

Remebering Lost
Friends and
Rediscovering
Communities
Record Reviews

NEFFA NEW ENGLAND FOLK FESTIVAL ASSOCIATION NEWS

Winter 2001 – Volume XXVII #4

Call for Nominees
Gigs from Hell
Pretty Pictures
Board Minutes

On the stoop of my house
in Decatur, a candle is
flickering.

I lit it last Wednesday, in memory of all the victims of Sept. 11. Chiefly, though, I lit it to remember two men: Stephen Adams, who was in one of the World Trade Center towers, and Christoffer Carstanjen, who was in one of the hijacked planes.

Grieving Community Strengthened Dancers Take Time to Heal

By M.A.J. McKenna
Atlanta Journal-Constitution
Staff Writer

This article was originally
published September 19th, 2001.
Reprinted with permission from
The Atlanta Journal and The
Atlanta Constitution.

I didn't know Steve or Chris well, though I am sure I met each of them at least once: I am friends with Steve's brother-in-law [Gene Murrow] and with Chris' mother [Mary Jones]. I know they had parents and siblings, a loved spouse, a treasured job, intelligence and curiosity and a fierce capacity for joy.

But this is not meant to be a paeon to their qualities, as though they were somehow different from the thousands who died with them. Take it instead as a meditation on connectedness: on how tragedy does not tear the web that links us, but tugs on its threads

and draws us closer.

Steve and Chris knew each other. Steve was a sommelier at the Windows on the World restaurant on top of the north tower; Chris, whose plane dived into the south tower, was a computer specialist at the University of Massachusetts. They were also both folk dancers;



Stephen Adams

Christoffer Carstanjen

they belonged to the Marlboro Morris Men, a dance team from western Massachusetts and southern Vermont.

Dancers across the country think of themselves as one family. In my rootless life as a journalist, they are the community I depend on: I have walked into weekly dances in a half-dozen cities, unannounced and uninvited, and been welcomed as though I had come home.

Within hours of the crashes last Tuesday, dancers were exchanging urgent e-mail. First there was apprehension: Steve had gone to work at 8 that morning. Chris was booked on United Airlines Flight 175. Then there was confirmation: The airline listed Chris on the flight manifest; no one from Windows on the World could be found. And then the grief began. Every hour for days, there were heart-rending messages of support and condolence, directed to the families but published for all of us to share.

The messages began to shift as the week went on. Dancers around the country had to consider whether holding their regular gatherings would be an assertion of community in a time when it was needed.

(HEAL, Continued on page 2)



Editor: **Dan Pearl**
 Editorial Review: Shelagh Ellman-Pearl,
 Nancy Hanssen, Claire Reid, Lisa Greenleaf
 Mailing: **Dayle Watts**

| Issue | Deadlines | |
|--------------------|-----------|-----------|
| | Calendar | Editorial |
| Covering 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. **Please send all editorial submissions** 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.

(HEAL, Continued from page 1)

Overwhelmingly, even in New York, they decided to dance. In Atlanta Saturday night, almost 100 people drove from as far away as Washington to attend a dance that had been planned for months.

And every group — Boston, Berkeley, Ann Arbor, Chapel Hill — wrote to the rest of us, telling us how they remembered the ones we had lost: “We had a vase of flowers in their team colors;” “We lit candles;” “We danced ‘Peace Be With You;”” “We held hands in a circle and spoke their names.”

Across the country this week, other e-mails will be passing on the news of losses; other groups will be holding hands and lighting candles and deciding how best to mourn. Every one of the dead will have been part of some web of connection: a Little League parent, maybe; a choir member; a geek who argued fine points of programming on the Net late at night; a quilter, a biker, a science-fiction fan.

The unexpected after-effect of the tragedy is to reveal those communities to us — not only how far-flung they are, but how

strong they are. It demonstrates that our relationships are not diminished by distance. It shows us a strength on which we perhaps can rebuild.

