

Music from the
Meadow

A New
Perspective

NEFFA NEW ENGLAND FOLK FESTIVAL ASSOCIATION NEWS

Spring 2002 – Volume XXVIII #1

Latest Minutes!
Press Releases!
The President
Speaks

Note to readers of the web edition:
Due to Copyright restrictions, we are
not allowed to print the article
“When You Are Totally Blind”
which first appeared in the Boston
Globe.



Photos by Tom Dahl

Sarah Smith

From the President's Desk

Shelagh Ellman-Pearl



2002 Festival. As the 2002 Festival draws near, we on the NEFFA Board are excited to see the planning coming together. As you can see on the enclosed grid, our Program Committee has once again put together a spectacular program! Our Crafts, Folk Bazaar, Activity Room and Food Committees have also been working hard to put together great offerings at the Festival. Be sure to check the Festival Parking information. The off-site parking lot for the Festival has changed – please check the map enclosed for the location of the TJX Company parking lot. (The U.S. Army Labs parking lot is no longer available to NEFFA, as a result of the September 11 attacks.)

Festival Site Committee. The Town of Natick is planning major renovations to the High School in the next few years, changes which quite possibly will preclude NEFFA holding future festivals there. In particular, the plans include replacing the gym we use as the Lower Hall with a science center. Although there are financing issues Natick must resolve before going ahead with the renovation, we may need a new site as early as the 2004 Festival.

At our September annual retreat we brainstormed ideas about what to look for in a new location, as well as the best possible way to research and narrow down the possible

choices. We also established a Site Committee, which includes Harold Henry (harold.henry@compaq.com), Peter Olszowka (olszowka@sophia2.somerville.ma.us), Dan Pearl (Daniel_Pearl@yahoo.com) and Judy Schaffer (judy.schaffer@attbi.com). The need to search for a potential new site is leading us to think about the best geographic location. Some of the issues we need to consider with regard to any site are space for events, and flow (we're used to having everything under one roof), transportation, parking, food facilities, affordable hotels, sound issues and floor quality.

The Site Committee is preparing a format for initial screening of potential sites, which they are planning to conduct during the next several months. Although we have spent more than 25 years total in Natick, we see this as an opportunity to improve the Festival. We appreciate your thoughts and suggestions, whether they are potential locations to consider or issues for the committee to keep in mind in choosing a site. Also, if you are interested in helping the committee, let us know! Please feel free to contact me or any of the Site Committee members.

Volunteering for NEFFA. Enclosed in this pre-Festival mailing is a volunteer form. We need your help volunteering at the Festival. We also will soon need a new membership committee chair. Bob Solosko and Jean Krogh, who have successfully handled this role for several years, have decided to step down shortly. If you are interested in learning more about this position, please contact me at saep@charter.net or at 508-229-2854.

See you at the Festival!

Shelagh Ellman-Pearl
President

Camps Cooks Wanted!

We are looking for head and second cooks for this coming summer at Pinewoods Camp in Plymouth, Mass.

If you know anyone who might be interested, please contact me. They don't need to be a dancer or musician, just someone you feel would "get" what camp is all about.

Cooks get a weekly salary with free room and board and access to the activities offered at camp.

— Eileen Callahan, Manager & Executive Director
508-224-4858
manager@pinewoods.org



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

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.

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

Summaries of the Minutes of the NEFFA Executive Board

4 November 2001

Call to Order (Shelagh Ellman-Pearl)

The meeting was called to order by President Shelagh Ellman-Pearl. Jean Krogh agreed to take minutes for today's meeting. Shelagh reported that Alec Leon has recently resigned his position as NEFFA Secretary.

Secretary's Report — Minutes from May 12th were approved; September 23rd minutes were approved with corrections.

The position of Secretary (to fill out the remainder of Alec's term) will be on the February ballot. Shelagh has handled pre-meeting mailings for the past two meetings and is willing to continue doing that until a new Secretary is elected. Ralph Jones expressed appreciation to Shelagh for her work on the mailings.

Bob: Is there anything the Board should know about the Secretary position that will help the Nominating Committee? It was suggested that someone already familiar with the workings of the Board might be best suited to the job, to aid in picking out the highlights of the meeting. There is a lot involved in the Secretary's job, and it can seem overwhelming. Perhaps the newly elected Secretary could begin just taking and transcribing minutes and slowly take on the other tasks over time. Minutes could be less comprehensive than the ones Dan Pearl took. Detailed minutes provide an institutional memory, but less detailed minutes could also be adequate. The Secretary is a NEFFA officer and should be able to attend all meetings of the Board. The Secretary keeps the official record (minutes) of the Board, receives items for pre-meeting mailings and sends out pre-meeting mailings, keeps the emergency procedures manual, the directors manual, and the VIP list.

Treasurer's Report — Following up on items brought up at the last meeting, Ralph said that checks to St. Paul's Youth Group and the Skating Rink have now been sent, but the Coca-Cola people have not yet sent us the substantial check they owe us (this is an item for Maureen's follow-up).

Nominating Committee — On the February ballot will be Secretary, Treasurer, VP, one Nom. Comm. member, four Directors. The call for nominations should be in the next newsletter. Dan said he is still collecting feedback about people's thoughts about including the calendar in each Newsletter issue. Ralph suggested a common person to keep track of all calendar items, combining CDS, NEFFA, FAC calendars. Shelagh wondered if this could be a function of the Springstep Center, as the role of the Center evolves.

Family Dance — There were no questions about Jacob Bloom's written report.

