

Lost & Found

**The Thursday
Dance is 10!**

**Planning a Folk
Song Set**



Summer 2000 –Volume XXVI #2

Lotsa Minutes

The Calendar

Don Armstrong

Typos Galore!

This piece originally appeared on the Internet in the rec.folk-dancing newsgroup. It is reproduced by permission.

Let me open with a story from another newsgroup, which I'll use to illuminate assumptions that I see in our contra dance community:

I frequent genealogy newsgroups (kinda part of my day job) and recall about two years ago that a fellow wrote that he had posted the surnames he was researching on the proper newsgroup a few weeks earlier and had not gotten a response. His

message, which I wish I'd saved, was a politely formulated suggestion that he was being unfairly ignored by said newsgroup, and that he thought he was entitled to bring a politely formulated complaint. He asked how long should he have to wait to get an answer? (In other words, why wasn't someone finding his ancestors for him?)

So I and others wrote back with these explanations:

1. The people who knew those families are now deceased or elderly and infirm.
2. The people who knew those families are alive and well but do not use the internet.
3. The people who knew those families do use the net, but have interests other than genealogy and do not read genealogy newsgroups.

Plus we suggested #4: Just because you have voiced a demand does not mean that someone else is obligated to meet it.

Now, what does this have to do with dance?

What I found telling was the budding genealogist's consumer mentality, which I analyze thusly:

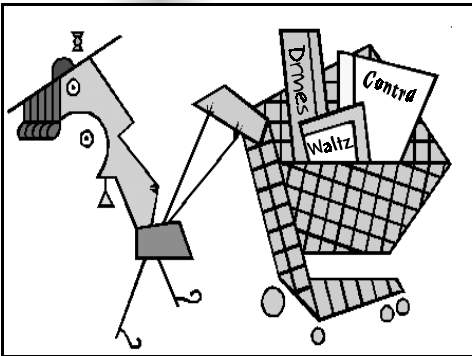
The consumer mentality (CM) is one that insists that as soon as I articulate a need or desire, someone else is responsible for satisfying it, and if someone doesn't do so fairly promptly, I have grounds for a grievance. It is a strikingly passive stance; unwilling to do X for myself, I expect X to therefore be done for me by others.

CM is obviously the necessary driving force behind the production and consumption of consumer goods and services. But when CM shows up in our dance communities, I sense that it is a harmful rather than helpful force.

Our dance organizations are nonprofit organizations. Those who work to produce local

(CONSUMER, Continued on page 2)

Dance



Consumerism

by Cynthia Van Ness

(CONSUMER, Continued from page 1)

dance series and large dance events labor for no wages or, if you're a performer, low compensation. If you ever get irritated with the foibles of your local dance organization and find yourself wishing that it was "run more like a business," then you are hereby nominated to lead the campaign to **pay** your organizers and performers prevailing wages like a business would and double or triple admission costs accordingly.

An advantage of the nonprofit organization, beyond its trade-off of little or no compensation for labor in exchange for low admission prices, is that in this "unbusinesslike" setting, there are no strict distinctions between management and

labor and customer. Many of us inhabit more than one role at once, being both organizers and performers, or dancers and performers, or dancers and organizers. I would argue that our dance culture benefits from these loose, flexible role arrangements; they enable and promote actual community "ownership" of the dance. A dance modeled on the privatized, for-profit model would necessarily have to establish formal roles (a.k.a. employees, owners/bosses, customers) and the community's ownership and participation (beyond passive consumership) would perforce be curtailed or eliminated.

Contra dance organizers and performers are drawn to this alternative, nonprofit culture for a reason—the same reason that Buffalo's own Ani DiFranco started her own label rather than sell her artistic soul to a big record company. (We are **so** proud of her here!!) I think our musicians value community venues as much as if not more than commercial ones; they value their artistic freedom, and they value the responsive and appreciative audiences that contra dance gigs provide. We don't passively sit and chatter while they play in the background, we actively **use** that music!! (Not being a musician, I invite those who are to speak for themselves.)

For their part, organizers notice that passive "cultural" entertainment (which consists mainly of picking this

videotape or channel or CD or website over that one) is fairly antisocial. We delight in organizing experiences in which people actually do something together, in which all are needed, to make something joyful and beautiful happen—in real time and space, using the talents of ordinary people instead of machines (sound systems excepted). Something in which the point is definitely **not** to make a profit—although breaking even is always necessary.

Dance organizers care about providing opportunities for direct, tangible, sensory, **unmediated** experience. In this technologically saturated age, we are rapidly and eagerly replacing unscripted real life experiences with sensorily impoverished, scripted, mediated ones. (Example: At an

educational technology conference in Buffalo recently, elementary school teachers were taught how to produce virtual field trips for their students using the internet—as though passively watching a screen was more educational than taking the kids to the nature preserve, the corner bakery, the post office, City Hall.)

What happens when we inject CM into this rich, noncommercial culture? We get Dance Consumers—as opposed to Dance Participants. I don't like proposing such stark, either/or dichotomies, since nearly all of us who contribute to the health of our dance communities have our "Consumer" moments. But, since I want to get a point across, I'll blaze ahead.

Some observations:

Dance Consumers want to know if they'll meet any single men or women at the dance, which leads to...

(CONSUMER, Concluded on page 3)

We delight in organizing experiences in which people actually do something together, in which all are needed, to make something joyful and beautiful happen—in real time and space, using the talents of ordinary people instead of machines.



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

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

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

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

Don Armstrong

An Appreciation by Cal Campbell

Don Armstrong, dance caller from Mack's Creek, Missouri, died on February 27, 2000. Don was a featured caller on the staff of the New England Dance Legacy Weekend (previously known as the Ralph Page Legacy Weekend) in 1996 and just recently in January of this year. I met Don only once (during his first RPLW appearance) and he struck me as someone with a lot of knowledge to share. It was Don's book, "The Caller/Teacher Manual for Contras," that I used when first starting out as a caller. It was a fine resource then, and is now. Cal Campbell wrote the following piece, and has kindly allowed it to be published here. – Dan Pearl

Every once in a while you are lucky enough to come into contact with someone who has a great deal of talent and the ability and willingness to pass this knowledge on to others. Don Armstrong was one of those rare people. I was lucky enough to have him as a mentor for many years.

Don was one of the original founders of CALLERLAB. He was also a steadfast follower of the philosophy of Dorothy and Pappy [Lloyd] Shaw. He successfully promoted dancing all over the world. Now probably most of you never heard of him or met him, but thousands upon thousands of dancers have had the pleasure of dancing his dances and moving to music that he found and recorded. He led dances right up to the end.

Don started out as a square dance caller and a musician. He produced some square dance records and then became fascinated by contra dancing. He wrote many, many contra dances, and researched many more. He guided the Lloyd Shaw Foundation Recording Division for 30 years that I know of, and the Foundation is the acknowledged top source today of contra music. Without the effort of Don, very little would have been produced or preserved.

Many of us old timers owe our skills to Don. He took the time to talk to us and to teach us the skills he possessed. Maybe we didn't learn them as well as we should, but we all went away better teachers and better leaders. I had the pleasure of working with him at many camps and universities, and at the end of every session, I felt I had learned more than I had taught.

He was presented the Milestone Award many years ago. Frankly, it would be worth our time to revisit his life and accomplishments. We all could learn a lot.

Don was also a test pilot in his early years and flew many aircraft. He wrote a book called "I Flew Them First." It's worth reading.

For most of us, Don was either someone you loved or hated. Sometimes the two alternated over the years. For me, I was lucky enough to count him as a friend in the years before he died.

(CONSUMER, Continued from page 2)

Dance Consumers rarely dance with newcomers unless they are attractive and single.

Dance Consumers happily eat the refreshments but never bring any.

Dance Consumers say, "Dance organizers should [fill in the blank]" rather than offering, "Can I help with [fill in the blank]?" Okay, I confess that this whole essay was inspired by a recent thread here. Certain dancers want their organizations to provide "experienced dancers only" events. My counter-suggestion: Dancers who want these events should start planning them, with our blessings. Find yourself a hall, book the performers, develop a guest list, so you can include and exclude whoever you wish. This dance

organizer thinks you will gain valuable dance organizing experience from throwing a private party for people of your own choosing, and hopes that you will bring that experience back to your home dance group. But I think that organizing a

public dance for which only certain segments of the public are welcome is just plain wrong, unethical, possibly illegal in some of the halls we use, or, if you prefer nicey-nice euphemisms, "inappropriate."

Dance Consumers think in terms of what I deserve from the dance instead of what the dance deserves from me.

Without reciprocity, when there is all taking and no giving, there is no community, just consumerism.



Zweifachers at the 2000 NEFFA Festival

Bob Golder



Where did I put...

Miscellaneous: Jingle bells on yellow strap; Swiss army-style knife; Wooden stool with leather instrument holder lashed to it; Knee brace; Umbrella "WNYC"; Extension cord (green); Apron: "Have you hugged an Episcopalian today?"; Cool-pack "CliniChem 94"; Orange apron; "Tensor" velcro strap of some sort; Heavy duty nylon strap; Green folding table; Luggage cart; Exposed roll 35mm film; Book: "Armageddon"

Music instruments/accessories:

"Microvox" power supply; "Generation" pennywhistle; Mandolin strings; KUN violin chin rest; instrument stand for banjo?

Keys: "Stoney Brook Realty" fob; Nissan car key; Set on "Framingham High School" fob and strap; GM key with remote

Water bottles: "Omer & Bobs"; "Shaklee"; "Big Dogs"; "Zyprexa"; "Rubbermaid" 1 qt; "Green Mt. Coffee"; "Naglene" 1 qt

Jewelry/Accessories: (2) Black elastic garters; Red/green squarish earrings; Earring with green stone; Heart motif vinyl change purse; Twisted coral-color necklace; Ice-cream cone-shaped necklace?

Eyeglasses: Non-prescription sunglasses with black plastic frame; Women's tortoise sunglasses, non-prescription; 1/2 frame chrome reading glasses

Baby-youth items: Butterfly knit sweater; Dark/light blue ski sweater; Yellow baby hat; Purple windbreaker; Bag with teddy bear, blue fleece vest, and green fleece sweater

Gloves: Brown

Shoes: W's "Mortts" almost new; "Coast" mid-heel dark blue; Single black mid-heel w. turquoise insole; Black lace-up slippers, well worn; White zip-on tennis sneakers 6W with peds; Black/white shoe bag with ghillies?; Black "Hi-Tec" 11 1/2 hiking boots

Hats: Worn hat with two fabrics that look recycled from old sofas; Greek

fisherman's hat, new; Black cap

Scarves/Kerchiefs: White floral hanky; Red/blue paisley bandana; Bold pop-art floral bandana; Faded blue with subtle design; Pink/White; Yellow with black/white design

Pants/Shorts: "NC Tarheels" long underpants; Black long shorts

Skirts/Dresses: Slip with festival badge: "Jessica Ziegler, Vermont"

Socks/Stockings: Black leg-warmers with lamé threads; Black tights

Shirts/Blouses: Flannel with red/black/white western pattern; Slate blue with gray band

Jackets: "NRA" with crazy appliques; Brown "Gap" XL; Brown "Faded Glory"; Black leather jacket (for youth?)