“We all have a long road ahead of us, repairing the tear in the fabric of the world,” wrote a dancer from New York. “From each of you I draw strength to stitch, one dance at a time. And I count it a blessing that I have people known and unknown with whom to share both sorrow and joy.”

I thought, immediately after Tuesday, that I could never bear to dance again. Now I look forward to it. I already had affection for the men and women I dance with; I did not expect to feel such tenderness, or such pride.

We do what the dead loved because it links us to them, and find instead that it strengthens our connection with each other. We hold their memory in our hearts, we hold hands, and we go on.

[The NEFFA-sponsored dance at the VFW on September 13th was hastily re-cast as a benefit dance for the American Red Cross Disaster Relief

MARK
YOUR
CALENDARS
NEFFA Festival
April 19-21, 2002

Festival Parking Alert!

Due to the increased security at the US Army Soldiers System Command installation (a.k.a. “Natick Labs”), the large parking lots there will **not be available** for NEFFA. Arrangments are being made for alternative parking areas. Please read flyers carefully for parking changes.

Call For Nominees



*The Nominating Committee:
Peter Olszowka, Bob Solosko and
Mari Young*

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

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

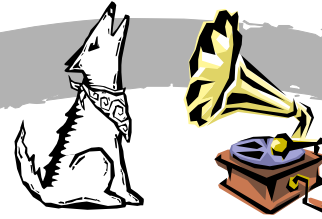
Please send all such suggestions to Nominating Committee Chair Peter Olszowka by mail (15 Sartwell Ave., Somerville, MA 02144 or by email: olszowka@sophia2.somerville.ma.us). The deadline for such nominations is January 15, 2002. Feel free to contact any board member with an inquiry regarding the roles and responsibilities of the various positions.

The current Elected Board members are listed below. Those positions for which the incumbent's term ends in 2002 are to be filled in the April election. Directors and Officers serve terms of two years and may be re-elected for one additional term (the Secretary and the Treasurer are always eligible for re-election). Members of the Nominating Committee serve for a single three-year term. The incumbents marked with an asterisk are ineligible for re-election. Positions to be filled are listed in italics.

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

| Office | Name | Term Expires |
|----------------------|------------------------|--------------|
| President | Shelagh Ellman-Pearl* | 2003 |
| Vice President | <i>Claire Reid</i> | <i>2002</i> |
| Secretary | <i>Vacant</i> | <i>2003</i> |
| Treasurer | <i>Ralph Jones</i> | <i>2002</i> |
| Nominating Committee | <i>Peter Olszowka*</i> | <i>2002</i> |
| | Bob Solosko* | 2003 |
| | Mari Young* | 2004 |
| Directors | <i>Jean Krogh*</i> | <i>2002</i> |
| | <i>Dan Pearl</i> | <i>2002</i> |
| | <i>Judy Schaffer</i> | <i>2002</i> |
| | <i>Dayle Watts</i> | <i>2002</i> |
| | Maureen Carey* | 2003 |
| | Robert Johnson* | 2003 |
| | Linda Leslie* | 2003 |
| | David Reid* | 2003 |

Reviews



Faster Than A Walk
Great Meadow Music
GMM 2009
www.greatmeadowmusic.com

The Moving Violations: Van Kaynor, fiddle; Ron Grosslein, fiddle, mandolin; Doug Feeney, banjo, guitar, mandolin; Becky Ashenden, piano, accordion, feet; Chuck Corman, bass, percussion, guitar

Reviews by Dan Pearl

The Moving Violations will be playing for a contra dance at the Cambridge (MA) VFW on Thursday January 3rd. They play at the Guiding Star Grange in Greenfield MA on 1st Fridays.

Now it can be revealed: Contra dance bands use cheap tricks to get reactions out of the dancers. Some tricks get the dancers smiling or singing along. It's hard for the 40-something dancers to resist singing along to the theme song from Mr. Ed. The Holy Grail of dancer reactions is the "Woo!". Bands just wanna make the dancers go "Woo!!". This can happen when the band changes tunes from an insipid jig to a driving reel, or with an artful key-change in a medley..

