

**Upcoming Festival  
News**

**a CD Review**

**Interview with  
Ernie Spence**



Winter 1999 –Volume XXV #4

**Pretty pictures**

**Those Wacky,  
Wacky Minutes**

**The Calendar**

**More!**

## From the President's Desk



The NEFFA Board's plans for the year 2000 Festival are in full swing. Here is the latest news.

*Shelagh Ellman-Pearl*

### **How the Early Festival Affects You**

The major challenge facing us this year is how to provide the best possible Festival with the time constraints we have this year. Normally the Festival is held the weekend at the end of the spring school vacation after the Patriot's Day holiday, a holiday peculiar to Massachusetts (and also the date of the Boston Marathon each year). We haven't needed to change the Festival date since 1984. To avoid a conflict with Easter Sunday 2000, we are moving this Festival one week earlier. The usual weekend presented too many conflicts for potential vendors, performers, attendees, and, in particular, school personnel.

The Festival will take place on Patriot's Day Weekend, April 14-16, 2000. This weekend comes at the beginning, rather than the end, of the Natick High School vacation week. We have much less time to prepare the school for the Festival and are necessarily streamlining some aspects of the Friday evening program. The program will begin at 7:30, with doors opening to the public at 7:00 p.m. The Crafts, Folk Bazaar and Activities rooms will open on Saturday. We are working on having as much food service available as possible on Friday evening, and will keep you informed in our next newsletter. In general, the program will run as usual for the remainder of the weekend.

**Please consider volunteering this year!** If you have been waiting for the opportunity to offer your volunteer services to NEFFA, this is the year! Because of the limited set-up time in the week before the Festival, we need more help in making the Festival start as smoothly as possible. We especially need people with experience in setting up various aspects of the Festival who would be willing to participate in planning in the month before the Festival and in supervising on Friday at the high school. Even if you haven't worked at the Festival before, or you don't want a major role, we would appreciate your help on Friday afternoon or evening. If you have experience with Sound, contact Michael Bergman, Sound Chair, at 617-964-7684 or [augment@world.std.com](mailto:augment@world.std.com). All other volunteers should contact Nancy Hanssen, Volunteer Chair at 508-875-0382 or [neh@world.std.com](mailto:neh@world.std.com). If you have had a major responsibility for NEFFA in the past and are able to help again this year, please contact me at 508-229-2854 or [shelagh@ma.ultranet.com](mailto:shelagh@ma.ultranet.com). Thank you!

Another result of the change is potential conflict with Boston Marathon attendees in finding hotel accommodations. It is important for people to make housing or hotel arrangements early. We need to spread the word this year about the changed schedule. If you or your community would like more copies of the enclosed Festival flyer, please contact me.

*(Continued)*



Recently, I interviewed Ernie Spence. For as long as I can remember, Ernie has been on the dancing scene as a welcome and special individual. Here is only a piece of his story. — Dan Pearl

ES: I was born on April 17<sup>th</sup>, 1925 in Newton, Mass. and grew up in the Boston area. I was in the Navy from 1943-1946 and served as a bombardier instructor at Cape Canaveral. I logged over 500 hours in the air as a crew member.

After the service, I attended BU, was a junior high science teacher for six years, an elementary school principal for three years, and assistant high school principal in Reading, Mass. for 26 years. Peter Barnes was one of my kids.

I have 25,000 miles logged on my three-speed Raleigh bicycle, purchased in 1946 (and it was twenty years old when I bought it). I still ride it, on the same tires, too. The longest ride I made in one day was 163 miles. My buddy's chain broke and I towed them the last 30 miles!

N: How did you get involved in dancing?

ES: I got married in 1952, and immediately after our honeymoon, Joan and I went to BU's Sergeant Camp in Peterborough, New Hampshire as a cabin counselor. Part of the program was every Wednesday afternoon and evening, they'd have square dancing with a fellow named Duke Miller. We'd have first graders to adults, and Duke would do programs all through the day and evening for the different age groups. I eventually became program director, and then was able to spend the whole

**We got on the end of the line ... People kept grabbing at us, and pushing us in different directions.**

afternoon with Duke. The first year, he told me about a public dance later in the weekend. It was a street dance in front of the Peterborough town hall, with Ralph Page calling. The dance was Money Musk. We got on the end of the line after the instructions had been given. People kept grabbing at us, and pushing us in different directions. After it was over, we didn't have the slightest idea what we had done. For the next

20 years, I danced primarily in the summers with Duke, Ralph, and later Dudley Laufman.

*(Continued on page 3)*



Editor: Dan Pearl  
 Calendar: Jacob & Nancy Bloom  
 Mailing: Angel Roman

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@gjs.net. **Other submissions** go to Dan Pearl, 15 Buffalo Run, Southborough, MA 01772, or to Daniel\_Pearl@yahoo.com .