Sweatshirts: "Hillside Wrestling" gray; "O'Neill" gray; Dark blue zipper; Black "Elmwood Eagles"; "Erica & Co." gray with black band

Sweaters: Red fleece w. black zipper; Blue pullover; "Poore Simon" black with zipper;

T-shirts: "Vinovana" XL; Hanes plain white; Black W's "Eddie Bauer"; "Fruit of the Loom" Taupe

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, 2000, NEFFA will dispose of the items or donate them to charity.

...my BAG of SNAKES?



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

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

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



On Planning a Set: Hook, Line, and Sinker *by Lynn Noel*



Folk singer Lynn Noel, (the one on the left), has appeared at many NEFFA Festivals. She prepared this piece for her own use, but is generously offering it for wider distribution. The principles and themes can be applied to many other performing situations.

So, you have a festival gig. You know your venue, audience, time, location, and set length. You have your performers, and you know what they can do. You have a workshop title, which is probably a theme of some sort.

You probably also have a list--a long list--of material you'd like to present, from which you need to select, arrange, and rehearse a set in not-enough time. How do you get from here to there, where THERE is the applause at the end of a dynamite set?

There are lots of ways to organize a set list. The easy way is to go round robin, but we know how to do that. How do you develop a

theme? Here's how I work with material that has a lot of content and narrative flow: entertain first, educate second. Start with the basic rule of 1-2-3.

Rule #1: One-Two-Three

1. If you get ONE song, choose your most upbeat attention-grabber: hook, line, and sinker all in one. It should be SHORT (under 3 minutes), simple, and require NO introduction. Hop up on stage. Sing. Hop down. **Say nothing.** Just sing. Everyone will say, Who Was That Masked Musician? Your song will tell them who you are. (Then the organizer will call out, "And that was the Masked Musician, folks! Give her a hand!")
2. If you get TWO songs, pick the upbeat one and another one with an easy but rock-'em-sock-'em chorus. Put the one with a chorus SECOND. Hop up on stage and sing. Introduce yourself and the next song for no more than 30 seconds, including teaching the chorus. Sing. You're done. Everyone will say, "Boy, that Masked Musician sure can sing." (Because you got **them** to sing.)
3. If you get THREE songs, you can have a slow one. Put it in between Song One (your attention-grabber) and Song Two (your audience involver). This is your solo, your reflective moment, the story you are telling. Your three-song set goes:
 - One, Here I Am. (The Hook)
 - Two, Here's My Story. (The Line)
 - Three, Let's Tell It Together. (The Sinker)



Three songs is a fifteen-minute set, because just getting up and down off the stage takes time, and one does talk between songs even if one doesn't mean to. Also, it's incredibly polite to run under time (I think I did it once...) Focus on entertainment. Deliver your educational message, if you must, in Song Two, which should

also be entertaining.

To plan a longer set, fill in from the middle using the 5-minutes-per-song rule. 25 to 40 minutes allows you to develop your basic festival workshop set from thematic material with a lot of content and narrative flow. But where do the extra songs go? One BEFORE and the rest AFTER the first song. Why? Read on.

Rule #2: Before and After

So, let's take a 40-minute set at NEFFA. 40 divided by 5 means 8 songs. Three we know already: the beginning, the middle, and the end. Using the before-and-after rule, your new songs are #1 and #3-6. The ending doesn't change, the middle gets to be four songs that tell a story (in some order), and the beginning gets a one-song throwaway before your bang-up opener, which is now Song Two. Why? Because people will be trickling in, you will be clunking around with the mike setup, and your engineer will be doing an on-the-fly sound check. Pick something good, but not your best: save that for second and for last. Choose the simplest song that you do well, one you'd be willing to sing to an empty hall, and stick to the Masked Musician approach: **don't talk until after** you sing. But **DO** sing, because they won't trickle in until you do.

In a longer set, you can have an introduction. Put it before your second song: remember, this is really your Song One, the hook. Introduce yourself **before** and your theme **after** the second song, so that the hook sets the line.

Then pay out the line: tell your story, in four songs (numbers 3-6). Songs 3-6 form a mini-set, which should also follow the 1-2-3 rule in a low-key kind of way, developing whatever narrative line you want to throw out.

Song Six is about where the set starts to drag. If you have been telling your story well, you are really into it now, and performers

(SINKER, Continued on page 6)

(SINKER, Continued from page 5)

tend to talk a LOT between songs Five and Six. Develop your theme with a few reflective songs: slots Three, Four and Five are the place to put soloists or small groups, as well as ballads and long songs without choruses. Then pick up the pace with an upbeat Song Six with some kind of a chorus. The audience has been listening happily to you for half an hour now, and it's time to let them know the end is coming (so they will wish it weren't).

You HAVE been checking the time, haven't you? Oops. You're over. (Everybody always is.) If you need to cut to the chase, cut Song Five and/or Six. This is why Seven and Eight remain your original Song Two and Three: deliver the message, THANK the organizers and make any announcements (like where to buy your product) and then head straight for the finish line with that good all-sing closer, your original Song Two of Two or Three of Three. And of course, audiences LOVE it when you reprise your opener as a grand finale.

The Set List

So, let's review the 8-song set. This will get you through 40 minutes at NEFFA slicker 'n a smelt. This type of nested structure will also let you plan anything from 15 to 50 minutes on the fly. Each song has a purpose:

1. The Sound Check

Introduce the group and hand out words if you must (better they should look at you than at the paper in their laps; I prefer to give handouts at the end)

2. The Hook

Introduce yourself and your group; present the theme in one sentence, then sing

3. The Line, or Story Part I (another throwaway; keep intros brief)

4. The Line, Story Part II (another hook; choruses are good)

5. The Line, Story Part III (another throwaway; cut to #6 OR #7 if you need time)

Tell how the last three songs fit together, and then teach

6. The Chorus (a wake-em-up and/or a wrap-up to your story)

7. The Message

Introduce group members, thank the organizers, announce who's on next in this slot and where you're performing next, hand out any flyers, say where your product is on sale, thank the sound crew, and do all this in under 3 minutes!

8. The Sinker, or the Grand Finale (all sing, with the audience)

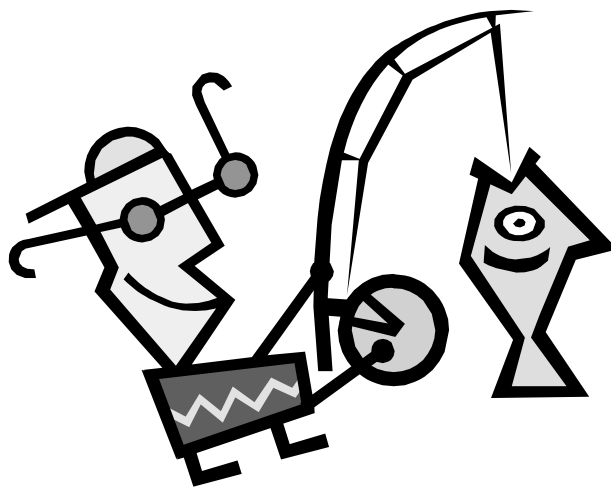
9. And of course, if you cut something and finished early, you have it for an ENCORE!

The Amateur is the Audience

Of course there are lots of other ways to plan a set. For one thing, you may need to put certain songs together because they are in the same (or conflicting) keys, or need certain tunings or musicians, or whatever. But this outline, or ANY set list outline, will prevent most of the more embarrassing moments of amateur performance.

Remember, being an amateur means you LOVE what you do. Help your audience to love it--and you--as well, by refraining from the following common *faux pas* (that's French for no-no's) of set list planning:

- **Endless intros before the first song** (like sitting in a plane on the runway)
- **Endless explanations of the song you just sang** (like sitting in a plane at the gate)
- **Er-um, ah, what shall we sing next?** (unless you are taking requests)
- **No, no, after YOU!** (If you are next in line, SING. If no one else is, count to three, make eye contact with the designated Mouth, and sing anyway. You will be forgiven for toe-stepping faster than for dead air.)
- **Oh, wait a minute--no no, start over.** (This is the difference between performance and rehearsal. Please do not ask the audience to indulge you more than necessary.)
- **We just have ONE more song, and it's our BEST song...** (When your time is up, you are DONE. A good workshop leader WILL cut you off so that the next group can start on time. Plan accordingly, and finish early if you can. You can always have an encore.)



Hook, Line and Sinker

Plan your set like a plane trip that spends more time in the air than on the ground. Plan it like a vacation that spends more time out of the car than driving. Plan it with a beginning, a middle, and an end, and give your audience a map. Remember, they're along for the ride. And do plan your set like a fishing trip: you want to bring home the whole audience, having fallen for you and your music hook, line, and sinker.

Lynn Noel may be contacted at lynnoel@att.net. Her homepage is <http://home.att.net/~lynnoel> and her NEFFA page is http://www.neffa.org/~neffa/grid/perfs/Lynn_Noel.html

<http://www.neffa.org/~neffa>

THURSDAY is 10 Years Old!

contras at the VFW *by Dan Pearl, Chair, Thursday Night Dance Committee*

On September 7th, the "Contras at the VFW" series celebrates its 10th birthday. In honor of the occasion, admission is free that night, and there will be other treats as well.

It was a hot Thursday evening in June 1990, and the word was out. Some people couldn't believe it. Some were sad. Everyone was talking about it. Yes, the word was indeed out that Tod Whittemore was stepping down as producer of the beloved Thursday Night dance.

Since the first dance, February 1978 at the Cambridge YWCA, and later, in 1982 at the Mt. Auburn VFW, hordes of dancers, lured by Tod's energy and charisma, and the sense of fun which infused the series, made the weekly pilgrimage to dance. It was definitely The Place To Be. Tod had ample opportunity as the caller every other week to shape the feeling of the series.

For the regulars, the series was comfortable, like a pair of old sneakers. The contras were OK, but Tod's talent really shined on the squares. The whole crowd called and sang along with "Smoke on the Water." Then Tod would whip out "Chime Bells," with its yodeling chorus, and the crowd was his. I imagine a newcomer would feel a bit out of place, but would soon be awash with the enthusiasm that filled up the place. It was a private party to which the public was invited.

These were the golden years for Tod's series. People would tolerate the non-Tod evenings just to keep the party going, but they'd really pack the hall when Tod was on. In the late 1980's a curious thing happened: the pendulum swung the other way. Toward the end of his run, Tod's enthusiasm waned. The dancers felt this as well, and the crowds started thinning

out.

Tod wrote, in the June 1990 edition of "At The Hop," his newsletter:

"At the beginning, I promised myself when the desire to continue diminished, I would bow out gracefully. That time has come. It is a difficult decision. The truth is that I feel that I don't have the energy it takes to sustain the effort required to produce a dance series or a dance evening that is equal to the standard historically established at the Thursday Night Dance and other dances in the area. So June 14th [1990] will be the last Thursday Night dance that I call as producer of the Thursday Night Dances."

