

Larry Jennings' Give-and-Take Published! Lost and Found



Summer 2004 – Vol. XXX #2

**Organizational Happenings
The Australian Visitor**

New England USA

“Is This the Most Thriving Folk Scene in the World?”

A Visitor From Down Under Gives Dancing in New England the Once-Over

**Jeanette Mill
Photos by the Author**

It is time I put hands to keyboard to tell you about my dancing and musical experiences in New England. The reason I haven't written this earlier is that I was too busy having fun to stop and write.

I put New England on my world tour itinerary largely because of it being the home of contra dancing and music. I had grown to love these through the sporadic but wonderful exposure through the Canberra dance scene, clinched by the fantastic contra at the 2002 National Folk Festival run by Contratemps.

I spent 10 days in Toronto prior to flying to Boston, and went contra dancing there. When the locals heard where I was headed, they commented “Oh - well this is just the warm up then.”

A bit of internet sleuthing and a few hints from friends at home had me at a dance in the exquisite New England town of Concord (pron. “Kunkered”) only hours after touch-down in Boston. They were fabulous dancers, and an enquiry to the caller delivered to the assembled that I was from Australia and needed a lift home brought not

only laughter but a ride back to Boston, and my first friends.

The next night I danced at Massachusetts Institute of Technology, the next was English Country Dancing with the legendary Bare Necessities playing live (as they have done every week for 20 years), but this was all a warm up for Thursday night. At a hall called the VFW in Cambridge, up to 200 people turn up every week for contra dancing. It is quite a phenomenon, and they are mostly great dancers. Luckily Canberra dancer Pauline Allingham had warned me that they are merciless practitioners of eye contact, or I would have died swooning. Because everybody practices it, you feel totally comfortable, and it definitely adds to the high standard of dancing. The crowd was young relative to many dancing crowds, and the pace



Dancing at the Snowball in Peterborough NH

lively. Embellishments such as twirls (for males and females) were practiced frequently and with great skill, and the band was fantastic. By early in the evening the friendly locals had worked out that I was a visitor from Australia, and I had several offers to participate in social

functions, go to dances in other towns, and to a folk festival in Connecticut.

So on Friday I was taken to Greenfield, two hours west of Boston, to what I have seen described as the epicentre of contra dancing. The beautiful historic Guiding Star Grange

Hall is the hub of activity, and as far as I can see the twice weekly dances (Friday and Saturday nights - with about 200 people turning up to each!) are largely the work of David Kaynor, the Greenfield Dance Band, and a consortium of other callers, musicians and bands. David Kaynor does such beautiful posters for the dances, with hand-drawn scenes of New England architecture, that you would go to the dances on that strength alone.

These dances are so fantastic that my weekly pattern for the next three months revolved around travelling to Greenfield for as many of these dances as possible.

After my first Greenfield dance I was transported to Connecticut for the Northeast Music, Arts and Dance Festival (NOMAD)- a weekend of more contra dancing than you could poke a rapper sword at - plus lots of Morris, Rapper, English, Balkan, and any style of dancing you care to mention. But I was a contra junkie for the whole weekend, and was introduced to some delightful new concepts such as the medley. This was a 20 minute dance where about 6 callers lined up and took us through a non-stop medley of dancing, with no walk throughs, and each caller calling the dance before once through to ensure a smooth transition. What a test of skill for everyone concerned.

There are so many festivals and events in New England that some are specific to a particular aspect of contra dancing, such as the Ralph Page Dance Legacy Weekend. Luckily my friend Lisa Sieverts had pointed out beforehand that this weekend was dedicated to older dances done in the style of the era, so not to be upset when partners didn't twirl me or do other modern embellishments. This weekend was where I discovered the talents of Moving Violations, whose grins were as wide at the end of the weekend, after playing just

about non-stop, as they were at the beginning. This band has two brilliant fiddlers - Ron Grosslein and Van Kaynor - who play off each other constantly, and throw in the most unlikely tunes, such as Vivaldi, to which you discover to your delight that you can contra dance. Here I also discovered what has to be my all-time favourite waltz tune - Josefina's. Waltzes are traditionally played at the end of every contra dance evening, and a Hambo is always played right after the break. Thankfully I had learned this at Scandinavian dance classes in Canberra (it's a bit like learning to ride a bike or Eskimo roll - tricky to master but very satisfying).