It can also happen when something totally unexpected – something, well...“foreign” – happens. The first time I experienced this phenomenon was with the band Yankee Ingenuity at the Concord Scout House some time in the mid-'80's. To my surprise and delight they played a Romanian folk dance tune. It was exhilarating, even though the phrasing of the tune made it a little difficult to dance to.

It feels like a down-home evening in New England interrupted by a surprise visit from an eccentric relative from the old country

Over the years, more bands started incorporating numbers that were direct lifts from the International Folk Dance scene. Bands would develop a specialty number gleaned from foreign cultures, like Klezmer, Hungary or the Balkans, for instance. Later, domestic composers were inspired to craft new tunes that incorporate foreign

motifs. Some bands, like the two in this review, have embraced this trend in forming their “sound”.

The first Friday dances in Greenfield, Mass. features the music of The Moving Violations, and, in their debut album, “Faster Than A Walk,” they have captured the varied style of their evenings. It feels like a down-home evening in New England interrupted by a surprise visit from an eccentric relative from the old country.

One medley starts with Susan Conger’s “Mazas Comes to Montague”: a jig that ought to be happy and bouncy, except that it is played in a minor mode, which is the musical equivalent of trying to maintain a smile when you feel miserable. It transitions into Van Kaynor’s “Vivaldi in Paradise”, which is a reel in the same minor key. The AABC form of the tune and classical riffs makes it more intricate than most contra tunes. The final tune is the “Nova Scotia Cocek”, also by Kaynor, which takes the medley into Gypsy territory. The selection of tunes shows off the band at its best: great dance music with a bit of wit and intrigue.

Some of my favorites are two tunes by Rick Mohr (“Indian Point” and “Plank House”), and a reel by Becky Ashenden called “Sunny Monday Reel”. The musicianship on Sumadijsko Kolo, a Serbian folk dance tune, is outstanding.



Volga Notions
Mole Records
CD 099
www.halcyon.com/marydave/kgb

KGB: Claude Ginsburg, fiddle, viola, concertina; Julie King, piano; Dave Bartley, mandolin, cittern

All the tunes on this listening album are solidly played and filled with irresistible lift.

Following a similar track, but on the West coast, is the band KGB (formed from the letters of the band member's last names: Julie King, Claude Ginsburg, and Dave Bartley). They have released two extraordinary albums of dance/listening music.

Their latest release, "Volga Notions — Contradance Music for the Critical Masses", continues in the tradition established by their first album "Contraintelligence" of wit combined with expert musicianship, emotion and textures.

There are a few familiar traditional tunes ("Frenchie's Reel", "Sligo Creek", "High Reel") but they serve more as breathers and departure points for the band's signature tunes rather than showpieces in themselves. The highlight material is often composed by the band members, and incorporates musical motifs from Russia, the Mideast and the Balkans.

Fans of fiddler Claude Ginsburg's signature high countermelodies will enjoy his work here

My favorite medley composed of four tunes by Dave Bartley begins with about 30 seconds of mood-noodling on a mandolin, sounding not unlike a balalaika. Four strong strums introduces the tune "Volga Notions". There aren't many jigs in the Russian

traditional dance music repertoire, but this sounds as though it could be one of them, with its minor mode echoes of countless Russian tunes. The next tune, "Craggy Dome", another minor jig, serves as a good transition tune, not upstaging the following material. A seamless transition brings us into a reel "I-5 Corridor", in minor for the A parts, but major for the B parts. By this time, the musicians are really starting to show their stuff. The last tune, "The Outback", a major reel features some great syncopation and great playing. Fans of fiddler Claude Ginsburg's signature high countermelodies will enjoy his work, here. This cut, at 8 minutes and 36 seconds, just blew me away. Woo!