I was part of a small group of dancers that was interested in keeping the dance alive. First, there were after-dance discussions beneath the missile in front of the VFW. Soon thereafter, the group got

together at the Yenching Restaurant in Harvard Square for a dinner meeting. In this group were Steve Boylan, Cal Howard, Larry Jennings, Leslie Morrison, John Rowen, Ernie Spence, and me. Over Peking Raviolis, Moo Shi Chicken, and Vegetarian's Delight, we shared ideas for a new Thursday Dance, and settled quickly on certain key ideas: No single performer should be identified with the series (as Tod was), variety is good, association with a non-profit organization would be *sooo* much simpler, and so on. NEFFA, with which Larry, Leslie and I were associated, was a natural choice as a parent organization. By the time the fortune cookies arrived,

we had a good feeling of what we wanted our dance to be.

The committee presented its proposal to NEFFA, and the Thursday Night Dance Committee was born, with me as Chair. It was an exciting

(THURSDAY, Continued on page 15)

THURSDAY Fall/Winter

contras at the VFW 1990

September

- 6 Steve Zakon with Rodney Miller & Peter Barnes
- 11 Dan Pearl and Geese in the Bog
- 20 Lisa Greenleaf and Nantucket Sound
- 27 Ted Sannella with Andrea Hoag, Dave Kaynor, and Bob McQuillen

October

- 4 Beth Parkes with Jim Guinness, Judy Francis, and friends
- 11 Dave Kaynor and friends
- 18 Ted Crane with Allan Block & Peter Barnes
- 25 Lisa Greenleaf and The Fiddleheads

November

- 1 Tod Whittemore and Child's Play
Welcome back, Tod! - Home From The Range!
- 8 Debbie Gray and the Deb-U-Tones
- 15 NEFFA Contra (many callers) with Rodney Miller and Peter Barnes
- 22 ~~NO DANCE AT VFW~~ -- Call Cammy Kaynor (617) 484-9318 for info. on a dance elsewhere
- 29 Mary DesRosiers and the Cheshire Cats (Bo Bradham, Nat Hewitt, and Gordon Peery)

December

- 6 Swallowtail
- 13 Steve Zakon with Frank Ferrel, Peter Barnes, and John McGann
Join Frank, Peter, and John as they celebrate the release of their new recording!
- 20 Tony Parkes with Allan Block & Peter Barnes
- 27 Dan Pearl and the Unstrung Heroes

Mt. Auburn VFW
688 Huron Ave.
Cambridge, Mass.

♻️ 8:00 -- 11:00pm \$5

Please bring soft-soled dance shoes!
No dance if Cambridge declares a snow emergency.
Sponsored by the Thursday Night Dance Committee of NEFFA
(617) 354-1340 NEFFA - (617) 272-0396 Cal - (508) 872-5228 Dan

Our First Flyer, 1990. Things haven't changed too much over the last decade. Or have they?

Highlights of the Minutes of the NEFFA Executive Board

Interested NEFFA members may attend meetings of the NEFFA Executive Board. For more information, contact Dan Pearl at 508-229-2854.

5 December 1999

Call to Order (Shelagh Ellman-Pearl)

The annual report with the Secretary of State has been filed. Documents are being sent to the accountant for review.

Family Dance Report

Written report by Jacob Bloom was circulated. **Ralph:** It is not clear to me what role the Folk Arts Center plays, as we pay callers and musicians. **Dan:** They split profits and provide administrative support.

Inside Signs (Michael Resnick)

Budget is modest; highest cost item is the map enlargements. The lobby rearrangement will require more signs. Special signs will be produced on computer and used only one year.

Publicity (Shelagh Ellman-Pearl)

Publicity timeline and budget distributed. We are looking for people interested in being interviewed on the radio or in the print media. I'd like to get together a fact sheet. Whose budget should include extra flyers printed for this year? Publicity? Program? **Michael B:** Why not put extra costs in a Y2K budget area. **Ralph:** I don't care where it goes. A media contact list was circulated.

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).

Arrangements (Bob Solosko)

We can use the North Star Room with anteroom as discussed in the last meeting. We have obtained measurements of the lobby. We need to examine the lobby layout proposal in terms of the actual dimensions. The lobby committee will meet at 11:30am before the next meeting. The Auditorium Stage will *not* be available for setup on Wednesday or Thursday because of Natick Town Meeting.

Food (Maureen Carey)

I cannot contact vendors yet. **Dan:** Do you appreciate the Friday evening issue? **Maureen:** Yes. **Peter:** Are catering trucks under consideration? **Dan:** This has been mentioned. The trucks may be noisy, but they would only be there on Friday. **Peter:** We could run electrical lines to the trucks to avoid generator noise.

Sound (Michael Bergman)

Our contractors are aware of the date change. Although one of our sound contractors would offer a reduced price for covering multiple halls, I think it is worth the extra cost this year to have one contractor for each hall, so that they can more effectively cope with the more limited time setup constraints. I am pestering the rigger about the speaker attachment. (Robert Johnson is willing to help get this accomplished.)

Program (Linda Leslie)

Program philosophy statement was distributed. About 1/3 of the applications came through the web this year. There were a few days where applications were lost on the computer, but we've worked hard to contact everyone affected by the outage.

Dan: It would be great if you could put a note on the evaluation forms which encourages people with complaints that could possibly be addressed during the weekend to convey the comment to the Hospitality table personnel.

Access (Rayna Tulysewski)

Rayna is contacting people with special needs regarding their experiences at the Festival site.

I need to find out how much Braille programs would cost. **Shelagh:** We can read the program booklet to people who need help, or provide a tape, as well. **John:** Perhaps we should have reading glasses at Hospitality.

Michael: I have information regarding Assistive Listening Devices.

Rayna: We should communicate to performers that they should deliver copies of workshop materials to Hospitality. **Dan:** We already tell performers too much. I would say if there are any requests for workshop notes, after the fact, we can track down the performer and do what is necessary. **Linda L:** Thank you for being protective. **Dan:** The access guide could

mention that notes will be available upon request from Hospitality.

Safety (John Wojtowicz)

The access issues may require some rewrites to volunteer instructions. Volunteers can be double booked if they volunteer in writing and via the web. Costs are minimal.

Recycling (Jean Krogh)

Jean: What does Natick do with its trash? **Robert:** Their landfill is closed. They use a transfer station. **Jean:** I want to find out what NHS can recycle. One food booth that Ralph spoke to said they didn't care about recycling; they only wanted to make the most money. **John:** Maybe we can sell recyclable products, bought in bulk, at cost to booths. **Peter:** Some claim that the impact of paper is just as damaging to the environment as that of Styrofoam®. **Jean:** Post-consumer paper uses fewer toxins than virgin paper, but I don't know if they make such cups. **Jean:** Another concern is how we can reduce the amount of trash we generate. **Dan:** We should check with the Natick Board of Health. They might not want reuse of cups and/or plates. Our official policy must not be in conflict with regulations. Jean will bring to the next meeting a list of ideas and suggestions for the upcoming Festival.

Grants (Robert Johnson)

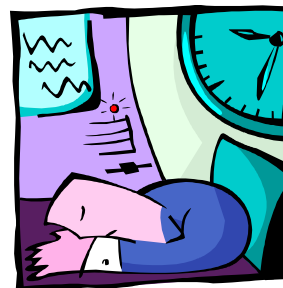
Contrary to what was reported last meeting, the Grants Committee did, in fact, have two items approved last year: Portland Performing Arts, and Otter Creek Contras. A grant request was received from David Millstone for \$500 to support a video archive of the January 1st Peterborough contra dance. That grant was approved. **Peter:** The Dance Musician's Development Fund is essentially moribund. They will award money until the fund is depleted. Subsequent grant requests will be forwarded to NEFFA.

Membership (Bob Solosko)

There is no membership price change this year. **Dan:** When is the optimal time to change membership rates? **Bob:** Immediately after a Festival. **Dan:** If we postpone discussion of membership rates until the summer, then it will be a l-o-n-g time before we can take action. If you recommend a change, it should be before the Festival. **Bob:** We'll look at it for an upcoming meeting.

Miscellaneous

- Does anyone know Cindy Green's whereabouts?
- A gracious letter of resignation from Elsa Elliott was read.
- A solicitation letter was received from the Country Dance and Song Society. **Michael:** It seems odd to bypass the Grants Committee to handle donations. **John:** Grant proposals are one-shots, usually. **Robert:** It is unlikely that the Grants Committee would approve this. A proposal to join them as an affiliate was moved (Peter), seconded (Ralph), and passed by voice vote.
- The Masonic Hall (site of our office) is going to be sold. The Folk Arts Center has lost access to parking and the function hall. We will need to evaluate these options.
- An agricultural fair in Bolton wants some information about NEFFA performers. (Linda Leslie will handle this issue.)
- A solicitation for information was received from the Youth Collaboration Project of Concord. No one had any problem with this.



23 January 2000

Call to Order (Shelagh Ellman-Pearl)

The meeting was called to order at 1:00pm by President Shelagh Ellman-Pearl. Shelagh collected information from those in attendance as to what other folk groups boards they may be serving on. Steve Moore is NEFFA's new legal advisor.

Grants (Robert Johnson)

A group is sponsoring a conference for festival producers. The Grants Committee has considered that in addition to an outright grant, NEFFA would underwrite the fee for NEFFA committee members (past or present) that served as workshop leaders. Potential workshop

leaders should let Robert know that they are interested.

Treasurer's Report (Ralph Jones)

As far as I know, the Performer Table "uncashed checks" issue is still open. Shelagh says that the accountant is hoping to have the financial review done by the end of January. We are expecting a tax exempt certificate by the end of the month.

Folk Building/Office Space (Janet Yeracaris)

A meeting to discuss strategy for handling the impending closure of the Folk Arts Center (and NEFFA, and CDS Boston Centre, and RSCDS Boston Branch) office in the Masonic Hall in Porter Square took an interesting turn when it was announced that a donor wishes to provide a very large amount of money to purchase and maintain a property.

This is the kind of gift that can help realize a long-standing dream of many in the Boston area. There would still need to be a fundraising effort by organizations that may affiliate with a new non-profit organization that would manage the property. The Pinewoods Inc. organization was cited as a possible model for the new umbrella organization.

Janet: NEFFA doesn't have a history of large capital investments, so it is currently presumed that NEFFA would rent. **Shelagh:** Anything is possible at this point, and NEFFA's role should be carefully considered. Contact me if you are interested in representing NEFFA at future meetings of the planning group. **Robert:** We do have needs that a hall like this would address. **Nancy:** There are these considerations: How would the representation be organized and property managed? How about location? They are considering a Medford property. **Janet:** There is not a lot of enthusiasm for that site. We are trying to take the long view of it: where would it do the most good in the long run. It doesn't make sense to build the perfect building in an imperfect location. **Robert:** Public transportation access is important. **Ralph:** How many people use public transportation to get to, say, dances? **Dan:** I'd say about 5 to 10% uses it to get to the Thursday night dance, and others bicycle there.