Every caller and band I heard prompted me to think that they must be the best in New England. But then I would hear another, and another, and I wondered where the talent would end. Of the bands that I heard my top few would have to be:



“Greenfield...The epicentre of contra dancing”



David Kaynor

- Nightingale
- Swallowtail
- Big Bandemonium
- Bare Necessities (English Country Dance music)
- Wild Asparagus
- Moving Violations
- Rodney Miller's Airdance
- Greenfield Dance Band
- Yankee Ingenuity
- Reckless Ramblers

Nightingale not only play some of the most sensitive renditions of contra tunes I have heard, but have heart wrenchingly beautiful songs, such as the Newfoundland traditional song “Tickle Cove Pond,” on their CDs. Regrettably there are only two CDs - The Coming Dawn, after a tune penned by one of their members just before a Brattleboro Dawn Dance, and Sometimes When the Moon is High. Buy them both.

I heard Nightingale play at the Snow Ball. This dance was quite a phenomenon and easily the best dance I have ever been to in my life. Held in the beautiful historic Peterborough Town Hall in



Editor: **Dan Pearl** Mailing: **Dayle Watts**
 Editorial Review: **Maureen Carey, Shelagh Ellman-Pearl, Lisa Greenleaf, Robert Johnson**

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Issue	Deadline
Spring	Feb. 1
Summer	May 15
Fall	Aug. 15
Winter	Nov. 1

rural New Hampshire, in mid winter, the temperature was -20deg C outside, and there was a thick blanket of snow and ice over the whole world. But inside the dancers were frolicking in summer skirts and shorts. The dance went from midday to midnight, with the only breaks being 20 minutes to change bands. I danced the first 6 hours without a break - fortunately a friend bought me food so I didn't have to decide "queue for the loo or queue for food?." Becky Tracy and Keith Murphy, two of the three equally brilliant members of Nightingale, also played in Big Bandemonium, the second of the 4 bands, so they played for 6 hours almost non-stop. Then joined us on the dance floor. There were 360 dancers on the floor at the height of the evening, and 1/3 as many again up in the balcony resting. And they were almost without exception fantastic dancers. I wasn't bad myself by this stage, having had several months of dancing almost nightly. I had achieved a quadruple twirl coming out of a ladies chain before heading into the next move at a Greenfield dance earlier when I was dancing with a particularly nimble and balanced partner. We both got an enormous thrill out of that.

Another highlight of the Snow Ball was the sparkling foot percussion solo by Keith Murphy, an ex-Newfoundlander and guitarist in Nightingale. The dancers were so inspired by his artistry that they joined in. It was quite a moment. In fact there were many occasions at different dances where dancers would erupt into foot percussion. What was odd about it was that they were like a flock of birds or school of fish, somehow they all did the same thing at the same time.

When the Snow Ball was finished, I was informed that it would only be weeks until the next equally amazing event, such as the twice yearly Brattleboro Dawn Dances, which run from 7pm to 7am, and NEFFA (the New England Folk Festival Association festival which I was receiving daily torture emails about until it was held in April, telling me it is an event not to be missed.)

I was moved to tears on more than one occasion by the beauty of the music and skill of these talented New Englanders. I was particularly enthralled by the ability of David Kaynor to call dances (expertly to a hall of 200 people) and play his fiddle at the same time. Then I saw Fred Breunig calling sung squares while playing his fiddle, and it was all too much - I was overcome with joy.

I had intended to stay in New England for one month, then

I was moved to tears on more than one occasion by the beauty of the music and skill of these talented New Englanders.



Dancing With Ralph

continue south, as the weather was well and truly wintry by then. But I loved Boston and the dancing so much I only left three months after my arrival (apart from a short side trip to California), when my entry permit forced me to go.

I bade New England a teary farewell in early February, coming away with about 30 CDs in my luggage, and 42 dances under my belt (if you count each day of each festival as one dance). And a truck load of wonderful new friends, who I will never forget.

IN PASSING

We have learned that Alan A. Smith, local dance instructor and NEFFA President from 1953 to 1954, died in Lexington, Mass. in December at the age of 83. Alan has a lifetime of accomplishment, highlighted by his involvement in the teaching of Scottish Country and Highland Dancing.

Alan was also an excellent square dance caller, having learned the craft from Ralph Page.

Tom Lenthall remembers that Alan was one of the movers and shakers



Ralph Page and NEFFA President Alan Smith, 1954

who expanded the Festival to a several-day format.