**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.

Issue	Deadlines	
	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

*(Continued from page 2)*

I was not a caller in the modern sense, but I was leading couple dancing at least one night a week for those 20 years. I did church groups, beginner groups. I used the Methodist “World of Fun” series; it was “Americanized” international folk dances. If it took more than two minutes to teach, I didn’t do it. It was mostly circle dances and mixers. I used to walk through square dances, then play recordings with Ralph Page’s calls on them.

It wasn’t until I started following Dudley around that I started dancing in the winter. I found out about the Brimmer and May dance and the Concord dance at that time. Ted Sannella and Tod Whitemore were people who I danced to at that point.

N: For as long as I’ve known you, people have looked to you for advice, they’ve admired you, they’ve treated you like a special member of the community, and I’m trying to...

ES: “...figure out why?” I tell people “I’m just myself,” whatever that means. What they see is what they get. I like people. Having been in education for 35 years, I’m basically more at ease with younger people than I am with people my own age. I guess it’s the teacher in me.

People have used the word “oasis” when they meet me in line. There are vigorous swingers and arm-twisters, and not everyone likes that. I tend not to be in that vein. I’ve always had the knack of remembering names; people like to be noted by their names. Some of the people I’m most friendly with might visit during the week, or I might talk to them several times during the week on the phone, unlike other dancers, who are only in contact with others for a part of the evening.

N: Would you say dancing has improved your life?

ES: Yeah, it’s my psychiatrist! It’s a lot cheaper, too. I need the interaction with people. I go to dances for the dance itself – the motion, the music, and the people. As long as at least one of the elements is there, I’m satisfied. Since my Parkinson’s, I feel physically at my best when I’m dancing. In 1987, I had what they now call a “mild” heart attack; that really slowed me down. I have not had surgery, and I can tell when I’m on the edge, and need to back off.

N: How has dancing changed since you’ve been involved?

ES: There’s more people dancing. They are dancing better.

Forty years ago, the average age was probably late teens or early twenties (at the Fitzwilliam and Peterborough dances). Nowadays the average age is mid-30’s to mid-40’s maybe. Back then some of them were excellent dancers. It was intergenerational; kids were welcome. Dudley always attracted young folks. Dudley has something unique to Dudley. I went to two dances this past summer in Tamworth; it was like stepping back in time a century, with couple dances and dances where the first couple starts and the others join in.

I’d like to say that dancing is more vigorous than it used to be, but when I look at my old videotapes, boy! they’re twirling the women, high stepping and balancing wildly, so I’m not sure anything has changed. I was listening to some old audio tapes of Duke dances, and when they balanced you would hear a single **CRACK!** Nowadays, people might be twirling and spinning and doing other things, not conscious of the music, so it will take ten seconds for everyone to do the balance! Some nights, though, people balance together. I sometimes worry about the floor!

N: Is it as friendly and welcoming?

ES: People could go to a Duke dance forty years ago and be welcomed. Nowadays, I’m a little

concerned when we get our 200+ crowds at the VFW. I would say the community is pretty much the same.

N: Do you plan vacations around dancing?

ES: As much as it looks like I’m dancing all the time, I’ll give up dancing to go to an air show or maybe a hockey game. My interests are primarily my family: my wife Joan, my three children, and my seven grandchildren. I’m also still involved in the Methodist church.

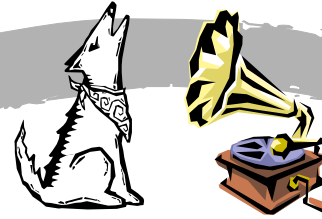
Five years ago, Joan and I went to the big Fly-in at Oshkosh, Wisconsin. Twelve thousand, five hundred airplanes were all parked on the field like cars in a parking lot. It goes for seven days and attracts 850,000 people. I like the antiques. My first two rides were in an old Waco biplane, with an

*(Continued)*



**“I’m just myself”  
...whatever that  
means!**

# Review



## The Great Waltz

Childsplay Music  
CP 1002 CD

### Childsplay: Violin:

Joyce Andersen, Julia Borland-Ferneborg, Bob Childs, Joe DeZarn, Ruthie Dornfeld, Kerry Elkin, Ellen Gawler, Matt Glazer, Steve Hickman, Lars Hoekpers, Dick Irwin, Ellen Jacobs, Debby Knight, Dave Langford, Mary Lea, Margaret Lepley, Laura Light, Lars Moberg, Carolyn Ormes, Mark Simos, Steve Trampe, Roger Treat;

**Viola:** Mary Lea; **Cello:** Julie Durrell;

**Bass:** Ralph Gordon; **Piano:** Peter Barnes, Mark Simos; **Winds:** Peter Barnes; **Guitar:** Mark Simos, Dave Langford; **Dumbek:** Laura Light

Reviewed by Dan Pearl

In the 1980s, before NEFFA took it over, Tod Whittemore used to occasionally feature at his VFW dance a musical group known as Childsplay. Actually, they appeared not just as a band, but as an instant phenomenon. Any band that fills the stage with over a dozen players is a phenomenon if they also deliver the goods. The late, lamented, Brattleboro Brass Band was another phenomenon band whose hook was their instrumentation. Childsplay takes the instrumentation to a more personal level, with mostly all of the instruments, save the piano, being crafted by Bob Childs, now of Cambridge, Massachusetts.