Is it boredom with the regular repertoire, or the indulging in a musical wanderlust that drives these two bands? It doesn't really matter. Just redeem those frequent-



COME SING in a new Boston-area choir devoted to the rich and varied music of the **Republic of Georgia** in the Caucasus Mountains. The songs of Georgia are alternately boisterous, lilting, haunting, and serene. They are Christian and pagan hymns, love songs, ballads, work songs and drinking songs. The Georgian choral tradition is over one thousand years old. You do not have to be able to sight-read music. The most valuable qualities are a good ear, a straight tone, a sense of rhythm and a sense of adventure. It should be a lot of fun.



I found it really hard to pick the worst floor in a long career of teaching and performing on inadequate surfaces. Was it the pebbles-in-cement that our Israeli troupe performed on in bare feet? Was it the rubber gym floor that felt like you had suction cups on your shoes and caused two sprained ankles in one one-hour gig? It certainly was frustrating doing Appalachian clogging on a rubber surface where you couldn't slide your foot back (it stuck) or make any noise! Maybe it was the dance camp floor that was too slippery at the top of the set and too sticky at the bottom where you encountered the glue of unwashed dining room floor full of pizza and Pepsi?

No, I know! It was the plywood platforms at an ethnic fest: a large stage made of pieces of plywood mounted on separate, rickety, collapsible metal frames standing ten feet high off the ground. The sections weren't attached to each other, and there were radical differences in surface texture as well as differences in height from one section to the next. Our show started with a dance containing chugging. This moved the front row of platforms a few centimeters forward with each chug, so that by the end of the first piece, there was a gap wide enough for a whole leg to fall through. People fell through periodically all through the show, were hauled out and continued dancing. No one got seriously hurt – a few splinters, a few scrapes on the shin – but it didn't look too professional stopping to drag someone back out of the hole every few measures.

Actually there were multiple disasters in that show. One dancer got stuck in her costume and couldn't get out of it to change for the next number, which started without her. Fortunately I didn't wear my glasses so I didn't notice that one person was swinging an imaginary partner; I only noticed that everyone looked more somber than they should, so I smiled at the

audience. Everyone glared at me for smiling, so I thought if they are going to look that glum I'd better smile more to make up for it. People were pretty mad at me for not being mad at the person I didn't know wasn't there.

In the middle of the show, the line of dancers in belt hold came forward very rapidly. I was at the end of the line. I tried to get unhooked from my neighbor but she didn't see trouble ahead and wouldn't let go. As the line progressed forward onto the apron, I got whomped into the proscenium. Minor bruises, no blood, and the show must go on.

At some point in the show I exited off one side of the stage and entered on the other 12 measures later wearing a different costume and different make-up. It took three people running backstage with me ripping some costume pieces off as we ran, and using Velcro® to attach other costume pieces on. Just before shoving me onstage someone attacked my face with cold cream,

removing the make-up.

No one died, and we came to the dramatic ending: leap stomp, leap

stomp, leap stomp moving forward. Since I wasn't wearing glasses, I didn't see the mic cord stretching diagonally in front of me. I made the transition across the gap and thought I was home free. Leap-stomp I went along with everyone else, stomping on the chord which caused the mic to fall sideways in front of me on the last beat of music. I dove for it, swooping down, against the resistance of my neighbor who thought I was starting the final bow too soon. I caught the mic two inches above the floor, preserving the company from the embarrassment of the amplified clatter of its fall and the cost of replacing it, but getting me in trouble with the director for bowing too soon and ruining the ending.

I'm still looking for a huge, sprung, slippery dance floor with no holes or bumps, in a well-ventilated room with a decent in-tune piano. Is that too much to ask?

Gigs from Hell

A true story by Vicky Bestock that starts with a performance on a bad floor and well, just gets worse

Summaries of the Minutes of the NEFFA Exec Board

12 May 2001

Call to Order (Shelagh Ellman-Pearl)

Shelagh expressed gratitude and congratulations to the committee and volunteers for a great job covering the Festival, which she had missed, due to the recent death of her mother.