Contributions in his name may be sent to the Scottish Dance and Cultural Education Association of Boston, c/o Jeanetta McColl, 16 Maureen Rd., Framingham MA 01701 (attn. Alan A. Smith Fund). The fund will focus on Highland Dance.

NEFFA members are invited to send in your memories of Alan to share in a future NEFFA News.

From the President's Desk

Maureen Carey



Dear Members,

Thank you all, performers, volunteers and attendees for making our 60th festival a memorable one. The informal feedback and hundreds of written evaluations indicate that many participants had a wonderful time and look forward to future Festivals. The feelings of community that were celebrated and engendered by many events, especially the anniversary celebrations, were wonderful to experience. Grateful appreciation to Laura Liebensperger and Linda Leslie for their leadership in the planning and implementation of these special events. The opportunity to introduce Larry Jennings' newly published book, *Give and Take*, added extra enjoyment to the weekend for those of us who had the privilege of helping to facilitate its publication. Thanks, Larry!

The organizing of NEFFA is done by volunteers who work all year to produce the Festival. At this time we would like to express our gratitude to those who are leaving Chair positions and welcome aboard those who have joined us in this work. Thanks to Mari Boyer Young, who did not let the birth of twins interfere with her work on the Nominating Committee. She will continue her role on the Program Committee. Thanks to Jessica Holland and Arnold Reinhold, who have served as Directors, Linda Wicks who has been our Membership Chair, and Susan Janssen, who has been the Chair of Performer Sales for a number of years.

NEFFA'S newly elected officers are: Directors: Dan Pearl, Nancy Hansen and Angela Taylor, and Nominating Committee Members: Linda Leslie and Shelagh Ellman-Pearl. Welcome to the following who took on new organizing jobs at the Festival: Mark Jones and Melissa Cook as Parking Chairs, Kristin Gustafson as Membership Chair, Alan Finklestein as Safety Co-Chair, Nancy Horn as Performer Sales Chair, Steven Boylan and Arnold Reinhold as real TicketMasters, and Jean Krogh and Bob Solosko as Chairs of the new Recycling Committee. Because of a serious health problem, our longtime Tickets Chair Dave Reid had to limit his work this year, but I am delighted to report that he is feeling well now and has signed back on as Tickets Chair at NEFFA for the next two years. Welcome also to the many others who have joined our various committees.

There is still a need for more members to join our committees. For the great reward of the enormous satisfaction we all share when we see the Festival up and running, please consider working on whatever aspect of NEFFA interests or challenges you.

All That Glitters.....

Money. The sordid underpinning that controls much of what we can all get accomplished. Even NEFFA, that wholesome institution. Because of shortfalls in incomings as opposed to outgoings in the last few annual Festivals, we made an (it turned out to be lame) attempt to raise some money through membership

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

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

Annual Dues are \$20/individual, \$38/family (up to 2 people over 18). Contributions beyond these basic amounts are welcome and tax-deductible to the extent permitted by law. Send check, payable to NEFFA, to the office. Occasionally, NEFFA shares its mailing list for a one-time use by like-minded folk organizations. If you do not want your name and address shared in this way, tell us with your membership. **Please direct all inquiries** to the NEFFA office: PMB 282, 1770 Massachusetts Ave., Cambridge, MA 02140 or (781) 662-6710, or via email: neffa@neffa.org

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

fees. We did not do this well. As an organization, we do not have a history of fund raising, and we are not happy that we need to do this now. We are very sorry that some members were inconvenienced and angered by the difficulties that resulted. Please accept our very sincere regrets and apologies. We are working on a process to address these issues and hope to find solutions that work. You are all welcome to contribute ideas to our process.

Please remember this is your organization. We are not separate from you. We are all volunteers and welcome you to join us. We are not professionals with the resources and time a business would give managers to solve problems. We made some mistakes in the way we asked members to contribute to NEFFA. We were not at all clear about the details, which we had put in as an attempt to make the increased more attractive. We are happy to try to rectify the situation. As your President, I would like to ask you to cut us a bit of slack. All we asked for was an increase that is about the price of one-and-a-half admissions to a movie on a year's individual membership. Yes, that was a large percentage of the old rate, but the fact is that the old rate was kept low as a means of encouraging membership when it seemed possible to do that. Sadly, financial times have changed for NEFFA as for everyone else.