The group is like an intermittent stream. The member musicians gather periodically to cut a record, or to go on a mini-tour to promote the recording, then they scatter to the corners of the earth, toting their instruments with them. Their first recording, "Twelve-Gated City," was a nice introduction to the band. This, their second release, is an instant classic.

In full ensemble, or in little subgroups, the band has recorded fifteen waltzes. If you think that all waltzes are pretty much the same, this album will show you otherwise. It starts with a strong piece in "Galician Waltz" with a restless and driving pulse, and Spanish flavor. It goes on to explore a world of musical textures and feelings, featuring several compositions by band members. The whole group plays a definitive version of the popular waltz *Enrichezvous!* by Edith Farrar.

The production is excellent, as are the performances by some of the best-known names in traditional music. A problem with some bands that feature large numbers of fiddles, like this one, is that the sound can be too arranged as everyone plays the notes on the sheet music, or too sloppy as everyone does their own thing. Childsplay, somehow, keeps it together with wonderful, but not overbearing, arrangements. The melodies and the harmonies are all clearly perceptible.

Childsplay: a phenomenon who delivers the goods.

### Upcoming Appearances of Childsplay

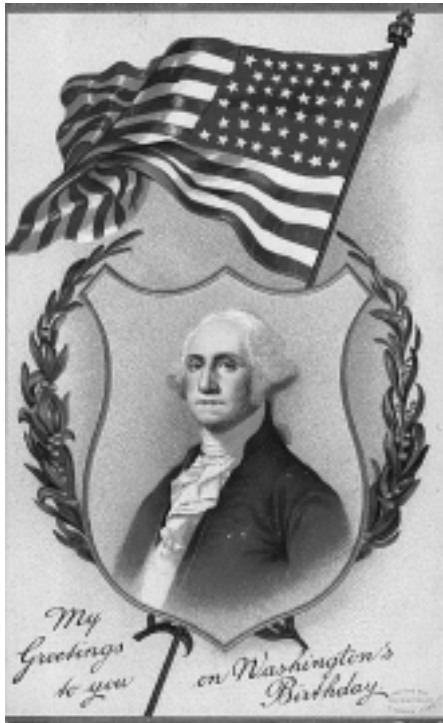
**December 9:** NEFFA Contra Dance, VFW Hall, 688 Huron Ave., Cambridge MA. 8pm. \$5. (781) 272-0396.

**December 10:** Concert, Museum of Our National Heritage, 33 Marrett Rd., Lexington MA. 8pm. \$15 advance/\$16.50 door. (617) 354-1673.

**December 12:** Concert, First Baptist Church, 190 Main St., Brattleboro, VT. 7:30pm. \$10. (617) 354-1673.



# Call For Nominees



*The Nominating Committee:  
Janet Yeracaris, John Wojtowicz,  
Peter Olszowka.*

**NEFFA** is a non-profit organization run by volunteers. In addition to producing an annual Folk Festival, NEFFA runs a weekly contra dance, the New England Dance Legacy Weekend, and a series of family dances. NEFFA also supports various folk-related activities through its grants program. Our traditions and bylaws encourage member participation in a number of ways. While many of you are no doubt familiar with the role of volunteering at the Festival, you may also know that NEFFA's goals of preserving folk traditions are actually overseen by an Executive Board, composed of elected and appointed members. Under NEFFA's bylaws, elected Directors are expected to chair or be a member of a committee or to take on other responsibility. (Interested NEFFA members can also become actively involved in administration by volunteering to take on a position of responsibility.)

Each year, the Nominating Committee prepares a ballot listing the nominees for the elected positions on the Board. We welcome all suggestions from the NEFFA membership, and our bylaws encourage direct nomination by members: the name of any eligible person suggested by twenty-five or more members is included on the ballot, if he or she consents.

Please send all such suggestions to Nominating Committee Chair Janet Yeracaris by mail (57 Taft Ave., Newton, MA, 02465). The deadline for such nominations is January 15, 2000.

The current Elected Board members are listed below. Those positions for which the incumbent's term ends in 2000 are to be filled in the April election. Directors and Officers serve two-year terms and may be re-elected for one additional term (the Secretary and the Treasurer are always eligible for re-election). Members of the Nominating Committee serve for a single three-year term. Except for those marked with an asterisk, incumbents are eligible for re-election. Positions to be filled are listed in italics.