Program (Linda Leslie)

Linda announced that Melissa Cook was joining the Program Committee to do the couples portion of the program; Suzanne Mrozak has retired; Ann Schunior will be leaving next year. Three potential replacements were mentioned.

Evaluations were generally good. Some people had trouble locating some of the sessions indicated for "Family" and "Beginners". Event description folders that were posted near the grids did not appear as if they had been looked at much by festival goers. Five or six sessions of English Country Dance appears to be appropriate for the Festival.

Space: The Lobby worked well: about 1000 performers were checked in - fewer than the 1200 performer tickets requested. The Lobby closed down early in evenings and Sunday afternoon, due to lack of late-arriving performers.

Emergency Parking was very useful, for equipment drops, etc.

The Rehearsal Room and South Room were well used, even though people didn't use the sign-up sheets.

Attendance was light in some rooms late Saturday night. This effect would be reduced if the number of events/programs were gradually reduced into the evening, as people left for the night.

Papers in the Lyric Room windows were a problem because they reduced lighting and increased heat in the room. We won't tape up windows in the future.

Crowding was a problem for some popular events, like Sing-along, Rounds and West Gallery.

Ritual Dance: Morris for Tots was a hit

Printed materials: 400 large grids were left, and at least 200 small grids. Some comments on evaluations regarding the readability of grids and program books. About 600 large grids were printed. Legibility was another problem: The contrast between the grid and the text in it may need to be changed.

There was some difficulty getting some bands off the stage and out of the way quickly enough for the following acts to set up on time. This was a particular problem with large bands.

The Small Hall acoustics are poor enough that some felt that it needed a sound system. Performers in other small venues may desire amplification. This issue is being discussed among the sound committee.



Dance Performances (Anne Gooding)

There were many comments regarding the absence of African and Native American performers. These are being pursued, through various avenues.

Sound System Issues: Sound was handled by two very good volunteers this year. Last year we had a professional, whose equipment generated several complaints. This year's equipment was better laid out. Headset/microphone communications were better, though there were still problems.

The biggest problems related to the recording media presented for the various performances. There were homemade CD's in different formats as well as commercial CD's, cassette tapes, and one DAT tape. Some standardization is needed. The best set was the Mexican group's CD, which included timed breaks for applause and changing positions between dances.

Suggestions included: getting the music ahead of time for review; setting recording and media requirements; music submittal prior to the performance session for testing. Ideally, the technicians should be handed one tape or one CD for each performance that is set up so that all they need do is insert the media and press "Play". (Dan P.)

Sound committee: Should continue to have volunteers work out these issues, or should we spend the \$2500.00 for a professional to deal with the problems relating to the sound setups?

Some performers do the same dances year after year, and it was suggested that a request go out for some change from one year to the next.

Secretary's Report (Shelagh)

The minutes of 18 March 2001 and 11 February 2001 were presented and approved by voice vote.

Shelagh introduced the new NEFFA Secretary, Alec Leon.

Safety/Access (Rayna Tulysewski)

Most feedback reports were of a positive nature. Katie Burns reported that ASL interpreters weren't utilized much. Michael Bergman didn't get the assistive listening devices going this year except in the Main Hall.

Parking: The main complaints came in regard to the parking arrangements. We ran out of Handicapped Parking spaces. There were 23 overflow and eight "real" parking spaces. According to the passbook, only five HP passes were given out. Most people using the HP lot had real HP plates, so they didn't need passes. According to Dayle and John W., the HP lot was full of legal HP cars. The main complaint centered on the fact that HP folks in wheelchairs had to wheel out of the lot to the road past the barrier, then wheel up the circular drive to get to the front of the school. Organizing Parking in general has been split up between the functions of Outside Facilities and Access/Safety. This question will be taken up at the Retreat.

Clocks: There was a complaint that a clock had been turned around so that it could not be read. Bob Solosko pointed that there were some venues where the clocks were out of sight of the performers. Clocks were on stands and got moved from where NEFFA staff had placed them. It was suggested that the clocks might be in the way, and that someone thought they should be moved out of the way. Is there a better way to set them up, like

hanging?