Two issues that we have faced in the last few years illustrate some of the ways things have changed. One of many financial changes has been paying many thousands of dollars for the removal, storage, recalibration and a maintenance fund for the fitness equipment that now belong in what we call the "Lower Hall." The rest of the year Natick calls that space the "Wellness Center," and fills it with expensive machines that they worry about when strangers like us move in and take over. We have to pay professionals to do the moving in order to get them to allow us to relocate their precious gear so we can dance in their space. Our choice is to pay these thousands or not dance in the Lower Hall. We discussed many options - dance tents, remote sites for dances, etc., but never considered cutting out more than half our weekend's dances, which is what would happen to the program without the use of the Lower Hall. One consistent theme on evaluations is that all the different dance communities want more, not less, of their particular type of dance.

Another example of money we did not need to spend in the past that is needed now has to do with refrigeration. Natick High School used to have more fridges. Town school budgets are tight, and the school lunch business has changed, so they do not need as much refrigeration as they used to need. Therefore, when the large fridges break, they don't need them so they don't repair or replace them. We run eleven or twelve mini-restaurants in our food booths, who need more refrigeration than the school has working now, so we have to rent an expensive unit and pay the electrician to hookup an outside power line.

The two obvious ways most business meet increasing costs is by raising prices or increasing customers. We want to keep admissions levels as low as possible so we don't exclude families, who find it difficult to volunteer because of child care requirements. Pricing out families would thwart our most important goals and make questionable our claim to educational nonprofit status. Although we do publicity and try to attract a good crowd, we cannot go looking for thousands of more attendees, as the other common complaint on the evaluations is about overcrowding. And blessed with good weather this year, hundreds were outside during the most crowded times. Obviously, if they had been driven inside by rain, likely in April, the crowding would have been much worse. We have considered moving the Festival into May, but the weather is always doubtful and we would be more likely to have high temperatures, which would be hard on the dancers in the un-airconditioned halls.

NEFFA is the closest we will come to Brigadoon. We rent an ordinary high school and turn it into a marvelous music, craft, and food showplace and invite all our friends. It seems like, but is not a magical process. It is a very practical one. We are not good at asking for money. We are good at running a Festival. Because of general rising prices as well as many situations like the ones explained above, we need to ask the members to support the effort, and have patience with us as we figure our and blunder into our new role as fund-raisers. Any member out there have experience at this? Get in touch, please.

Happy Summer,
Maureen Carey, President



Minutes of the NEFFA Executive Board

11 January 2004

Festival Committee Reports

Folk Bazaar (Angela Taylor): WUMB would like to have an informational booth where they would also sell promotional items to support the station and the Boston Folk Festival. **Dan:** We've had informational booths in the Folk Bazaar, for ex. Springstep. WUMB has folk programming, we do Festival publicity on WUMB –in that regard, I favor this. But no big displays or van out front implying that they are sponsors. **Maureen:** This should not be Angela's problem; it should be referred to a committee. The WUMB committee will be Maureen Carey, Peter Olszowska and Nancy Horn.

Food (Maureen Carey): I've talked to most vendors, am waiting to hear from Mary on a few things.

Inside Facilities (Harold Henry): We will have the Lower Hall. There will be new equipment, the old stuff is going. I brought up the idea of external storage. I've been looking into a canopy for the Morris Dance area in case of rain – they are prohibitively expensive –several thousand dollars to cover that large an area. **Maureen:** Katy Burns should talk to you.

Operations / Outside Facilities (Dan Pearl): We're all set for taxi service from downtown Natick, to replace the bus route. We'll make a plan for getting people back to the train station.

Program (Mari Young): Grids have gone out to performers; feedback is coming in.

Sound (Peter Olszowska): Sound sheet mailing went out to performers. Lisa Seiberg will be Sound Coordinator.

Volunteers (Nancy Hanssen): Dan gave out fliers at a dance; I got two calls already. **Dan:** Jessica will leave Publicity after this Festival. I'll send out large packs of fliers to arts groups etc. I need ideas on who to send fliers to, especially outside of dance community, (suggestion sheet is passed around).

Festival Ticket Prices (Linda Wicks & Shelagh Ellman-Pearl)

A NEFFA Membership Benefits Proposal was presented. **Shelagh:** A \$5 benefit was approved at the last meeting. We'd like to leave details flexible until we see how people use them. We propose that logistics of implementation be left to the Membership Chair, rather than continually bringing motions to the Board. Linda and I discussed the following: NEFFA Bucks (NB) being transferable, having a 3-year expiration, and usage per event. Are people comfortable with leaving implementation to the Membership Chair? **Ralph:** I'm not. These things have to do with policy. More details of NEFFA Buck usage were discussed and motions were passed dealing with transferability and redemption.