In recent years, Nominating Committees have recognized that NEFFA is a large organization with a geographically dispersed membership and that most of these members do not know each other or the candidates. Thus, there is little point to a popularity contest, with losers as well as winners. Most ballots, therefore, have presented uncontested slates. Unless a meaningful choice on some issue presents itself, we anticipate continuing this tradition.

Office	Name	Term Expires
<b>President</b>	Shelagh Ellman-Pearl	2001
<b>Vice President</b>	<i>Claire Reid</i>	<i>2000</i>
<b>Secretary</b>	Daniel Pearl	2001
<b>Treasurer</b>	<i>Ralph Jones</i>	<i>2000</i>
<b>Nominating Committee</b>	<i>Janet Yeracaris</i>	<i>2000*</i>
	John Wojtowicz	2001*
	Peter Olszowka	2002*
<b>Directors</b>	<i>Jean Krogh</i>	<i>2000</i>
	<i>Linda Palmstrom</i>	<i>2000*</i>
	<i>Rayna Tulysewski</i>	<i>2000*</i>
	<i>Mari Boyar Young</i>	<i>2000</i>
	Maureen Carey	2001
	Robert Johnson	2001
	Linda Leslie	2001
	David Reid	2001

# NEFFA and Membership

We've been manufacturing fun and spreading ideas and knowledge since the 40's. Here's a bit about us as an introduction to a series of articles that will show you there is more to NEFFA than just the Festival.

*by Jean Krogh, Janet Yeracaris, and Bob Solosko*

Most of you reading this newsletter are NEFFA members. A few of you are receiving one year of free mailings before deciding whether or not to become a member. Some of you may have been members of NEFFA for many decades, others for a few months. Some of you have been very involved in the NEFFA organization, others have enjoyed the Festival but may not know much about the organization itself.

This is the first of a series of articles which we hope will tell you more about this great organization. Our goal is to build our NEFFA community, encourage you to join if you haven't, encourage you to renew if you're waffling, and hope that you will feel proud to be a member of NEFFA.

## ***What is NEFFA?***

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

The most visible event this organization sponsors is the annual Festival, commonly referred to as NEFFA. ("Are you going to NEFFA this year?" "At NEFFA two years ago she met the love of her life.", etc.)

The NEFFA organization, through committees and the work of Board members, works throughout the year to encourage and support those music and dance activities we love. Our organization is completely volunteer, from the officers to the directors to committee members. Callers, musicians, and other performers at the Festival are all volunteering their time and talent. (NEFFA *does* pay someone to staff the NEFFA office on a very part-time basis; NEFFA also pays some of the support people who are necessary for the running of the Festival, such as custodians, electricians, professional sound people, piano tuner, cafeteria matrons, police officers, EMTs.)

## ***What does NEFFA do throughout the year?***

Besides planning the April Festival (an almost-year-round effort), NEFFA runs the Thursday Night Dance series at the VFW in Cambridge; co-sponsors Family Dances from the fall to the spring of each year; sponsors the New England Dance Legacy Weekend (formerly the Ralph Page Legacy Weekend) in January; and has an active Grants Committee. This quarterly newsletter is a way NEFFA communicates with its membership and with other interested people throughout the year.

## ***Why should I join NEFFA?***

To support the organization and its goals; to get Festival discounts; to be part of this community; to get the newsletters; to have a say in NEFFA affairs, through voting or participating on a committee; and *because NEFFA is a worthy organization.*

***I'm not on any NEFFA committees. I only go to the Festival, and I***

*(Continued)*

*(Continued from page 3)*

open cockpit. I get nostalgic from their slowness, their sound, and the open air blowing in my face. I also like the power and energy of the modern high-powered jets. I also like to sit at the ocean on rocky beaches and take in the power of the breakers.

N: What is your involvement in NEFFA?

ES: I have been a Board member. We've had meetings in my living room. I remember Larry Jennings bicycling up from Belmont.

My first NEFFA Festival was at Tufts University.

NEFFA is a great experience and it has kept its flavor.

Having been involved in school administrations, I marvel at how Natick lets us come in and take over the school; other schools would never let you do that. ♪



### In Memoriam

**Joyce Ingold** ▶ of Bedford, Massachusetts was a familiar face to many of us in the Boston area, and was a former NEFFA Board Member. She died in September as a result of complications of diabetes. At her memorial service in October, friends and relatives told us of her many facets as a lover of outdoor activities, her devotion to the church, and her legendary costumes.



**Anne Soernssen** and **Gloria Berchielli** dancers who lived in New Jersey, but were no strangers to us in New England, were victims on Egyptair flight 990.