Craft Hall (Mary Stafford)

Mary (absent) submitted a report. She is retiring from this position as of this meeting. Ann Schunior and Susan Torriheim will handle crafts in the future. Shelagh expressed thanks to Mary for finding a replacement and for the past work she has done.

Food (Maureen Carey)

There was some confusion about the food booth fees. Notices went out with the fee indicated as \$165.00 for an eight-foot table with a six-foot backup, but \$190.00 was requested at the Festival. This needs to be straightened out. Shelagh will talk to Maureen about the discrepancy.

Hospitality and Housing (Diane Mathieson)

Mary Etter covered for Shelagh, co-supervising the Hospitality table with Lee Fisher. There were some minor events involving a child's fingers getting pinched by the roof drainpipe and a few families losing track of some of their members.

There were over 120 requests for housing. As of the start of the Festival, 85 still had no place to stay. A new hotel being built on Speen Street in Natick will be listed next year in the spring mailing. NEFFA will not handle requests for Bed & Breakfasts, as there is too much chance for frustration being blamed on NEFFA; Let the B&B agencies handle these.



Inside Facilities (Harold Henry)

Thursday, delivery trucks arrived early by a couple of hours, as did the Coke truck. Fortunately, Harold was on hand early, too. The Coke truck driver left without dropping of the Coke machines because there was no check on hand for the COD payment. The check had already been given to the sales rep. The driver came back later. This is a problem because NEFFA doesn't have control of the school until 2:00.

Piano players want adjustable benches.

One person had difficulty using the auditorium elevator. The custodians have access to the key to operate it, and the elevator won't work if the door isn't shut all the way.

Early Entry (Mari Young)

Early entry went well. The Early Entry lists were great, though the Sound List was too comprehensive - it had too much information. There may need to be additional sign(s) directing early entry folks to the right door.

Inside Signs (Michael Resnick)

If anyone has suggestions for inside signs, please let Michael know.

Outside Facilities/Operations (Dan Pearl)

Pagers worked well, except for two non-functioning units. We had backups. Sweeping helpers were never assigned. Dan did the job until he was called away for a family emergency. He prompted the custodians to carry on after he had left. They were very helpful.

We need a wider wheelchair ramp to enter the Lower Hall, to reduce the likelihood of sprained ankles.

Massage Table: The masseur (euse?) was operating without a town permit on a donation basis. It appears that various entrepreneurs are taking advantage of the Festival's presence a bit more each year. This is becoming a bit discomforting. They should at least get the our permission.

Outside Signs (Dayle Watts)

The consensus was that the outside signs were well done. There was a comment about the inconsistency of color-coding on the signs.

Performer Sales (Susan Janssen)

Of about 300 t-shirts, there about 20 left, mostly in extreme sizes.

Products from Flapjack, a band from Toronto, were very popular!

Publicity (Jessica Holland)

Jessica thanked Dan and Linda for doing radio interviews. She requested some photos for the archives. One of the goals for next year is to get the Festival listed in a more prominent place in the Globe Calendar. There is a possibility of getting New England Cable News to run a piece about the Festival.

Sound (Michael Bergman)

No big surprises, save a last-minute ladder rental (\$88).

Tickets (Claire and Dave)

There were about 100 fewer attendants this year. Saturday single-session tickets ran out. There were many more young people dancing at the Festival. There were rarely any long lines, usually associated with the arrivals of shuttle buses from the remote parking lots.

Dave would like to get computers to aid in tracking ticket sales.

Issues: Electronics would change the character of the Festival; People need to be trained; What if the system fails?; will it speed up or slow down sales?

A well-thought-out proposal should be presented to the board.

Memberships (Jean Krogh and Bob Solosko)

We want to improve the accuracy of the number reported of tickets sold and money coming in. Though the volunteers do a good job, it's not good enough.

We got about 30 new memberships and about 120 renewed memberships. We plan to send reminders out to the members who have not renewed.