22 February 2004

WUMB Report (Maureen Carey)

WUMB would like permission to put up a booth; the function is to get out information about the station and, especially, their September Boston Folk Festival. No money will change hands; we'll have the

opportunity for a booth at their Festival. I expressed our concerns about any appearance that WUMB was sponsoring our Festival. We thought of a few specific things to do (subject to Board approval): In the President's letter in the NEFFA News, and in the Festival booklet, there will be a paragraph explaining the relationship. There will be no "purple vans" or banners implying sponsorship; they will comply with our restrictions on booths and look like a regular vendor. The booth will not be in Angela's section; placement will be determined, (cafeteria?). WUMB will give us on-air mention. **Robert:** Who will be responsible for the NEFFA booth in the fall? **Maureen:** I have the energy for it. **Harold:** What about selling memberships? **Maureen:** We're already on a membership drive, this should be left out of that equation. **Harold:** It can be 'aggressive promotion' vs. just 'having forms available'. **Dan:** What is the purpose, if not to increase membership? **Maureen:** To provide information about our dances; the Festival; get our events onto peoples' calendars. **Dan:** Festival flier won't be available in Sept.; we'd need a special flier. Ralph Page and Family Dance fliers would be available. We have complimentary one-year mailings, but postal mail is expensive; could consider an electronic mailing list or Yahoo group. **Ann:** I'd love a reciprocal relationship with the FSSGB. **Laura:** This could tie into NEFFA Bucks.

A motion was passed offering WUMB reciprocal booth space. Maureen will take responsibility for organizing a booth in September at their festival, and for finding space for WUMB at the NEFFA Festival. It will be clear that WUMB is not a sponsor of our Festival.

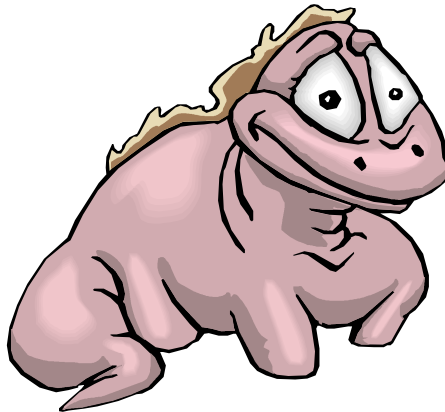
Festival Badges (Shelagh Ellman-Pearl)

I think that committee chairs who don't regularly come to meetings need something more official than a general NEFFA badge. We need a basic badge for Committee Chairs and board members, and then something else, as well as guidelines for badge wearers.

An extended discussion resulted in the passage of the following motion: **In place of the old badge system, we adopt one form of Festival badge for Festival Chairs, Committee Members and "Super Volunteers". Holders will have Early Entry authority. Board members who are comfortable with answering questions beyond the scope of their immediate authority will wear an "Ask Me" badge. Inquiries will be directed to people with "Ask Me" badges or to the Hospitality Desk. Motion seconded by Dayle Watts.**

60th Festival Task Force Progress Report (Laura Leibensperger)

We're trying to do some fairly easy to do things that aren't too expensive; our general idea is to stress intergenerationality. We'd like to set up the Loft as a 60th Anniversary space – a hang-out space with a dozen chairs, the NEFFA '86 video etc, copies of some nice old fliers. It's interesting; the first NEFFA wasn't that participatory. I have a copy of the first program. Another idea is having a young people's Festival Orchestra slot Saturday night – Aidan Carey is rounding people up. **Linda L.:** Ringers are covered. Ethan Hazard-Black will be the conductor. It will not be youth callers. **Laura:** We'd like to showcase Larry Jennings' Give and Take. **Laura:** A budget of \$250 is requested for copying, stationery etc.



Membership Report (Linda Wicks)

I have a couple of ideas for NEFFA Bucks (NB) designs (passed around). They would have serial numbers merged with the Membership number. **Laura:** I think one of our discussions centered on tax deductibility and making the tax deductible part clear— that's where the separation came from originally. **Peter:** If we have premiums in the future, we'll have to be more specific about levels. **Shelagh:** We need to make it easy for the person filling out the form. We can have language to indicate that the donation part, not the membership part, is tax-deductible. **Dan:** They just write one check. **Nancy Hanssen:** And we don't want to imply that contributors don't get NB, or that NB are pro-rated with contributions. **Dan:** I need to put membership forms in the mailing that's coming out next week. Shelagh, Linda and I will work to get this thing in the mail.

