with religious restrictions was discussed.

Food – Sandy will organize outside vendors, but she will not seek them out. **Nancy:** Can ice cream vendors operate without a generator? **Robert:** Yes: Dry ice. **Nancy:** Can we kick off an ice cream truck from school grounds? **Answer:** Yes. **Dan:** Why not send them to the Army Lots?

Hospitality – Michael Anthony thought that an instrument swap board near Instrument Check would be useful. Shelagh thought a programmed "swap-meet" time would be good. **Nancy:** I favor a board, for starters.

Sound (Michael Bergman) – We will try and get permanent mounting for Main Hall speakers, which will pay off in the long run. Costs of sound in the Main and Lower halls is on a par with last year.

Miscellaneous

- **Festival Committee Badges:** Nancy will arrange for badges. Bob Solosko will make the badges.

- **Publicity:** Nancy wants to know who is doing radio interviews? Have feature articles been written? Anything happening? Angel will ask Steve.
- **Discounts, Benefits** – A discussion about how these can be applied to members and volunteers was put off until the summer retreat.
- **Videotaping Proposal** – A person inquired about videotaping NEFFA performers, especially those that might not be performing for much longer. Our current policy is adequate to address this situation.
- **Boston Folk Festival** is looking for some support.
- **Bequest:** An old caller friend of Ralph Page named “Brownie” passed away. His estate is looking for a repository for Brownie’s collection of records. Shelagh has volunteered to find out more about this.

Future Meeting Dates

All meetings are at Dan and Shelagh’s home in Southborough, MA. The pre-meeting deadline (the date at which the Secretary should receive items to distribute with the mailing) is one week before the meeting.

- 21 March 1999 at 1pm.
- 23 May 1999 at 10:30am (Festival Evaluation Meeting). Potluck luncheon.

21 March 1999

Call to Order (Nancy Hanssen)

The meeting was called to order by President Nancy Hanssen.

Secretary’s Report (Dan Pearl)

The minutes of 21 February 1999 were presented. Corrections were collected, and the minutes approved.

T-Shirts

There is going to be a T-shirt. The amount to order will be between the amount sold at the Festival last year and the total amount sold, including reorders. People were OK with the idea that there will not be reorders.

The printer will be different from last year. There is going to be a single color scheme.

There were recommendations to get lots of XXL’s.

Access (Shelagh Ellman-Pearl)

We don’t need to use the South Room (down stairs, or unwieldy outside access for wheelchairs) for program.

We are going to provide assistive listening devices and some ASL-interpreted events. As a public accommodation, we are obligated to provide such services. ASL interpreters won’t necessarily volunteer their services. (The going rate is \$25-\$60/hour, but they operate in pairs for long stints).

We’d like to have some questions regarding accessibility on the flyer.

We are not planning to provide TTY devices. We can act as an intermediary, if necessary.

Year 2000 (Bob Solosko)

Our application to the school is already in.

Our options are:

- Setup Friday, run Festival through late Sunday night; break down Monday;
- Perhaps open a little later Friday, and run a little later on Sunday, but essentially a normal Festival;

There are issues on how quickly things can get set up. The custodians do a large amount of pre-setup. We could consider hiring school kids. When do

booth people get set up? And what about breakdown?

Larry: When this happened before, we had a pre-Festival dance upstairs and downstairs on Friday. I urge you to hold back on advertising anything until you have the schedule fixed.

Early Admissions

Early admissions people were assigned: Jonathan Young, Larry Jennings, and John Wojtowicz. Procedures were reviewed. Larry urged that the supervisors of early-admissions volunteers be on site when the volunteers arrive.

Inside Facilities (Bob Solosko)

We are going to use two rooms in the North Star complex at the school.

Rayna will be handling clock synchronization in 2000.

The opening time on Sunday will be the same as that on Saturday.

Program (Janet Yeracaris)

We have received fewer than expected cancellations.

I need to get an editor to put together the program booklet. I’m going to ask Lori Fassman.

Events previously scheduled for the South Room have been moved to the North Star Room. The new room will be a Loft replacement. We’ll designate the South Room as a sign-up jamming/rehearsal area.

Dan wondered whether non-music events could be moved from the Chorus Room (to eliminate sound interference with the Music Room). Folk Music and Song will look at this situation this year.

Festival Committee Mini-Reports

Food – It looks like there will be a full cafeteria this year.

Bazaar (Angela Taylor) – Four of my booths have given donations over and above the booth fee.

Operations (Dan Pearl) – The Emergency Procedures card will be slightly revised this year. If you need a pager, let me know.

Outside Facilities (Jean Krogh) – We’ll have 6 portapotties at the school, and one at the Army Lots. The units are serviced early Sunday morning.

Activity Room (Linda Palmstrom) – Popular activities from last year will be returning.

Sound – The contracts have not been signed. Leslie seems to be unreachable, so the consensus was to have Michael sign the contracts.

Tickets (David Reid) – I have 10000 tickets; this should be enough.

Volunteers (Nancy Hanssen) – Please check times that I assign to your volunteers. I am still looking for volunteers.

Housing (Elsa Elliott) – My email is unreliable, so be warned. My deadline for requests is March 26th, and even then, I can’t guarantee anything.

Miscellaneous

Dan suggested that we consider using the Loft for a Performer lounge (with refreshments, and a place to relax). There was no support for this.

Cal page 1

Cal page 2

Cal page 3

Who's to blame?

1999 Festival Committee



Left to right: Michael Bergman (Sound); Shelagh Ellman-Pearl (Hospitality); Nancy Hanssen (Volunteers, Past President); Janet Yeracaris (Program); Robert Johnson (Grants); Jean Krogh (Outside Facilities, Membership); Bob Solosko (Inside Facilities, Membership); Angela Taylor (Folk Bazaar); Rayna Tulysewski (Safety); Claire Reid (Tickets); John Wojtowicz (Safety). Missing from photo: Many others!

Publicity. **Jean, Susan and Angel**, as well as **Claire Reid**, are ending terms as Directors. Not all of these people are leaving the NEFFA organization, however. Nancy continues on as Past President and Volunteer Coordinator, a position she maintained during her time as President; Bob and Jean will continue to handle Membership; Janet will continue to work on the Program Committee and will chair the Nominating Committee next year; Sandy will assist with Food Arrangements next year; Steve and Angel will continue their work with the Thursday Night Dance Committee; and Claire, the new Vice-President, also co-chairs the Tickets Committee.

Many people help prepare for and run the Festival. Some take on major responsibilities; others handle one specific function. Now, as always, NEFFA is looking for more willing people who'd like to participate in any way. If you would like to join us in this rewarding and fun effort, please write to me at the NEFFA office or email NEFFA at neffa@neffa.org. Have a great summer!

The NEFFA News, a publication of the New England Folk Festival Association, 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 pearl@sw.stratus.com.

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

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

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 of the 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 telephone inquiries** to the NEFFA office.

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.

Deadlines

<u>Issue</u>	<u>Covering</u>	<u>Calendar</u>	<u>News</u>
Spring	Apr.-Jul.	Jan. 20	Feb. 15
Summer	Jul.-Oct.	Apr. 20	May 15
Autumn	Oct.-Jan.	Jul. 20	Aug. 15
Winter	Jan.-Apr.	Oct. 20	Nov. 15



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