**Dick Leger** of Bristol, Rhode Island. Dick was an important and influential figure in the world of Modern Western Square Dancing. He called and provided leader training for 47 years. Dick was one of the few Modern Western callers to incorporate traditional material in his presentation to the dancers.

**Gib Gilbert** of Denver. Gib was a fine caller of traditional western squares, a caller for Calico and Boots dance demonstration team (who appeared in the Boston area years back), a leader within the Lloyd Shaw Foundation, and a regular participant, caller, and leader in Berea's Christmas Country Dance School.

23 May 1999

# EXTRACTS OF THE MINUTES OF THE MEETINGS OF THE NEFFA EXECUTIVE BOARD



## **Secretary's Report (Dan Pearl)**

The minutes of 21 March 1999 were presented. Three minor corrections were made and the minutes were accepted by voice vote.

## **Program (Janet Yeracaris)**

A written report was distributed. All in all it was a very smooth Festival.

We would like to put a piano in the South Room next year.

Susan Worland is moving to California.

The Lobby needs a rethink. (This was placed on the summer retreat agenda.)

## **Crafts (Mary Stafford)**

A written report was distributed.

We would like to expand the demonstration space next year.

## **Inside/Outside Facilities (Bob Solosko)**

There are some bus and signage issues that we will need to work on.

We found that there was no sound bleed between the Art Room (Rest Area) and the Lyric Room.

There was jamming in the Cafeteria; should we put this and other suggested jamming spots on the map? In general, we need more sanctioned jamming space.

Like the previous year, a rented truck eased the job of transferring material from the storage locker to the school. The Outside Signs people also used the truck.

Parking was close to (or slightly over) the limit of capacity. Dayle Watts thinks that there might be a possibility of acquiring the another lot for more parking (which would require several buses to service).

## **Operations (Dan Pearl)**

A written report was distributed.

Included in the report was a proposal to improve the local paging speed and reliability. Some money was authorized to evaluate a local paging system.

Dan was also concerned by the advertising signs posted on the rented pianos. They were low key, but they seemed out of place. Should this kind of advertising be allowed? This raises issues of corporate sponsorship. [This was place on the Summer Retreat agenda.]

## **Activity Room (Linda Palmstrom)**

It was a wonderfully successful, crowded, and happy room. Volunteers responded to the call for help and supervision; things worked out well.

We have happy memories of a young "volunteer" who happily spent hour after hour in the room.

There was a suggestion that Friday night would be a good time for a story swap in the Activity Room.

## **Folk Bazaar (Angela Taylor)**

We were pleased how things went.

R.P. Hale was a no-show. [Dan found out later that he had a high fever and just couldn't make it.]

We had a last-minute Hungarian exhibitor.

## **Food**

"Sandy Borden has done a magnificent job."

There is still a need for kid-friendly food.

There is also an issue regarding school charges for trash bags and/or trash removal.



## Hospitality (Shelagh Ellman-Pearl)

A written report was distributed.

The custodians (or some of them at least) seemed disgruntled.

A report on Access issues was distributed. There was little publicity for our listening devices and they were not used.

## Safety (John Wojtowicz)

A written report was distributed.

It would be useful for us to buy some WET FLOOR signs.

## Nominating Committee

New Board member orientation books are available, as is the Emergency Procedures manual.

## Sound (Michael Bergman)

A written report was distributed.

We could have used more people to take down curtains.

## Tickets (Claire and David Reid)

Tally sheets were collected and numbers derived, but the gate doesn't match the tallies. There is some inaccuracy in the process due to the way that people arrive at the Festival (in batches, when buses arrive).

The implementation of the ticket price algorithm was slightly off from what I proposed.

## Treasurers Report (Ralph Jones)

There is some categorization problem with the funds collected at the Festival. We do not have an accurate accounting as of now.

## Volunteers (Nancy Hanssen)

A written report was distributed.

We had many fewer advance volunteers; more positions were staffed at the Festival.

People who sent in web-site forms also sent in written forms, for some reason, resulting in double booking in ticket sales and in sound.

There were 6-7 no-shows. Area supervisors should give this kind of information to Nancy.

Staffing at this table (and other lobby areas) during slack periods is an issue.

Michael says there should be a NEFFA representative in every venue.

## New Business, New President

At this point in the meeting, Nancy passed the gavel to President Shelagh Ellman-Pearl. Nancy was thanked for her four years as President with heartfelt applause.

## Miscellaneous

The bequest inquiry of a few months ago was referred to the Special Collection at UNH.

There was an inquiry for NEFFA labels from an event producer in Cohasset. Bob has been charging \$.03 per label plus mailing costs.

The Y2K committee is Shelagh, Dan, Nancy, Jean, and Bob. They will meet during the summer.

Ed Council is involved with a folk-oriented event on Patriot's Day. He'd like to work with NEFFA on coordination with performers.