Parking Report (Maureen Carey and John Wojtowicz)

John, Dan and Maureen have been working on this. We want to find someone who could manage volunteers on-site this year and become parking czar next year. Principal times that the on-site person is needed: Saturday (all day with 3 or 4 volunteers in AM; a couple in the afternoon); Sunday until 2 PM; Friday (6 PM – nightfall). Parking issues include conflict with school events; parking and access for food and crafts vendors; approval of towing; emergency access. John will help the person this year; volunteer availability will be set.

Festival Committee Reports

Crafts (Ann Schunior): The Crafts Room will supply a parking volunteer.

Hospitality (Shelagh Ellman-Pearl): In the past Hospitality, Safety and Arrangements have been covered at the Hospitality Desk; because of loss of space we can now cover only Hospitality and Safety there. Where will parking volunteers sign in? A quiet space for lost children is also needed. Suggestions: First Aid Room; Athletic Director's Room; Alcove across from Folk Legacy near entrance; FAC space was offered – it's a good space but less visible.

Evaluations (Shelagh Ellman-Pearl): Send me any suggestions for the Evaluation Form.

Recycling (Shelagh Ellman-Pearl, for Bob Solosko and Jean

Krogh): We will recycle cans and bottles, (glass; no's. 1 and 2 plastic). There will be 2 barrels in the cafeteria and 2 elsewhere. We may be able to put out a paper collection box on Sunday. There will be a notice about recycling in the Program Book. Jean and Bob will service barrels and take recyclables away. Deposit cans will go back to the Pepsi booth. Harold: There's a space on the lower loading dock next to the ramp where recyclables could be stored during the day.

Safety (John Wojtowicz): I'll have the same number of people. I'm buying new clean up kits which handle blood, vomit etc. Dan: Suggestion to have stashes of clean up supplies at different places.

Facilities (Harold Henry): Walk-through will be in early March. Things to deal with: coat racks, (heavier-duty, location); rain Morris, (10' x 10' awning for musician would cost about \$100).

Dayle: Preference for TU walk-thru.

Printed Materials (Linda Leslie): I need Program Book submissions. We go to the printer 2-3 weeks before the Festival.

Publicity (Jessica Holland): Dick Pleasants will be leaving Folk Heritage; his last show is March 13. I'll contact Linda L. about a press release. I'll be stepping down soon: Dan will provide a blurb for the Dance Gypsy. Linda L. (to Maureen): I would like a thank-you letter sent to Dick Pleasants.

Sound (Peter Olszowska): I have bids from contractors; we're on budget.

Volunteers (Nancy Hanssen): The table will be short staffed (Maureen: we'll look for a volunteer committee person; Dan: I forwarded a name who might be good for volunteer assistance). Maureen has asked for volunteers in the NEFFA News.

Signs (Dayle Watts): I could use someone to help with signs.

14 March 2004

Ralph Page Committee Report (Maureen Carey)

Report is not ready yet; e-mail information will be sent, which I will distribute. **Ralph:** RPD weekend lost \$2300 last year, \$2100 the year before; this year we lost \$1300 (not all reports are in).

Membership Report (Linda Wicks)

We have quotes for printing NEFFA Bucks (NB). Color copying would be expensive, around \$375. Instead, we can put NB on brightly colored paper that does not reproduce well: cost would be about \$104 for 500 pages with 10NB per page, (quote from Kinko's; Gnomon might be a little cheaper). We'll have a gold stamp with the NEFFA logo; gold and silver do not copy well.

Festival Committee Reports

Parking Chair Search (Maureen Carey) Mark Jones will be Parking Manager for this year with the idea that next year he'll be in charge. However, he wants a co-manager because he's not sure he'll be here next year. We need a person who will work with Mark this year and potentially be in charge next year.

60th Festival Task Force (Laura Leibensperger): We've sent out invitations for Friday night session; we've been in touch with David Millstone about setting up the Natick Room for filming; Tony Saletan will be the MC. I'll look at the Loft at the walk-through; I've checked out the archives for fliers from the 50's, 60's etc. for display.