Angie: A wood floor, not over cement, is very important. **Janet:** We think we'd like three halls: one large and two small studios, all on sprung wooden floors, with no sound bleed between any of them. **Janet:** Is this a good way for NEFFA to spend its money? **Jean:** I would advocate NEFFA's involvement as it maintains our "place at the table" in the Boston folk scene. **Peter:** If NEFFA makes a long-term rental commitment, the organization could count on the income for the future. **Beth:** I remember the bad old days when the Country Dance and Song Society was headquartered in New York City. Despite its claims, it was not regarded as a national organization. I don't want NEFFA to become so entrenched, that it gets the image of a Boston organization, rather than a "New England" organization. **Janet:** We could get involved in the fundraising effort without getting too entrenched. **Nancy:** The type of the facility and its location affects how we should approach and support it.

Activities Room (Linda Palmstrom)

The room will not be available for setup on Friday. It may have to wait until Saturday morning. Wheelchair access in the room is not a problem (the aisles are wide enough). We are encouraging people to park strollers in the hallway near the water fountain. The room is very quiet on Saturday night; the room could be used for a quiet activity such as storytelling.

Folk Bazaar (Angela Taylor)

Angie wanted a place for vendors to stash their wares on Friday night. **Dan:** Vendors will be able to bring in merchandise on Friday night for setup. **Shelagh:** Would some vendors be interested in doing this? **Angie:** I'll ask them.

There was a question about when banners would be put up. Dan felt that spending effort to put up decorations should not prevent us from doing setup tasks more important to the operation of the Festival; however, banners could be put up on Thursday night.

Crafts

Mary Stafford says that she'd like 30 reserved parking spaces for crafts people on Friday night. Although we will have more dollies than last year, we cannot promise dolly availability to vendors.

Volunteers (Nancy Hanssen)

The last newsletter mailing got 11 responses. Shelagh said she will get early-opening coordinators. (Ralph volunteers for Saturday morning.) Nancy says that a self-store facility on Mill St. has opened up.

Access (Rayna Tulysewski)

The committee (John, Shelagh, Michael B, Rayna, and Katy) met. We are planning on purchasing two or three FM transmitters so that those who are hearing impaired may use Walkman-type devices. We'll try to get the word out so that people can bring their own radios, but we will need some loaners or donations.

We are trying to find a source for ASL interpreters either as volunteers or as paid professionals.

An assistive Listening device consultant from New York has encouraged us to reach out to the hard-of-hearing community, since we are taking steps to address their needs. Could the Sound Floater cover the occasional access issue (e.g., wheelchair assistance)?

Arrangements (Bob Solosko)

We are renting three more pianos than last year. David Flood (our contact at West Suburban Skating Rink) has died. We need to find our new contact there. We are having trouble contacting the electrician [Nick Kondochristie] who seems to have moved.

Outside Signs (Dayle Watts)

There are some modest new sign needs. There was some discussion of reserved parking on Friday night for vendors who are setting up. Should we mark spaces? Reserve a lot?

Food (Maureen Carey)

Thirteen vendors from last year have been invited back. The Jamaica Plain dance community wants to do a kid food booth. The vendors would love three hours to set up, but none of them would have any problem starting at 5PM. Vendors say that they'll have anywhere from 80 to 100% of their usual offerings on Friday night. Maureen is looking into whether we could provide the Cafeteria staff some NEFFA volunteers to help clean out the kitchen.

Operations (Dan Pearl)

Harold Henry is going to be a key volunteer for setup/takedown. Dan proposed that NEFFA purchase the pagers that it rents every year. The payback is in the third year.

Michael: Do we need alphanumeric pagers? **Dan:** We use that feature very little. Our numeric code system is usable for virtually all pages. For lengthy messages, we can page people to "Come to Hospitality for a message." Numeric-only simplifies things for Hospitality volunteers, too. **Bob:** Would these units have compatibility problems if our activation provider went out of business? **Dan:** No. These are common units. They may need to be re-crystaled for use on another system, but probably not. The motion was passed.

Housing (Diane Mathieson)

There is an issue with a foreign group (49 people) that wants lodging. They were offering to be on the program, but we are not able to accommodate them. Linda Leslie offered to review our correspondence with them.

Safety (John Wojtowicz)

We are going to be reworking some of our access material. Our volunteer supply is very low. If there is a way you can do without, please explore it.

Performer Sales (Beth Parkes)

Beth is looking for a successor. Should Performer Sales be open on Friday? General consensus was "yes!".

There were some thoughts about the location of the Performer Sales table. Present location would hamper setup activities. Shelagh will follow up on these ideas with Angela.

Performances (Doris Possi)

Doris has been flooded day and night with worldwide inquiries from performing groups. She would like to have additional information on the website about what types of groups we can accommodate. Dan would be happy to put up on the website any information that Doris writes up. Linda said they have a standard letter to provide information to potential groups.

Publicity (Shelagh Elman-Pearl)

An appearance on Folk Heritage with Dick Pleasants has been arranged.

Sound (Michael Bergman)

Contract negotiations still underway. Bered Oulette (Lower Hall contractor) is coming in a bit more expensive than expected because he wants to hire additional staff. Still waiting to hear from the rigger.

Tickets (Claire Reid)

A ticket draft was distributed. The tickets will be available at the next meeting.

Nominating Committee (Janet Yeracaris)

There were no nominations from the membership. All the eligible incumbents are on the slate: Directors Jean Krogh and Mari Boyar Young,



Vice-President Claire Reid, and Treasurer Ralph Jones. We still need two Directors and a Nominating Committee member. We are open for suggestions.

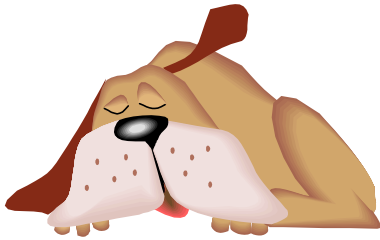
Editorial Policy (Dan Pearl)

An editorial oversight committee for the Newsletter was proposed, discussed and passed on a trial basis.

There was a question about what was meant by "retouching" photographs. Ordinarily this means cropping, tonal adjustment, etc. It might be used to improved composition. Recently, someone's head that was blocking part of the main photograph was digitally removed.

Other Business

Sylvia Miskoe is looking for additional members for the Ralph Page Memorial Committee.



13 February 2000

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

Steve Moore, NEFFA's new legal advisor, was welcomed with a round of applause. Mark Jones, a guest, was also introduced.

Shelagh read a letter of reminiscences from long-time member Jean Saunders, who enclosed a membership renewal and a contribution in honor of an "almost forgotten dancer" Eddie Nadel.

Nominating Committee (Janet Yeracaris)

In addition to the returning incumbents, Bob Solosko is our nominee for Nominating Committee, Dayle Watts is a nominee for Director, and there remains one Directory vacancy.

Grants (Robert Johnson)

The Cambridge (MA) Arts Council is the sponsor of the April 2001 one-day conference for festival producers discussed last meeting. They are requesting a \$2500 grant. The whole budget is \$19,900. They are expecting up to 200 registrants.

The Grants Committee recommends an outright grant of \$500 plus underwriting the fees (\$100 plus expenses) of any NEFFA committee members (past or present) that serve as workshop leaders. Some people were identified as potential session leaders.

Ralph: How public do we want to make our process and procedures? **Dan:** I think it serves our organizational purpose to share that kind of information. If we can help make better festivals out there, it's good for everyone. **Anne:** Are they going to pick our Festival weekend or a weekday? **Robert:** I will alert them as to our schedule. **Dan:** You could suggest that they run it the Monday after the Festival, as there will likely be people who have traveled here to attend the Festival. **Michael Holmes:** The National Council for the Traditional Arts, on which I served, met the day after the National Folk Festival. **Shelagh:** Had you considered expenses of NEFFA people who wanted to attend and not present? **Robert:** Not at this point.

A motion was passed to authorize a \$500 grant plus additional funds to underwrite the expense of any NEFFA Chair, past or present, selected to lead a session at this conference.

New England Dance Legacy Weekend (Sylvia Miskoe)

The weekend was not a financial success, but improvements have been made. We had 100 full-time attendees (vs. 80 in 1999) including 46 first-time attendees, who got a substantial discount. This was a good move.

Don Armstrong, one of the staff callers, agreed with us when we changed the name from "Ralph Page Legacy Weekend." Don waived his fee as long as we paid his transportation and lodging. [Don Armstrong passed away a month after his appearance at this weekend. See an Appreciation by Cal Campbell elsewhere in this issue. - Ed.]

Evaluations were generally very positive. We lost about \$1600-\$2000 on a budget of \$16,250. Previous year's nets were 1999: (\$2300), 1998: (\$2000), 1997: (\$2000). UNH is expensive, and we must use their food services.

Not everyone shows up for meals; and we should take this into account to save money. George Fogg, Ellen Mandigo and Deanna Marvin are stepping down from the Committee. Sylvia is stepping down as chair. If you know anyone who might be interested in serving on the committee, please let us know!

The RPMC has received permission from Rod Linnell's daughter to reprint "Square Dances from a Yankee Caller's Clipboard." The estate of Louise Winston, the co-author, has not been consulted yet. There is some "non-PC" language in the text, and we are considering how to handle it.

The funds for the reprint would come from the RPMC account. **Bob:** I am reluctant to authorize this without specifics. What are our goals? **Sylvia:** I think we should produce 100 xerographic copies and sell it at NEFFA and through CDS. **Shelagh:** What about the non-PC issues? **Sylvia:** If the book were from 1850, we'd publish it as is; we think a similar treatment would be appropriate here. **Linda:** I suggest you produce it as a fundraiser.

Michael H: Xerographic printing is by far the most expensive. One thousand copies offset printed could be gotten for the same cost as 200 xerographic copies. **Shelagh:** Do we owe a license fee to copyright holders?

A motion to authorize funds for a reprint was tabled.

Bob: We need more information before we can decide. **Ralph:** This seems like micromanaging to me. The RPMC should be able to make their own decisions. **Shelagh:** If the motion is tabled, you can still do research and preparation. **Sylvia:** George Hodgson has a large collection that should be part of a book. That could be a follow-on project.

Michael H: Offers support for publishing projects.

T-Shirts

A motion to set T-shirt prices (2000: \$15; 1999: \$10) was passed.

NEFFA Board Mailing List (Dan Pearl)

Dan explained the e-mail mailing list that he had set up. Some folks would have appreciated the advance warning, because the first message that they got looked like an ad or spam.

Dan feels there is adequate security to prevent e-mail addresses from being available to non-list-members.

Folk Building/Office Space (Shelagh Ellman-Pearl)

A family foundation wants to establish the "Center for Traditional Dance and Music." A presentation was made to representatives of FACONE, CDS Boston, NEFFA, RSCDS Boston Branch, Mandala and others on their vision of a hall with sprung wooden floor, office space, parking, etc. An individual representing the foundation has entered into a Purchase and Sale agreement for a property in Medford. A questionnaire has been developed to assess the needs of the various organizations.