Michael has some ideas on restructuring the Arrangements and Sound positions.



12 September 1999

## Secretary's Report (Dan Pearl)

The minutes of 23 May 1999 were presented and approved with one correction

## Treasurer's Report (Ralph Jones)

Ralph provided a list of uncleared NEFFA checks. Most of these are from the Performer Sales table. Ralph will send a reminder postcard to all people with checks older than one year.

Shelagh is proposing that NEFFA's finances be reviewed by an audit (this has not been done for many years).

## Committee Chairs (Shelagh Ellman-Pearl)

Shelagh presented the proposed committee chair list. Those with a choice who select Voting status are shown with a (V).

**Advisor:** Larry Jennings; **Family Dance:** Jacob Bloom; **Grants:** Robert Johnson; **Membership:** Jean Krogh, Bob Solosko (V); **NEFFA News:** Dan Pearl (editor), Jacob & Nancy Bloom (Calendar), Angel Roman (Mailing); **Ralph Page Memorial Committee:** Sylvia Miskoe (chair), Sam Alexander, Dave Bateman, George Fogg, Ellen Mandigo, Deanna Marvin, Chris Ricciotti, Angela Taylor, Marianne Taylor, Clay Wilcox, Peter Yarensky (advisors: Patrick Stevens, David Millstone, Larry Jennings); **Thursday Night Dance Committee:** Dan Pearl, **Web Site:** Dan Pearl

**Activity Room:** Linda Palmstrom; **Inside Facilities Pre-Fest:** Bob Solosko (V); **Outside Facilities Pre-Fest:** Bob Solosko; **Operations:** Dan Pearl; **Inside Signs:** Diane Biglow, Michael Resnick; **Outside Signs:** Dayle Watts (V); **Clocks:** Rayna Tulysewski; **Crafts:** Mary Stafford; **Folk Bazaar:** Angela Taylor; **Food Operations:** Mary Wakefield, Don Parkhurst; **Food Pre-Festival:** Maureen Carey, Sandy Borden; **Hospitality:** Shelagh Ellman-Pearl; **Housing:** Ed Boudreau (V), Diane Matthiesen (V); **Instrument Check:** Michael Anthony; **Safety:** John Wojtowicz, Rayna Tulysewski; **Sound:** Michael Bergman (V), Peter Olszowka; **Volunteer Sound:** Sue Carboni; **Performer Liaison:** Stacie Barker; **T-Shirts:** Lisa Greenleaf; **Tickets:** Claire Reid, David Reid; **Volunteers:** Nancy Hanssen; **Program:** Linda Leslie, Janet Yeracaris; **American Participatory Dance:** Lisa Greenleaf; **Dance Performances:** Doris Possi, Anne Gooding; **International Couple Dance:** Lisa Greenleaf,

Janet Yeracaris, Mari Young; **International Line Dance:** Mari Young; **Folk Music and Song:** Ann Schunior, Suzanne Mrozak; **Morris & Sword Dance:** Katy Burns; **Printed Materials:** Lori Fassman; **Performer Sales:** Beth Parkes.

### **Y2K Committee (Shelagh Ellman-Pearl)**

The committee (Bob, Dan, Nancy, Michael B., Shelagh) thinks it would be best to run as normal-feeling a Festival as possible. This means that we would begin Friday evening. Not everything would be available (limited food, no Bazaar or Crafts). We need to plan for Thursday and Friday setup; this will be worked on by Dan and Bob.

The school is available to us for Friday setup at 3pm. The "night" custodial crew will be reporting to the school at 4pm; the pre-setup that we are accustomed to seeing when we arrive on Thursday will not have been done. The electrician can come on Thursday night for some setup, as long as his work is out of the way from students.

### **Donation to Scout House**

The Concord Scout House (where NEFFA runs the Family Dance) is fundraising for capital improvements. We could see no problems with a modest donation. We will donate \$100.



## **24 October 1999**

### **Secretary's Report (Dan Pearl)**

The minutes of 12 September 1999 were presented and approved.

### **Treasurer's Report (Ralph Jones)**

Ralph provided a timeline and financial reports.

The annual report to the state is due in a few days.

President Ellman-Pearl has selected Ken Raffol to perform the financial review of NEFFA's books. This will be starting in the next week or so. This will cost NEFFA between \$500 and \$1000.

### **Bulk Mail Permit Status (Dan Pearl)**

We got notice that the USPS revoked our bulk mail permit (just in time for the Ralph Page Memorial Committee mailing). It seems that our current permit location in Framingham was established as a satellite of the Boston permit location. We have done no mailings through Boston in two years, and so our permit (and all its satellites) was revoked. We have reapplied with Framingham as the one and only permit location.

Apropos of permits, Shelagh will be sending in the new Sales Tax Exemption application to the state shortly.