Sound Report (Peter Olszowska) Contractors have not sent signed contracts to Ralph yet. The mailing to sound volunteers has gone out and training sessions have been lined up. I still need a Sound Logistics Coordinator. Patricia Hawkins puts books together with sound sheets.

Access (Shelagh Ellman-Pearl): Our main Access focus has been parking: we haven't had requests for listening devices, interpreters etc. **Linda L.:** How does handicapped parking work? **Shelagh:** If they have a permit they can park in front of the school, there is a second area which craft people use also. **Linda L.:** Do they need a permit from us if they have an HP license? We've had temporary permits for "emergency" parking at performer check-in. People with these NEFFA permits park in the handicapped lot, not up



front.

Crafts (presented by Linda Leslie): Ann gave Bob and me the Crafts Room list, and it's up on the web. We also have the Folk Bazaar list posted.

Folk Bazaar (Angela Taylor): Half of returns are in. I need electricity in the Folk Legacy corridor

Food (Maureen Carey): All are returnees; this is the first time for this situation. Sushi will be vegetarian. Booth fee will be \$290, (up from \$265). Karen Hudson is working with kids on Coke.

Instrument Check (Laura Leibensperger): I'll get sign requests to Michael, and will make up the set-up list after the walk through.

Housing (presented by Shelagh Ellman-Pearl): Housing is in short supply.

Inside Facilities (Harold Henry): Walk-through is this Tuesday. I'll be there at 5:30 to show Gentle Giant equipment in the Lower Hall. We'll hook up with (everybody else) at 6:00 and 6:30. We don't know yet whether we'll store equipment or leave it in the Lower Hall – depends on school permission and cost of storage, which is expensive. Inside Facilities budget has been going up \$2500/year as it is. I think we'll have truncated space, but not reduced as much as last year.

Operations (presented by Shelagh Ellman-Pearl): Steve Moore will be in charge of Early Entry; he's looking for volunteers; his daughter may help; e-mail early entry lists to him.

Signs (presented by Harold Henry): send requests to Michael.

Performer Sales (Nancy Horn): Nancy Hanssen: Dot Fisher will help with table. **Harold:** What about additional shelving?

Nancy: I think what we have is fine. **Harold:** If you need storage space, you can use the Art Room. **Nancy:** Who has the mugs? **Linda L.:** I have them, here. (General consensus: Bring them in!) **Linda L.:** I have plastic ticket holders to sell at the Performer Table. **Shelagh:** We also sell a few things like Tylenol. **Nancy:** Will t-shirts cost \$15? Yes.

Printed Materials / Program (Linda Leslie): Performer deadline for changes is tomorrow. Program Book submissions from the Board are due March 20th. We did our last mailing a couple of weeks ago; preliminary grid is ready.

Volunteers (Nancy Hanssen): 2/3 of last year's volunteers came in through US mail. I've gotten a lot of e-mails, but it's not enough volunteers. I'll extend the deadline through the first week in April.

Other Business

Dates for next year's Festival (Maureen): Our ordinary weekend coincides with Passover; the solution would be to use Patriots Day weekend, (one week earlier). In previous years, we've held the Festival when it wasn't specifically the beginning of Passover. The last time, we set up Friday and opened later. **Harold:** There's a new principal etc.; we have to go to the school and check with them. **Peter:** The last time we used professionals in the auditorium for a faster set-up. **Maureen:** Would we need to, since we have more experience? **Peter:** One thing that would speed up set-up would be to have a big empty room to unload gear and store beforehand. **Harold:** The problem for the school would be all the rental equipment stacked up starting Thursday afternoon. Would they be willing to have Lower Hall stuff moved out Thursday and not have it available for students Friday?

Ballots, Annual Meeting (Shelagh): Ballot counters, (George Fogg and Cal Howard), are appointed by the President; results

are given to the Secretary to announce at the Annual Meeting. People who have to be at the Annual Meeting are the officers, especially President, Treasurer, Secretary, Membership Chair.

"Give and Take" (Shelagh): Judith Schrier is editor; corrected version has been sent to several of us. **A motion to approve publication and budget limits was carried by unanimous voice vote.**

Badges (Shelagh): Dan has prepared a mock-up of new badges and "Ask Me" pin. People who want to wear "Ask Me" pins must be approved by the President. They get returned to me at the end of the Festival. The regular badge has the NEFFA logo and the t-shirt design, with "2004 Festival Committee", the name of the person and their job(s) relevant to the Festival in the middle. It's a one year badge; each year will have a different design. The badges will be on card stock but will be a different color than regular tickets and will be recognizably different.