After a purchase, fundraising and budgeting would occur. A sizable offer for purchase and development and a sustaining endowment will probably be insufficient by at least \$1 million, which will require a substantial fundraising effort. Both CDS and FACONE have funds earmarked for a building project.

Janet: Some of us were not thrilled when we heard about the Medford site, but the idea of it is growing on me. **Ralph:** We need to respond in some way to the questionnaire. **Shelagh:** Should we have a member on the advisory committee? **Janet:** If we don't use the building, I'd say not. **Michael H:** All this is premature. Does anyone have any idea what it's like to own and run a building? It's a 14-hour-a-day job. **Janet:** The people making the decisions about this project are not dancers. They are still developing a business plan. **Anne:** There is lots of strength when many organizations working together. **John:** I can see us moving the office. Maybe the Family Dance. **Nancy:** Each time you move a dance you lose people.

Peter: Compared to the Scout House, public transportation is good. **Maureen:** The kind of office space we need is plentiful and cheap in the Cambridge area. Cammy Kaynor tried to run a Medford dance, and it didn't fly. It's just too off the beaten path for most Boston dancers. **Shelagh:** Marcie says that Medford has the potential to be the next Arlington...

Janet: ... the next "happenin' place." **Michael R:** There is a psychological barrier of I-93.

Michael H: The issue is not "should we go to Medford," but "is there enough interest to participate wherever it is?" **Shelagh:** Most of us don't ever go to the office. **Janet:** T accessibility is important to George Fogg. **Michael H:** What about the folk music organizations? A building just used at night is too expensive. **Janet:** They have a vision of music classes, after-school activities. **Shelagh:** One issue they are looking into is removing the building from the tax roles.

Straw Votes favored NEFFA presence on the advisory committee, NEFFA's participation in a fundraising effort, and NEFFA sticking with CDS Boston Centre, if they decide to move.

Access (Rayna Tulysewski)
John demonstrated a video magnification device. March 1st is the next Access Committee meeting.

Arrangements (Bob Solosko)
Provide Bob updates for rentals. The master schedule was distributed. Bob will take care of the parking permits for this year.

Food (Maureen Carey)

The Jamaica Plain dance community has withdrawn their offer for a booth. Some regular cafeteria workers may be interested in running a booth. Nancy says the

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Food (Maureen Carey)

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Indonesians couldn't appear in 1999, but they should be approached for this year. The soft drink vendor hasn't been finalized.

Recycling (Shelagh Ellman-Pearl)

Jean has decided not to pursue a recycling policy this year. There is a sanitation problem with people reusing plates; Jean will submit a retraction for the next newsletter.

Sound

Contracts will be sent for review to Steve and Shelagh. Michael may need to rent a cherry picker for the speaker installation. The storage space near the school is available beginning in March.



19 March 2000

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

The meeting was called to order by President Shelagh Ellman-Pearl. Shelagh said that we had done a lot of work and we all deserved a pat on the back for our accomplishments.

Treasurer's Report (Ralph Jones)

We lost \$2300 on the New England Dance Legacy Weekend. Even though income was up by \$2000, food expenses were up by that amount. Shelagh reports that our financial review is still in progress. Shelagh inquired about money handling at the Festival. Ralph said everything is under control.

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

Peter Olszowka is NEFFA's representative on the advisory committee. The Center has not yet received word from Medford about their request for a waiver of parking requirements. The "due diligence" period is almost up. We are in communication with CDS regarding their needs.

Access (Rayna Tulysewski)

We are revising the Access Guide, and finalizing text for the program book, evaluation form and grid. The Museum of Fine Arts has a helpful booklet on communication with people with handicaps. Katy Burns will volunteer her services as ASL interpreter; two events are to be signed. Katy will also bring a TTY device to Hospitality. Our deadlines for requests for ALDs (Assistive Listening Devices) and ASL interpretation have come and gone with no requests. Michael will test one of the ALDs at the next Thursday night dance. The second unit will be ordered.

The West Natick station is accessible for people in wheelchairs. How can we service this?

Michael: "The Ride" can provide van service. Show and Tell: Dan presented a tactile map that will be present in the lobby.

Bazaar (Angie Taylor)

I'm concerned about plans for Friday. Are we going to have security for overnight merchandise? **Answer:** The overnight custodial crew keeps watch over the school, as usual. **Robert:** Our security begins when the public leaves.

Volunteers (Nancy Hanssen)

Yesterday was the deadline for volunteers, but we don't have enough, especially for late night slots. The needs-assessment process didn't work, as I have many recent changes. Last year, I gave people two copies of the volunteer assignment forms, with the expectation that I'd get one annotated copy back. Last year, I got only four forms back. Please take a few moments to give me feedback. I'm concerned about volunteer equity. I feel we should favor people who take the time to send in forms in advance over those people who just drop in and volunteer on the spot. The latter should not usurp jobs from the pre-registered and expect to earn tickets.

Activities Room (Linda Palmstrom)

When can I get into the room? **Answer:** Current plan is Saturday at 7:05am; you can bring in stuff to stash nearby in the Small Hall on Friday night.

Dance Performances (Doris Possi & Anne Gooding)

Program is finally coming together.

Arrangements (Bob Solosko)

We will be meeting with the custodians to go over details. I need final numbers for tables and chairs. I am having trouble reaching Nick the electrician. **Angela:** I request an electrical hookup for the shoe vendor. **Bob:** This is not something we've done before. Maybe the vendor has gotten something from Nick. **Shelagh:** Talk to Dan about this.

Ralph Page Memorial Committee

The President proposed two members for the RPMC: Chrissy Fowler and Sarah Dawson. The proposal was approved by the elected Board.

Outside Signs (Dayle Watts)

Things will be done like last year. The fishermen have parked near the "No Parking" signs in the past, and other people follow suit. **Dan:** It's a police issue. **Dayle:** Parking is allowed on Campus Drive on one side.

Food (Maureen Carey)

A written report was submitted. I found two new booths: "Calico Kitchen," which will be providing kid-friendly food, and "Crescent Foods," which will do vegetarian main courses. There is not going to be a Pepsi truck on site. The Calico Kitchen person uses a trailer for food preparation. Dan voiced his opinion against having honky-tonk carnival food trailers on our site.

One vendor has not returned his paperwork. Linda volunteered to help communicate if there is a cultural or language issue.

Safety (John Wojtowicz)

Safety volunteers are few and far between this year. We will be modifying our procedures to accommodate Access issues.

Program (Linda Leslie)

We're going to have an interview on WGBH the Saturday before the Festival. There have been a few last minute changes. Feedback to the performer confirmation forms is very positive. Bob Golder will be taking some publicity-type photos at the Festival.

Sound

Contracts are not yet signed. The contractors will be bringing in extra people to help with the rushed setup. Sound workshops are not yet scheduled.

We Need to Move the NEFFA Office
 NEFFA, the Country Dance Society, Boston Centre and the Folk Arts Center of New England currently share office space and must move our office by September. **We're asking for your help.**
 If you know of available space in the Greater Boston area -- approximately 600-1000 sq. ft. for the three organizations, preferably with a non-profit landlord -- please contact Mary Stafford at: 617-782-7266 or mes@world.std.com. Thanks!!

THE CALENDAR

Many of the listings for the Boston area appear courtesy of the Folk Arts Center of New England, 1950 Massachusetts Avenue, Cambridge MA 02140 -- 617-491-6083. They publish Folk Dancing Round Boston, a bimonthly listing of dance events in the Greater Boston area. Many of the Northern New England listings appear courtesy of the Dance Gypsy Calendar (P.O. Box 6447, Brattleboro, VT 05301; 802-257-4478) or the Down East Friends of the Folk Arts Newsletter (c/o Malcolm Sanders, 13 Pinkham's Flats Road, Lamoine ME 04605). All three are published monthly with much last-minute information which can't be included here - why not subscribe! Always call to confirm before traveling great distances to get to a dance!

All of these events require that you bring clean, non-street shoes to dance in! The number of halls available for dancing has been shrinking because of the concerns of hall-owners about wear and tear on their floors. Please help dancing continue by bringing shoes which do not have street grit on them and changing into them to dance.

* Items marked with a * are events which we still have not heard about this year. If you have information about them or other dances, please send mail to Jacob and Nancy Bloom, 169 Sylvia St, Arlington MA 02476 or e-mail to: bloom@gis.net. The other events have been confirmed, but the information is always subject to last minute changes. The deadline for the fall calendar is 7/15/00.

Regular Events - Eastern Mass.

All Sundays Intern'l Folk Dance, Cambridge. Instruction 7 PM, dance 7:30.
All Mondays Contras & squares w/Yankee Ingenuity. Concord.7:30-10:30 PM.\$6
Israeli Folk Dancing, Cambridge 8-10:30 PM. \$3.00 All year
All Tuesdays International Folk Dance, Boston. Free. Call for details.
2nd & 4th Tuesdays Gender-free English country dance, Boston. 7:30-10 PM \$5.
All Thursdays Contras & Squares, Cambridge. 8-11 PM. \$5.
Experienced International Folk Dance, Belmont. 8-11 PM,
 \$6.Scottish Country Dance. Salem. Beginners 7:30, dance 8 PM.
 \$2
1st 3rd 4th 5th Fridays Basic International Folk Dancing, Arlington.8-11 PM. \$6.
2nd & 4th Fridays English Country Dance, Barnstable. 7:30 PM. \$5.00.
1st Saturdays Contra Dance w/Woods Hole Folk Orchestra. Woods Hole. 8 PM.
2nd Saturdays Contra Dance, Cotuit.
3rd Saturdays Contras w/Amy Larkin & Friends. Sandwich. 8 PM. \$6
Various Saturdays Gender-Free Country Dance, Jamaica Plain, Boston. 7:30-11 PM. \$6. Dances 6/10,7,22.

Special Events

June 23, Friday Conradance. Goff Hall, Rehoboth. 8 PM \$6
July 1, Saturday Int'l Folk Dance Party. First Unitarian, 404 Concord Ave, Belmont 8 PM \$7. 617-491-6083
July 14, Friday Conradance. Goff Hall, Rehoboth. 8 PM \$6
Aug 11, Friday Conradance. Goff Hall, Rehoboth. 8 PM \$6
Aug 13, Sunday Speledans picnic. George's Island, Boston. For details contact duktig@attglobal.net
October 22, Sunday Advanced English Dance. Munson Library, South Amherst. 2-5 PM. 413-549-8159.

Venues - Eastern Massachusetts

Arlington 2nd Friday International: 781-272-0396 at St.John's Church, 74 Pleasant St. Balkan: 617-964-2003, at Church of Our Saviour, 21 Marathon St. Cajun: at 781-662-8967 Calvary United Methodist Church, 300 Mass.Ave. English: 617-354-1340, 508-875-0382, 1st,3rd,4th,5th Fridays International: 617-491-6084. At Park Ave Cong. Church, Park Ave & Paul Revere Rd.
 Barnstable English: 508-362-9570 at West Barnstable Community Hall, Rte 149 (North of US 6)
Belmont Thursdays Internat'l: 617-491-6083. First Unitarian, 404 Concord Ave
Berlin First Saturday Contras: 978-838-2104. At Town Hall, Route 62
Boston Tuesday English: 781-891-3296, 781-271-0356. Gender-free: 617-522-2216, 617-522-1115. At First Church Unitarian, Centre & Eliot

Sts, Jamaica Plain. Tuesday International: 617-491-6083. At Copley Square plaza.