### **Grants (Robert Johnson)**

There have been a few inquiries, but no applications to the Grants committee this past year.

The regular motion to re-fund the Grants Committee was made and passed. Robert was encouraged to do more publicity regarding grants availability.

Leslie Morrison is no longer a member of the Grants Committee. Talk to Robert Johnson if you are interested in participating on the committee.

### **Nominating Committee (Janet Yeracaris)**

We are soliciting suggestions for the positions that are opening up: Vice President, Treasurer, Nominating Committee, and four Directors (two incumbents are not re-electable).

### **Thursday Night Dance Committee (Dan Pearl)**

A detailed report was distributed. Last season was essentially a break-even season (there were a few snowstorm cancellations). Attendance trends are on a slight upward slope over the years; this season is looking very good, so far.

After a gap of several years, we ran The Boat Dance. We lost about \$500, but it was a

wonderful event.

### **Logistics Committee (Dan Pearl)**

Bob Solosko, Michael Bergman and I toured the school, and there are a few minor changes in room layouts. But we have nothing but good news to report. The Main Hall will not be used on Thursday night nor Friday; similarly the Lower Hall. This will allow us to do partial setup of the areas. This bolsters our ability to provide a limited Festival on Friday (limited Food, no booth selling, some performance areas not in operation).

The retreat Logistics report was in error when it omitted the Small Hall from the list of halls needed on Saturday.

Should we run the Festival later on Sunday? Main reason: give another dinner to food vendors. There was little support to running the Festival later on Sunday. We could allow them to run later to get more dinner traffic on Sunday, but this would interfere with Cafeteria clean up. People thought that people would not linger when the program ends.

Nancy reports that Mary Wakefield suggests that the kitchen matrons could run a booth on Friday night. Someone mentioned that a catering truck might be able to provide food service.

After some discussion, it was decided that on Friday doors will open on Friday at 7pm, and the program will begin 7:30pm.

Could/should coat racks be placed in Lobby on Friday?

### **Ralph Page Memorial Committee (Sam Alexander)**

The Ralph Page Legacy Weekend is now called the "New England Dance

Legacy Weekend". We hope the refocusing of the publicity will help draw more people to the event. We are now offering a discount to first-time attendees.

**Arrangements (Bob Solosko)**

The North Star Room has a small ante-room, accessible from the Auditorium hallway. The school and North Star Program staff have no problems with us using the room, which we think will make a better "green room" for Auditorium performers than the current area.

I have measured the Lobby (diagram available to anyone who is interested).

Budgets and timelines are available. We need to rent one more piano than last year.

The skating rink and Army Labs have been alerted to the Festival dates.

The next visit to the school is in the January—February timeframe.

**Sound (Michael Bergman)**

A timeline and budget were distributed.

I am making decisions about contractors. We will not be using the volunteers in the Auditorium.

I need to get a written proposal from the rigger for the permanent speaker attachment points. I'd like to bring in the rigger on Thursday to install the attachments, and possibly Friday too, to hoist the speakers.

Anne requested that there be a sound board (and light) on stage for performances. Michael and Anne will talk about this issue. Janet suggests that a committee should review communications during performances.

Michael is considering purchasing wireless microphones (\$300 each) vs. renting them (\$75 each). We need 2-3 units per year. There was no action taken on this.

**Program (Janet Yeracaris)**

The internal Program Committee timeline was distributed.

For Friday, the most desirable concert rooms are the Lyric Room, the Music Room, and the North Star room. The Natick Room is distant from the other rooms, and less desirable because of it. The Chorus Room will become a sound-free discussion room.

**Tickets (David Reid)**

A budget and timeline was presented.

A proposal for ticket prices based on an application of the algorithm developed last February, resulted in the following proposal:

Ticket Type	Single Session	All Festival	Saturday + Sunday
Non-member adult	\$12	\$39	\$30
Member adult	\$11	\$36	\$28
Senior	\$8	\$26	\$20
Teen	\$6	\$20	\$15
Child	\$4	\$13	\$10
Pre-school	N/C	N/C	N/C

Mike Holmes thought that the prices that he saw last year were a bargain. Having the members discount being the price of membership was an incentive to me to join.

The price schedule was derived assuming that membership fees were not going to change.

**Janet:** So if they buy an all-Festival ticket on Friday, they save \$3 (on a membership cost of \$10). I don't know it's unfair, but it seems like a big

change. **Bob:** The proposal is fine if the membership fees don't change from last year.

**Dan:** The pricing proposal this year is credible; last year's was incredible.

**Janet:** I want to think about membership prices some more. **Robert:** We need to assess impact of this pricing at the Festival. **Jean:** Membership is more than getting a discount at the Festival. **Larry:** It is ridiculous not to consider membership and ticket prices together.

The above price schedule was passed.