Query from Jean: How do we check on whether people are members? The response: Trust them when they say they are. For those who say they're not sure, the membership table can sell them

Festival tickets at the same time they get their membership renewed. More all-session tickets were bought by members this year than in previous years.

Booth Fees (Shelagh Ellman-Pearl)

Fees for Craft Booths need to be set by the beginning of the summer because craftspeople communicate with their vendors in mid-to-late summer. How do we set the fees? Shelagh will handle this with the craftspeople.

Shelagh will check with Maureen Carey about determining Food Booth fees. Do these need to be set higher than \$190?

Grants (Robert Johnson and Jean Krogh)

1. A grant of \$500 was made to the Collage International Dance Ensemble; similar grants to this group have been made in the past.
1. The Asociacion de Puertoriquenos Unidos of Amherst

submitted a request for a grant for a first annual open (free) festival. They sought \$3,500.00 (they have a large budget), of which the committee granted \$500.

1. CDSS requested \$700 for "Pourparler" (a teacher training weekend). A motion to award this request passed by voice vote.

Miscellaneous

We need to consider a new venue for the Festival for the near future: Natick High School has indicated plans for long-term renovation of the High School. The main question: Does NEFFA need to find a new venue? This topic was generally considered a good one for the retreat in September.

September 23, 2001

This short meeting provided the following items:

- A Site Search committee was formed with Dan Pearl, Harold

In Memorium

Larry Collins



Lauraence B. Collins of Falmouth died on Tuesday October 23, 2001 at Falmouth Hospital. He was 73. After graduating from Revere High School at the age of fifteen, Mr. Collins attended Massachusetts Institute of Technology, earning a bachelor of science degree in aeronautical engineering in 1949. At MIT, he was an active member of the outing club and an avid mountain climber and skier.

Mr. Collins and Ted Sannella carpooled from Revere to attend their first square and contra dances. Eventually, Mr. Collins became a square and contra dance caller and engaged in a friendly rivalry with Ted.

His first position was at Harvard's Computation Laboratory working on one of the earliest computers. He later worked for Boeing Aircraft in Seattle for a few years and then worked on a road crew in Alaska.

Mr. Collins contracted polio in Falmouth in 1953, ending his participation in folk dancing and outdoor adventure. He returned to Boston to work at the Lincoln Lab and then moved on to Mitre Corporation where he stayed until his retirement.

He leaves no immediate family, but he was close friends with the Little family of Woods Hole.

Calendar Briefs

MA, December 31—New Year's Eve Family Dance, 1-3pm, Friends of the Performing Arts (across the street from the Concord Scout House), Concord. 781-662-7475. <http://www.facone.org/nyefamilydance.gif>

CT, December 31—New Year's Eve Contra Dance, 7pm-1am, Congregation Adath Israel, 8 Broad Street, Middletown, CT. Music by three CT callers and three CT bands -- Steve Holland with the Wingnuts, Ralph Sweet with Dogtown, and Christine Hale with Wild Goose Nation. Admission \$15. No partner needed, all dances taught, beginners welcome. Sponsored jointly by Hartford Country Dance and New Haven Country Dancers. Call 860-233-6603.

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: PMB 282, 1770 Massachusetts Ave., Cambridge, MA 02140 or (781) 662-6710.

Interested persons can get on NEFFA's mailing list for one year at no charge. Send request with full name and

A teenie-weenie
Resource
Guide
for dance information

The NEFFA LinkFest (www.neffa.org/~neffa/) A great jumping-off place!
Boston recorded Dance Information, Folk Arts Center Folk Fone: 781-662-7476. (www.facone.org)
Vermont and surrounding areas: The Dance Gypsy newsletter (www.dancegypsy.com)
Maine: DEFFA News (www.deffa.org)
Country Dance and Song Society (www.cdss.org) 413-268-7426



N·E·F·F·A

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

NON-PROFIT ORG.
U.S. POSTAGE
PAID
FRAMINGHAM, MA
PERMIT No. 120