Brookline Scottish: 617-325-6657, 671-661-5899. English: 617-354-1340, 508-875-0382. Scandinavian: 781-891-3207, Eph@ieec.org, http://Eddie.mit.edu/~jc/Speledans.html. At Church of our Savior, 23 Monmouth St. Israeli: 617-484-4282, 617-277-9155 at Temple Kehillath Israel, 384 Harvard Ave

Cambridge Scottish Fiddle: 617-338-8637 at Cambridge Multicultural Arts Center, 41 Second St. Friday Renaissance: 617-661-3353 at First Church in Cambridge, 11 Garden St. Sunday Israeli: 617-484-3267, 617-254-HORA at Harvard/Radcliffe Hillel, 52 Mt. Auburn St Sunday International, 2nd & 4th Tuesday contra, Wednesday Israeli: 617-253-FOLK at MIT Student Center. Call for location on campus. 1st, 3rd, 5th Tuesday contra: 617-354-1340, 2nd Tuesday Irish: 617-354-1340, collier@hadron.mgh.harvard.edu, 4th Tues Renaissance: 617-354-1340, eclectic@mit.edu. At Old Camb. Baptist Church, 1151 Mass. Ave. Scottish :617-484-0950 at 7 Temple St. Thurs contras: 617-354-1340, 781-272-0396, 508-229-2854 http: //www.neffa.org/~neffa/Thurs.html. At VFW Hall, 688 Huron Ave .

Carlisle Contras: 978-369-1232, 617-547-7781 at Unitarian Church
Concord Family dance: 617-354-1340, 617-491-6084. Monday Contras: 781-272-0396, 781-259-8442. Second Saturday Contras: 978-369-4462,781-944-3544. Third Saturday Contras: 978-667-7459. Fourth Saturday Contras:617-547-7781, 978-369-1232. Fifth Saturday Contras: 617-354-1340. At Concord Scout House, 74 Walden St.

Cotuit Contras: 508-563-6750. Call for location.
Fitchburg Scottish: Egyptian Room, Fitchburg Art Museum, 185 Elm St. 978-342-1724.

Ipswich Contras: Whipple Middle School, Green St, off County Rd. 978-356-1477.

Lexington Contras: 781-944-3544, 781-235-0713. First Unitarian, on the green

Medford Salsa/Swing: 781-646-1233. www.DanceCaliente.com at Cong. Church, 400 High St.

Medway Contras: 508-883-3443,508-429-1773, mtvictor@juno.com, at Christ Episcopal Church, 14 School St

Melrose Balkan: 617-840-2362. Dance Studio, 466 Franklin St.

Newton Victorian & Ragtime: 617-964-7684, eclectic@mit.edu. First Unitarian, 1326 Washington St, West Newton.

Northborough 3rd Sat Contras: 978-481-4802. First Unitarian, 40 Church St.
Rehoboth Contras:508-252-6375, 508-669-5656, shwnkndrk@aol.com. At Goff Hall, Bay State Rd

Salem Scottish: 978-745-2229 at First Universalist Church, 211 Bridge St
Sandwich Contras: 508-888-4968 at Grange Hall, Old County Rd, East Sandwich (near fish hatchery)

Southboro Inter'l: 508-872-4110. At Fayville Village Hall, Central & Grove Sts.

Stow Scottish: 978-897-2466 at Town Hall

Watertown Ballroom: 508-620-7138, 508-875-1007 at Phillips Cong. Church, 111 Mt. Auburn St

Weston Scottish: 781-259-9566, 617-235-6490 at First Church, on the Green

Woods Hole Contras: 508-548-6661. At Community Hall.

Regular Events - Western Mass.

All Mondays English Country Dance, Amherst. 7-9:30 PM. \$5. .

All Friday International Folk Dance. Amherst. 8-10 PM. All year

1st Fridays Contra & Scandinavian w/Fourgone Conclusions. Greenfield. 8 PM.

2nd, 4th, 5th Fridays Contra dance w/David Kaynor. Greenfield. 8-12PM.

3rd Fridays Contras & squares. Greenfield. Teaching 8, dance 8:30 PM. \$5

1st Saturdays English Country Dance w/Helen Davenport. Amherst. 8-10:30 PM.Conradance w/Wild Asparagus. Greenfield. Beginners 8 PM,dance 8:30 \$6 All year.

2nd Saturdays Contra w/Swallowtail. Amherst. Beginners 8 PM,dance 8:30 \$5

3rd Saturday English country dance w/Pleasures Of The Town.

Amherst.Beginners 8 PM, dance 8:30-11. \$6. All year

4th Saturdays Conradance. Amherst. 8:30-11:30 PM.Conradance w/Joe Baker & Mountain Laurel. Sheffield. 8:30PM. \$5/adults, \$2/kids. Jan-Nov

Zydeco dance. Greenfield. Teaching 8, dance 8:30 PM.

5th Saturdays Contradance w/Soozarama. Amherst. 8:30 PM. \$5. various Saturdays Gender-free contradance. Greenfield. 8 -11 PM.

Venues - Western Massachusetts - area code 413

Amherst Monday English: 256-8260. 1st Saturday English: 860-285-8694. 2nd Saturday Contra: 253-5638. 3rd Saturday English: 549-4123. 4th Saturday Contra: 367-9269. 5th Saturday Contra: 802-254-2874. At Munson Library, South Amherst International Folk Dance. 323-6330, 549-6748 at Bangs Community Center. Boltwood Walk.

Bernardston 4th Sat. Squares: 648-9034, 860-346-7151, at Bernardston Grammar School, Rte 5.

Goshen 2nd Saturday Squares: 268-7176 at Town Hall, Rte 9.

Great Barrington Scottish Country Dance: 528-4061 at St. James Episcopal, 352 Main St.

Greenfield 1st Friday Contras: 549-1913. 2nd, 4th, 5th Friday Contras: 367-9380. 3rd Friday Contras: 802-387-4014. 1st Saturday Contras: 323-9604. Wild. Asparagus@pobox.com. 2nd Saturday Contra: 413-773-1671. Gender-Free Contras: 665-8119, 584-0938. 4th Saturday Zydeco: 773-8366. At Guiding Star Grange, 401 Chapman St.

Hadley 2nd Fri. Swing: at N. Hadley Village Hall, 239 River Dr.. 585-1039

Northampton Scottish Country Dance 586-5476; 3rd Sun. Family dance 586-7602. At Lyman Hall, First Churches, 129 Main St (Rte 9).

Pittsfield 2nd Friday Contra: 499-7105 at Pittsfield Grange, 1123 West St.

Sheffield 4th Saturday Contra: 528-9385 at Grange Hall, Route 7.

Regular Events - New Hampshire

3rd Sundays English Country Dance w/Marianne Taylor. Portsmouth. 7-9:30 PM. All year.

All Wednesdays International Folk Dance. Portsmouth. 7-8:30 PM. \$3. Scottish Country Dance. Concord. 7:30 PM. \$4. All year

"middle" Wednesday Scottish Country Dance. Nashua. 7-9 PM.

1st & last Thursdays Scottish Country Dance. Nashua. 7-9 PM.

1st Thursdays Contradance w/Lamprey River Band. Dover. 8-10:40 PM. \$4.

All Fridays Scottish Country Dance. Keene. 7:30 PM.

1st Fridays Country dance w/Dudley Laufman. Wentworth.

2nd & 4th Fridays Contradance. Milford. 8-11 PM. \$5. All year.

3rd Fridays Contradance. Kensington. 8-11:30 PM. \$5. All year.

1st Saturdays Contradance. Peterborough. Instruction 7:30 PM, dance 8-11:30 PM

2nd Saturdays Contradance. Frankestown. 8:00-11:00 PM. \$5. All year. Contradance. Gilmanton Corners. 8-11 PM. \$5/person, \$10/family. All year

3rd Saturdays Contradance. East Concord. 8-11 PM. \$5. Kids under 12 free.

4th Saturdays Contradance. Dover. 8:30-11:30 PM. \$6. All year

Special Event

Aug. 19, Saturday English Dance. Historical Society Hall, Islesboro. . 8 pm. \$10. 207-734-8140.

Venues - New Hampshire - area code 603

Bristol 2nd Friday Contra: 536-3887. At Old Town Hall.

Concord 2nd Sunday English: 934-2543, 226-0573. At Howard Auditorium, 105 Pleasant St. Wednesday Scottish: 226-2739. At Odd Fellows Hall, Pleasant St. 3rd Saturday Contra: 746-2388. At East Concord Community Center

Deerfield 1st Saturday Country dance: 463-7771, 463-7151. At Town Hall, Old Centre Road.

Dover 1st Thurs Contradance: 664-2513. 4th Saturday Contra: 659-7038. At City Hall.

Frankestown 2nd Saturday Contra: 547-2955, 487-2480, Town Hall.

Gilmanton: 2nd Saturday Contra: 267-7227. At Academy Building, Gilmanton Corners.

Greenland Friday Scottish: 436-4118. At Parish Hall, Post Road (Rte 151).

Hanover Wednesday Int'l: 802-633-3226, at Kendall Retirement Community

Holderness 1st & 3rd Friday Contra: 536-3887. At Town Hall.

Keene Friday Scottish: 352-6968. At Unitarian Church, Washington St. Saturday Swing: 357-2100. At Moving Company, 76 Railroad St

Kensington 3rd Friday Contra: 772-3558, 659-5612. At Town Hall, Route 150.

Milford 2nd & 4th Friday Contra: 886-5071, 672-8252. Town Hall.

Nashua Scottish: 891-2331, lorenw@rwp.mv.com. At Chandler Library, Main St.

Peterborough 1st Saturday Contra: 525-3883. At Town House.

Portsmouth 3rd Sunday English: 742-2303, 886-5071, 463-7771, blw@star.net, taylorgorman@juno.com. At Portsmouth Ballroom, Portsmouth & Fleet Sts. Wednesday International: 436-4197. At JFK Adult Ctr, 175 Parrot Ave

Sandwich 1st & 3rd Friday Scottish: 284-6164. Town Hall.

Tuftonboro 1st Friday Contra: 544-2369. Town House.

Wentworth 1st Friday Country dance: 744-5135. At Town Hall.

Regular Events - Connecticut

All Sundays International Folk Dance, West Hartford. 7-10:00 PM. \$5. All year.

2nd Saturdays Round Hill Country Dances. Greenwich. Instruction 7, dance 8-11.