Visit our website!  
<http://www.neffa.org/~neffa>

**Publicity**

The following people have volunteered to do some work on publicity: Michael Bergman, Maureen Carey, and Shelagh. They are notifying Festival vendors of the setup and housing issues.

We are considering placing an ad in CDSS News or purchase/barter their labels. Dan felt that it would be more cost effective and get better publicity if we simply send stacks of Festival flyers to selected dances and organizations.

**Janet:** There is only so much we need to do; this would be a courtesy.

**Michael:** Having a consistent date over the years, we really need to get the word out.

Shelagh would like to get a NEFFA "fact sheet" together. Any volunteers?

**Access**

The following people are involved in this: Rayna (chair), Shelagh, John W. and Michael B. The first task at hand is to come up with Festival flyer information.

We need to anticipate the needs of our Festival guests and prepare to address them, given the requirements of the ADA. We are considering putting a notice in the newsletter asking for ASL interpreter volunteers. We are planning to provide signing for certain events and publicize it ahead of time. We are also planning for certain sessions to have assistive listening devices.

Dan looked into low-power broadcast FM transmitters (so that people could use Walkmen). The low-end models are around \$500.

Where should the information come in? The office seems plausible.

**Miscellaneous**

- Give Dan feedback on the Festival flyer draft.
- Newsletter: Dan is looking for material. Please submit stuff about your committees, things of personal interest, recording reviews, etc. Write **one thing** a year!

**Future Meeting Dates**

Interested NEFFA members may attend meetings of the NEFFA Exec Committee. Future dates: December 5, January 23, February 13, and March 19.



*(PRESIDENT, Continued from page 1)*

**American Sign Language Interpreters needed**  
 Last year at the Festival, certain sessions provided American Sign Language (ASL) interpretation. We are planning on expanding the offerings of ASL interpretation for the Festival this year. If you are a qualified ASL interpreter, and would be willing to offer your services as a volunteer at the Festival, please contact me. ♪

# NEFFA GRANTS!

*To Preserve Folk Traditions — To Encourage a Living Folk Culture*

## We Can Help You!

Want to start a dance series?

Want to record Balkan women's songs?

Want to publish square dance calls?

**Apply for a grant or a risk-sharing loan!**

To get the NEFFA Grants Committee Guidelines, request from NEFFA (address on back cover) or go to our website: <http://www.neffa.org/~neffa>

*(Continued from page 6)*

***read the newsletters to stay in touch. Am I part of the NEFFA community?***

YES. NEFFA is *YOU*. NEFFA is a community, an organization, of people who are interested in traditional music and dance, people who like to dance or sing or play music or watch performances, or all of the above.

We would like our NEFFA community to grow, which is one of the reasons we're going to devote newsletter space to this series of articles on NEFFA and membership. In upcoming articles, watch for information on why membership dues and ticket prices are what they are; what the grants committee does; and more. ♪

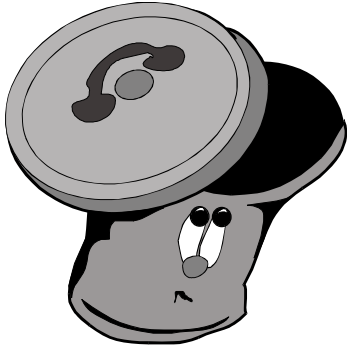
**The New England Folk Festival Association, Inc.** is a non-profit educational and cultural organization, incorporated under the general laws of Massachusetts to encourage, sponsor, and preserve high standards of performance of the folk arts and traditions in New England and elsewhere.

**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 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: 1950 Massachusetts Ave., Cambridge, MA 02140 or (617) 354-1340.

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.

## How can we make NEFFA a more environmentally friendly Festival?



Did you know that each NEFFA Festival pays about \$750 for trash removal? That's A LOT of trash. How can we reduce the amount of trash we throw out each year, not just to save money but, more important, to help the environment?

Here are a few suggestions:

- Bring your own reusable water bottle (and take it home at the end of the Festival)
- Bring your own plates and utensils for use and reuse. Or, reuse (if possible) the plates and utensils you get from food vendors
- Bring cloth napkins from home, instead of using as many paper napkins. (Adding a few cloth napkins to your laundry at home adds minimal bulk to a load.)
- Be sure to put cans into the recycle bins.

You've heard of the food pyramid for nutrition. There's a pyramid for waste reduction as well. First, **REDUCE** the amount of trash, then **REUSE** as much as possible, and **RECYCLE** as much as possible, (and— not so relevant at the Festival, but always included in this list - **BUY RECYCLED PRODUCTS.**)

You probably have additional ideas for reducing trash at the Festival. Please give us your suggestions for making the NEFFA Festival a more environmentally friendly event. — *Jean Krogh, Director* ♪



### **Festival 2000 Dates: 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 and extra commuting!



# N·E·F·F·A

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