Evaluation Forms (Shelagh): I've included a question about recycling, with the wording, "This year, we have containers for recycled glass and plastic bottles. Did you use the recycling containers? What kind of recycling programs would you like to see at the Festival?"



Give-and-Take

Published by NEFFA!

The New England Folk Festival Association (NEFFA) has just published the long-awaited dance book *Give-and-Take*, by Larry Jennings. *Give-and-Take*, is the sequel to Larry's 1983 *Zesty Contras*. Nearly one-half of *Give-and-Take*'s 176 pages consist of dance sequences (628 of them, plus 90 more variations), one-quarter are pedagogical material, and one-quarter everything else (including provocative remarks, exhortative essays, arcane analyses and guidance for dance administrators).

The suggested retail price of the book is \$22.50 (plus tax, where applicable).

Purchase Information

Large Quantity Purchases

Bona fide dealers may order 10 or more copies per order, standard wholesale discount, customer pays for shipping. Please contact Daniel_Pearl@yahoo.com for more information.

Single Copies

Single-copy purchases may be made through the following dealers:

- Country Dance and Song Society www.cdss.org
- Folk Arts Center of New England www.facone.org

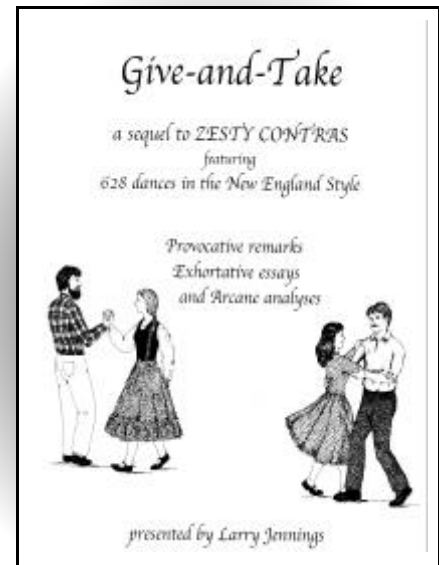


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At The NEFFA Festival

If any of these items might be yours, please contact Dan at NEFFA Lost and Found Central at 508-229-2854 or visit the NEFFA (neffa.org) and fill out a Lost and Found form. Any items not claimed by August 1 will be recycled/donated to charity.

Shoes

M's Crosstreakers Sz 8?
Reeboks Sz 10.5

Accessories

Indonesian hair decoration
Small zippered change purse
Headband, stiff leather

Bra, black
Leather belt
Black tights

T-Shirts

Gray Large Amherst
Invitational
Gray Small Sagittarius
Slate Large
Cobalt Blue XL Fish design
Gray XL Nike
Sky blue XXL Nike

Shirts

Flannel Eddie Bauer XXL
Red/black check
XL John Ashford Blue
Med Poore Simons Red

Sweats

Gap Slate Large hooded
Gray zip-front "Chris Schwartz" youth

Sweaters/Vests

Red vest
Large LL Bean Grey
#3 Route 66
Purple LL Bean fleece
FILA fleece
Gray Sport CTI fleece
Sigrid Sports Dark blue L vest
EMS fleece Dark blue L

While blend W's button

Jacket

L Trader Bay gray
Winter coat owned by
"Christopher Parker"

Pants

Joe Boxer L cotton
Trousers zip-off bottoms
Jeans – Mudd, small

Musical Stuff

Jew's Harp
Violin rest, KUN
Harmonicas (Pocket Pal & Blues Harp)
Nylon instrument case for flute? Mars/Protec
Guitar Maker Magazine
Waltz Book III

Jewelry

Charm bracelet "Pei Yi"
Silver violin & bow charm
Lots of glasses
UCM pin
Bracelet, chain

Miscellaneous

Keys
Strange electrical cord
Blue gloves

Beanie Bear
Knee braces & bandages
Sewing pattern for men's shirt
Bulgarian/English dictionary
White Terry Towel
Metal Step Ladder
Handmade wooden steps for camper
Rubbermaid storage container
Luggage lock
Umbrella
3 Baseball caps
Morris bell pads

Scarfs

Rust, acrylic
Purple with white piping
Chamois, dark blue, ragged

Water Bottles

Charlotte Dunning
Vermont Youth Conservation
Pride Sports
Smoky grey Naglene



N·E·F·F·A

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