Special Events

Nov 10-12, Fri-Sun NOMAD Festival. Dancing, music, performances, workshops. Newtown High School, Newtown. 203-372-3890, 203-226-6681, www.geocities.com/heartland/hills/8797/

Venues - Connecticut

Chaplin Contras: 860-423-1963, 860-455-0368, John.Ivan@uconn.edu. At Chaplin Grange, Route 198.

Greenwich 2nd Saturday Country Dance: 914-736-6489, 203-381-9509, bkoser@bestweb.net, bigfoot.com/~roundhill. Round Hill Community House, Round Hill Rd.

Killingly 2nd Saturday Squares: 860-774-5865. At Killingly Grange, Route 101.

Middletown Wed Scottish: 203-238-0694, 860-347-0278. At First Church Cong., 190 Court St

New Haven Tuesday Scottish: 203-732-1017, 203-878-6094. At Medical Assoc. Building, 364 Whitney Ave (at Lawrence St) Friday English: 203-776-1812. At Neighborhood Music School, 100 Audubon St.

Newtown Monday Scottish: 203-938-2881, 203-263-3578, teach-it@erols.com. Hawley School, Church Hill Rd.

Norwalk 1st & 3rd Friday Country Dance: 203-226-6681, 203-373-9320, edwin.potter@snet.net. Cranbury Comm. Chapel, Newtown Ave & Frank St.

West Hartford Sunday International: 860-561-5069, 860-232-7368, b.j.batts@worldnet.att.net. At American Legion Hall, 12 Memorial Rd. 1st Friday Swing 860-649-0482, zsdman@erols.com. Town Hall, 50 S. Main St Sunday Family dance: 860-666-2124. Call for location and dates.

West Haven Saturday N.E. Dance: 203-776-1812. At Arbeiter Maenner Chor, Univ. of New Haven, 420 Orange Ave.

Wethersfield 2nd Saturday Contra: 860-633-0793, gaupton@snet.net. 3rd Saturday Cajun: 860-648-2584, tamarind@webtv.net. 4th Saturday Swing: 860-267-0613, 860-346-7954, jbugj@msn.com. At American Legion Hall, 275 Main St.

Wilton Tues Scottish: 203-874-5344, 203-762-9892. Comstock Comm. Ctr, School Rd.

Windsor Tuesday Scottish: 860-283-5402, 860-434-0415. At Grace Episcopal Church, on the green.

Woodbridge Friday Scottish: 203-393-3189, 203-874-5344. Woodbridge Cong. Church, 5 Meetinghouse Lane.

Regular Events - Vermont

Most Tuesdays Scottish Country Dance w/Bernard McGrath & Joy Leland. Fairlee. 7-9 PM \$3

All Wednesdays Scottish Country Dance w/Ray & Lesley Purdy. Manchester Village. 7 PM; Scottish Country Dance. Bellows Falls. 7:30 PM. Free.

All Thursdays Scottish Country Dance w/Major & Bailey. Putney. 7:30 PM.

1st, 3rd, 5th Saturdays Contradance. Montpelier. 8 PM.

2nd Saturdays Contradance. Wolcott; Contradance. Burlington. Instruction 7:30 PM, dance 8:00 PM.. \$5.

4th Saturdays Contradance. Bristol. 8 PM.

Last Saturdays Contradance w/Fred Breunig & Tune Police. East Putney. Beginners 8, dance 8:30 -11 PM.

Special Events

Sept 3, Sunday Labor Day Dawn Dance. English dancing 3-6 PM, contra

dancing 8-PM-7 AM. Gibson Aiken Ctr, 207 Main St, Brattleboro.
802-257-1819, 802-257-1571, 802-257-1006, DawnDance@nrthwnd.com

Venues - Vermont - area code 802

Bellows Falls Wednesday Scottish: 463-9682 . Central School.
Brattleboro 4th Monday Intern'l: 348-7463. At School of Dance, 17 Eliot St.
Bristol 4th Saturday Contra: 388-4548. At Holley Hall.
Burlington Wednesday Israeli: 878-4823. At Ohavi Zedek Synagogue,
188 N.Prospect St. 3rd Friday Contra: 660-9491. At Champlain
Club,Crowley St. 2nd Saturday Contra: 658-0832,658-8488.
Edmunds School, Main & So.Union Sts.
Chelsea 2nd Friday Contra: 802-883-5578. Town Hall.
Cornwall 3rd Saturday Family Dance: 388-7828, 426-2548 Scottish:
987-2572. Town Hall.
Danville 1st Friday Contra: 426-3331. At Knights of Pythias, Hill St.East
Essex Junction Tuesday Scottish: 879-7618. First Cong., Rt.15 & Church Sts.
Fairlee Tuesday Scottish: 603-353-4647. At Town Hall.
Lyndonville Saturday International: 748-3512, 748-2877, 633-3226. Bole Gym,
Lyndon State College
Manchester Village Wed. Scottish: 362-1199. At Cong. Church. Call to confirm.
Montpelier 1st,3rd,5th Sat Contra: 951-8658, 229-1207. Capitol City Grange.
Wed.Scottish: 863-4105, 229-9811. Union School, School St.
No. Clarendon Friday Contras: 492-3792, 492-3111. At Grange Hall.
Norwich 2nd & 4th Saturday Contras: 785-4607. At Tracy Hall, Main St
Friday Internat'l: 674-5934. Call for location. Swing: 603-643-
5341. Call for location.
Putney 1st Saturday Contra: 603-256-6995, 257-8571. At Community Ctr,
Christian Square. Thursday Scottish: 387-5737. At Dance
Studio,Landmark College. Last Saturday Contra: 387-5985. At
Pierce's Hall.
Royalton Saturday Contra: 433-1283, 889-5584. At Royalton Academy.So.
Burlington Friday English: 658-4126, 862-3638, 878-4893. Municipal Bldg,
575 Dorset St
Townshend 3rd Saturday Contra: 874-7141. At Town Hall.
White River Jct Sunday English: 785-4121. Saturday Swing: 603-863-6519. At
Jazzercise Ctr, 27 Maple St
West Dummerston 1st Saturday Swing: 254-5443. At West St. Arts.
Wolcott 2nd Saturday Contra: 888-4717. At Town Hall.

Regular Events - Rhode Island

All Wednesdays Scottish Country Dance. East Greenwich. 7-10 PM. Various
Saturdays Conradance. Cranston. 8 PM. \$6 Dances 6/17, 9/16, 10/23.

Venues - Rhode Island

Cranston Saturday Contra: 401-828-3229, jstw@edgenet.net. At
Oaklawn Grange, Wheelock St. 8 PM. \$6
East Greenwich Wed Scottish: 401-295-8297, paul@skye.phys.uri.edu. At
Rocky Hill Grange.

Regular Events - Maine

All Sundays Scottish. Kennebunkport. Children 5 PM, dance 6 PM.
International Folk Dance. Orono. 7-9 PM. Free
All Mondays Scottish Dancing. Belfast. 7:30-9:30 PM. \$2.
2nd Wednesdays English dance. Freedom. 7-9:30 PM, \$3.
All Thursdays International Folk Dance. Bar Harbor. 7-9:30 PM. \$1.
International Folk Dance. Rockland. 6:30-8:30 \$4.
1st Fridays Conradance w/ Catharsis. Gardiner. 7:30 PM. \$5.
2nd Fridays Conradance. Kittery. 8-11:30 PM. \$6. All year.
Conradance w/Muckle Flugga & Stan Keach. Readfield. 8 PM. \$5.
3rd Fridays International Folk Dance. Portland. 7-9 PM. \$2.50
4th Fridays Conradance. No.Whitefield. 8:30-11:30 PM. \$6.
1st Saturdays Contra w/Maine Country Dance Orch. Bowdoinham. 8:30 PM \$5
Bring water.Contra w/Oakum Bay String Band. Blue Hill. 8 PM.
\$5 All year.Conradance. Skowhegan. 8 PM. \$5, \$10 family max.
Conradance. Falmouth. Instruction 7:00, dance 8-12 PM.
2nd Saturdays Contra w/Gregory Moore Thomaston. 8-11:30 PM. \$5 April-Nov.;
Conradance. No.Yarmouth. Family dance 6, potluck 7:30,
dance 8:30-12. \$6
3rd Saturdays Contra w/Scrod Pudding. Bowdoinham. 8:30 PM.\$6. Bring water.
Contra w/J. McIntire & Shoe Fly. Union. 8-11 PM. \$5, kids free.
Contra. Trenton. Lesson 7:30, dance 8-11:30 PM. \$5 Bring water.

4th Saturdays Conradance. Rockport. 8:00-11:30 PM. \$5. Contra. No.Yarmouth.
Jam 6:00, potluck 7:30, dance 8:30-12 \$7. Conradance w/Sheep
Island Rovers. Winter Harbor. 8-11 PM. \$4.

5th Saturdays Contra w/Bill Olson & Scrod Pudding. East Vassalboro. 8:30
PM.\$5

Special Events

July 29, Saturday Conradance. Cong. Church, 267 Falmouth Rd, Falmouth.
688-9043, 743-9252, 772-6690, srleblanc@usa.net

Venues - Maine - area code 207

Bar Harbor Thursday International: 461-6631, jra@aretha.jax.org. At Gates
Auditorium, College of the Atlantic, Route 3.
Belfast Monday Scottish: 469-3293. At American Legion Hall, Church St.
Blue Hill 1st Saturday Contra: 359-2070, josephn@acadia.net. At Town Hall.
Bowdoinham 1st Saturday Contra: 563-8440. 3rd Saturday Contra: 666-3090,
225-2117,ccrow@uninets.net. At Town Hall, School St. Bring
water.
Brunswick 2nd Tues Intern'l: 729-1555. Cellar of Fitness, 9 Cumberland St.
East Vassalboro 5th Sat Contra: 948-5842, ccrow@uninets.net. Grange Hall,
Rt32
Falmouth 1st Saturday Contra: 688-9043, 743-9252, 772-6690,
srleblanc@usa.net. At Cong. Church, 267 Falmouth Rd
English: 382-3017, 338-5340, 568-7597. Dirigo Grange, Rte. 137.
Freedom 1st Friday Contra: 582-7144, 665-2634. Johnson Hall, 286 Water St
Gardiner Sunday Scottish: 967-3813 . Community House, Temple St.
Kennebunkport 2nd Friday Contra: 603-436-8372. At Left Bank (old Grange Hall.)
Kittery 1st Friday Contra: 782-0386. Chase Hall, Bates College, Campus
Av
Lewiston 4th Friday Contra: 495-2331. St. Denis Parish Hall, Rte. 126.
No. Whitefield 2nd Saturday Contra: 926-5114, 799-2585. 4th Saturday Contra:
799-2585, jeffraymond@prontomail.com. At Westcustogo Grange,
Rte 115.
Orono Sunday Internat'l: 827-2324. Memorial Union, University of
Maine. Various Saturday Contra: 942-5471. At Orono Community
Center.
Orrington 5th Saturday Contra: 825-4514. Grange Hall, Dow Rd & Center Dr.
Portland 3rd Friday Intern'l: 774-4728. At Casco Bay Movers, 151 St.John
St.
Readfield Contra: 778-6387. At Town Hall, Rte. 17, 1/4 mile W of Route 41.
Rockland Thursday International: 372-8298. Recreation Ctr, Limerock St.
Rockport Contra: 785-5118, 568-7597. Simonton Corners Community Hall.
Skowhegan 1st Sat Contra: 566-7952, 587-4851. At Grange Hall, Pleasant St
Thomaston 2nd Sat. Contra: 372-9645, gmks@mint.net. At Watts Hall, Rte 1
Trenton 3rd Sat. Contra: 667-0260,josephn@acadia.net. At Grange Hall,
Rte 3 & Rte 230. Bring water
Union 3rd Sat. Contra: 549-7802. Upstairs at Thompson Community Ctr.
Winter Harbor 4th Saturday Contra: 963-7693, 288-6358. At Hammond Hall.

Regular Events - Outside N.E.

All Thursdays Conradance . 8 -11 PM. \$5. oldjoelclark@hotmail.com,
716-461-3816. At Covenant United Methodist Church, 1124
Culver Rd, Rochester,NY.
All Fridays Contra & Square Dance. Montessori School, 120 East King Rd,
Ithaca NY. 8 PM. 607-273-8678, TCCD@tedcrane.com, http://
tedcrane.com/TCCD/
1st Saturdays English country dance w/Richard Sauvain. 8 -11 PM. \$5.
716-442-4681, sauvain@frontiernet.net. At Covenant United Meth.
Church, 1124 Culver Rd, Rochester,NY.

Special Events

Sep 22-24 Heritage Dance Festival. Plymouth-Whitemarsh High School, near
Philadelphia PA. Dances, workshops, music, performances. 215-
842-1425, heritagedancefestival.com

Festivals and Dance Camps

June 22-29 Folk Arts Center sessions at Pinewoods. Plymouth MA.
Contact: 617-491-6083.
June 23-25 Old Songs Festival. Altamont Fairgrounds, Altamont NY. Contact:
Old Songs Inc, PO Box 399, Guilderland NY 12084, 518-765-
2815, www.oldsongs.org

June 29-July 3 **Pinewoods July 4th Weekend.** Plymouth, MA. Contact: 508-877-1168, 978-779-6860 , jkynoch@virtmed.com

July 3-7 **Pinewoods English Scottish Session,** Plymouth MA. Contact: Anne Richardson, 40 Memorial Rd, Providence RI 02906, 401-331-3239, www.geocities.com/SoHo/Courtyard/8534, anne-fred@worldnet.att.net

July 7-15 **Pinewoods Scottish Sessions,** Plymouth MA. Contact: Betty Allen, 19 Grove St, Braintree MA 02184, 781-849-3512, eallenscd@aol.com

July 16-22 **WUMB Summer Acoustic Music Week.** Center Harbor NH. Contact: WUMB Radio 91.9 FM, UMass Boston, 100 Morrissey Boulevard, Boston MA 02125-3393, 617-287-6901, dick.pleasants@umb.edu, www.wumb.org

July 21-23 **Falcon Ridge Folk Festival,** Long Hill Farm, Rt 23, Hillsdale NY. Contact: FRFF, 74 Modley Rd, Sharon CT 06069, 860-650-7472, www.FalconRidgeFolk.com, info@FalconRidgeFolk.com

July 28-30 **Cranberry Dulcimer Gathering.** Unitarian Church, Binghamton NY. Contact: Ed Ware, 1259 Fowler Place, Binghamton NY 13903-6036. 607-669-4653, e.ware@ieee.org, people.ne.mediaone.net/jonw1/cranberry/index.html

July 28-30 **Winterhawk Festival,** Long Hill Farm, Rt 23, Hillsdale NY. Winterhawk, 74 Modley Rd, Sharon CT 06069, 860-364-9396, www.Winterhawk2000.com, info@Winterhawk2000.com

Aug 5-18 **Balkanfolk 2000 Festival,** Koprivstitsa Bulgaria. Contact: www.balkanfolk.com,

Aug 5-Sep 4 **Mainewoods Dance Camp,** Bridgton ME. Weekly sessions, and Labor Day weekend. Contact: Kathryn Demos, 68 Liberty Corner Rd, Warren NJ 07059-6708, 908-647-2936, mainewds@hotmail.com, www.erols.com/mainewds

Aug 13-19 **WUMB Summer Acoustic Music Week.** Center Harbor NH. Contact: WUMB Radio 91.9 FM, UMass Boston, 100 Morrissey Boulevard, Boston MA 02125-3393, 617-287-6901, dick.pleasants@umb.edu, www.wumb.org

Sep 15-17 **Folk Song Society of Greater Boston Fall Getaway Weekend,** Plymouth MA. Contact: Marilyn Levin, 49 Pearl St #2, Newton MA 02458, 617-558-7034, www.fssgb.org

Sep 15-17 **American Dance Weekend at Buffalo Gap,** Capon Bridge WV. Contact 301-694-6794, www.cacapongroup.com/buffalo, BuffaloBoe@aol.com,

Sep 15-17 **Star Hampshire Traditional Music & Dance Weekend,** Isle of Shoals NH. Contact: Patrick Stevens, 21 Prospect St, Portsmouth NH 03801, 603-436-8372, 603-431-4849, stevepat@nh.ultranet.com

Sep 22-24 **Heritage Dance Festival,** Plymouth-Whitmarsh High School, near Philadelphia PA. Contact: 215-842-1425, heritagedancefestival.com

Oct 14-15 **Portsmouth Maritime Folk Festival,** Portsmouth NH. Contact: www.folkhorizons.org, info@folkhorizons.org

Nov 10-12 **NOrtheast Music Arts and Dance Festival,** Newtown CT. Contact: www.geocities.com/heartland/hills/8797/, 203-372-3890, 203-226-6681

Always call ahead before traveling great distances to go to dances!

(THURSDAY, Continued from page 7)

time. Our new committee met, phoned, and exchanged memos to refine the vision, make decisions, assign logistical roles, and evaluate potential performers.

The big day arrived: September 6, 1990. Steve Zakon called and Rodney Miller and Peter Barnes played. We asked Steve because of his popularity, and we asked Rodney and Peter because we wanted to provide a welcome sign that things wouldn't be too different under new management. (That duo appeared on a monthly basis for Tod.) The crowd was decent, around 130, and gave us encouragement for the future weeks. I called the following week and the attendance dipped to 115 (about what Tod's series was attracting at the end). As the weeks went by, the attendance started to creep up.

One key aspect to the success of our series is that we offer a mostly consistent product (a fully-zesty, modern, urban, contra dance). An evening of Appalachian Big Circle dancing might be fun *in a different setting, but not ours*. A really excellent caller specializing in fast-moving squares may have something special to offer, *but not at our series*. We allow callers some leeway in selecting the non-contra portion of their program, but we want programs consistent enough so that dancers can just show up, without checking the schedule, and be satisfied. This doesn't just happen. Unlike other series, we offer written guidelines to callers about how to conduct the evening and what, for better or worse, will go over well with the dancers. (For example, "Don't offer more than a couple of dances that pose significant challenge to the dancers; they are not expecting a workshop.")

There have been some personnel changes in our (all volunteer) committee over the years. Joining original members Steve, Cal, Larry, Ernie, and me are Angel Roman (who will soon be leaving us and moving to northern Vermont, alas), Sue Rosen, and Lisa Greenleaf. Lisa, our booking agent, does a great job balancing many constraints and produces attractive schedules with really

top-drawer talent.

Nowadays, we typically get around 180 to 220 people in attendance each week. Our record attendance was a wall-bending 352 (for Wild Asparagus, natch), and our low attendance was 25 (during a blizzard, when we should have cancelled but didn't; it was actually a really fun dance, with a "survivor" feeling adding to the energy).

People visiting our dance from all over the country have told me what a wonderful dance we have. We have great performers and a comfortable hall. We also have great dancers who put the welcome mat out for new folks, invite them to dance in a pressure-free way without criticizing their shortcomings, and play it straight (sacrificing their own self-expression). Combine that with good timing, sensitivity, knowledge, personal grace, and humor, and you've got perfect dancers. We've got them, too!

Our dance is part of the interesting mix called the "Greater Boston Dance Scene." I often wonder about the Thursday dance's effect on the mix. Is it taking people away from other dance series? When I look at other struggling dance series, I have to say "yes," and I feel sad about that. On the other hand, are we providing a venue that excites newcomers to our style of dance, so that dances everywhere are stronger? I am less sure of this effect, but I imagine it happens.

All in all, I conclude that we are providing what a lot of Greater Boston dancers want. It's obvious that they like what we are doing, and for that I'm proud. That's not to say that we have the perfect dance. I admire the unbridled innocent energy of the dances in Greenfield. The community-oriented crowd at the Rehoboth dance impresses me with their warmth. I'd be happy to enhance these feelings in our dance.

Our series owes a debt of gratitude to Tod, for establishing the series on which we layered our own vision. We've had a good run at 10 years, thanks to supportive dancers and talented performers. And the word is out: it's a great place to dance.

As I was wandering the halls at the Festival this year, catching snippets of different sessions, I took great pleasure in watching the enjoyment of the participants: the performers, musicians, dancers, people chatting in the cafeteria, and those who were simply observing. Several people who attended the Festival for the first time this year remarked on the organization and the overwhelming sense of energy and fun throughout the Festival. Even though we had to start a little later on Friday, and delay the Folk Bazaar, Activity Room and Crafts Room participation until Saturday, the Festival came alive Friday evening as usual. Once again, I felt enormous satisfaction in having helped to make such a wonderful event happen. At our post-Festival evaluation meeting, the planning committee members were already enthusiastically developing ideas 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. My three year-old was happy spending the entire weekend watching and imitating the Morris and sword dancing in the courtyard and green! 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 mostly good weather this year helped bring a wonderful relaxed feeling to the Festival. But, as always, much hard work went into preparing for the event. I would like to thank

everyone who helped, in ways large and small, in making the weekend the success it was. In particular, I want to thank the entire planning committee who worked hard to make the Festival feel as “normal” as possible, even though we had less set-up time and had to limit some offerings on Friday.

I also want to recognize those dedicated Board members who have recently relinquished major responsibilities. **Nancy Hanssen**, our outgoing Past President, has provided much valued advice to me during my first year as President. Nancy will continue as Volunteer Chair. **Sylvia Miskoe** has recently stepped down as Chair of the Ralph Page Memorial Committee, but will continue as a member of that committee. Sylvia, who took over this role upon the death of Ted Sannella, has worked hard to continue the tradition of bringing excellent staff and programming to the New England Dance Legacy Weekend (formerly the Ralph

Page Legacy Weekend). **Linda Palmstrom** and **Rayna Tulysewski** are ending terms as Directors, and **Janet Yeracaris** is ending her term on the Nominating Committee. They are not leaving the NEFFA Executive Board, however. Linda continues on as Activity Room Chair, Rayna continues to lead the new Access Committee and Janet will continue to work on the Program 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!

From the President's Desk

Shelagh Ellman-Pearl



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