Shelagh: Marcie has requested that NEFFA underwrite another New Year's Eve family dance, to be held from 1 to 3 p.m. Last year there were about 80 people at this dance; NEFFA lost money. Jacob, as chair, supports the idea. Discussion followed. Ralph moved and Steve seconded the motion that NEFFA underwrite a New Year's Eve daytime family dance, assuming the rent we pay is equivalent to the rent of a single family dance at the Scout House, and NEFFA would absorb whatever losses there are attributable to this dance.

Natick High School Renovation — The town's design plans are farther along than we thought. **Harold:** it would not make any sense at this point for the NEFFA Board to send a letter to the town about our thoughts about the renovations. People informally agreed. The site committee consists of Harold, Dan, Judy Schaffer and Peter.

Ticket prices — Dave and Claire Reid submitted a written proposal for ticket prices. Because they were not able to be at this meeting, this issue will be discussed at the December meeting. Ticket prices have to be decided by next month because the prices go on the flyer. Bob and Jean will not be at the Dec. meeting, so they shared their thoughts now. **Bob:** There seems to be no

reason to increase prices this year simply for the purpose of building a cushion. If we're not covering the cost of the Festival, then yes, maybe. We have the high school for at least two more years, that we know of. We need more information before making a decision. Our ticket price approach to now has pretty much been reactive, not proactive. **Jean:** NEFFA appears to have a comfortable net worth, which seems like a good cushion. **Jessica:** Do the Reids have an estimate of how much a ticket price increase would produce for a cushion? **Bob:** We've been tying membership costs to ticket costs, so adjusting ticket prices would mean adjusting membership costs as well. Shelagh asked Bob and Jean to think about membership costs and to prepare a membership report on current status before the next meeting.

Inside Facilities — Harold said there is nothing much to report. He hopes this month to finalize the school contract, Peterson rentals, pianos. In February, he'll contact the EMTs and police. There will probably be increases in cost (if we need increased security). The Board will need to know ahead of time if there will be increases greater than 10% or \$200 over the previous year's expenses. Harold will have estimates by Dec. or January. Shelagh: NEFFA operates under the "no unpleasant surprises" concept.

Program Committee — Mari reported for Linda Leslie. The preliminary grids for participatory dance and Folk Music and Song are almost complete. The timeline and philosophy are pretty much the same as last year. Preliminary grid goes out in Feb. mailing. The committee hopes to use the same time slots in the same halls as last year, to save planning time, but the events in each slot won't necessarily be the same as last year.

Sound — Mike gave out budget and timeline information. He's looking for a few new sound committee members. Needs a coordinator of concert halls, or a new committee chair; he can't really do both jobs. There will be no bidding this year. **Peter:** Prices don't change very much from year to year, and the NEFFA experience our current sound people bring is important. **Doris:** Myrna Johnson does well in the Main Hall.

In the future, do we need bidding on a regular basis? **Bob:** I don't think there's a need for bidding every year. **Mike:** We're aiming for bidding once every three years. If we move to a new location, we'll need bidding then. Myrna will probably be paid extra for her new speakers in the Main Hall (last year she didn't charge for them). Mike hopes to bring costs in at less than the projected amount of \$1 1,245. Shelagh: if Sound costs go up by more than 10%, Board needs to know ahead of time so we're not unpleasantly surprised by a large increase.

Peter: How do we improve the quality of pre-recorded sound? **Doris:** We need better communication about sound between Performers and Sound. She would like meeting in January.

Springstep Center for Traditional Dance and Music

— Shelagh has had two meetings with the new Exec. Director, Ashley Macomber. Springstep is in the process of entering into a contract with a construction company. Springstep needs to raise one and a half million more dollars, as costs are higher than anticipated. Groundbreaking has been postponed until the spring, to give more time for fundraising. Fundraising will focus on philanthropists, corporate giving, grants from public authorities, reaching out to individuals.

As NEFFA, we don't want to ask our members for money, and we don't want to ask our members for money for Springstep, either. But Springstep would want someone from each resident group to speak at fundraising events, not directly asking for money, but more explaining what our organization is and does. This would be an educational role, to meet with donors not familiar with NEFFA. This person could also be an official liaison between Springstep and NEFFA, serving as an ambassador for NEFFA, advocating for NEFFA's interests. Possibly there could be a pool of NEFFA people to fill these roles. If anyone is interested in the Advisory Committee or other roles, please let Shelagh know.

When we signed on as a resident group, we agreed to three things: \$10,000, a letter of understanding, and giving them our mailing list. Bob raised the point about whether to give Springstep a set of labels or a disk with names and addresses. Our policy has been not to give out disks. Is this a change in

(MINUTES, Continued on page 6)



Seemingly out of nowhere, a company has sprung up devoted to, of all things, contra dance music. My initial impression was that this was a risky venture, but my doubt turned to wonder when I noticed release after release appearing for sale at the edge of the stage. And they were good, too! My curiosity whetted, I gave a call to the proprietors Betty Ann Sather and Patrick Baker. Here is my interview with Patrick. -- Dan Pearl

N: How did you get into this business?

P: When I was young I went to the Putney School in Vermont, and danced to Ralph Page and Bob McQuillen -- square and contra dancing was really the activity in the hills and that school. When I retired 10 years ago, my wife and I moved back here. We got involved in western-style square dancing. We tried to make it go, we enjoyed it, had a lot of friends and whatnot, but we finally realized that the excitement wasn't there for us..

Six years ago, someone took my wife and me down to the Greenfield dance. We just fell in love with it. The music was absolutely spectacular. We started poking around about the music: what style is it and why is this great music not recognized? We thought that if we could create recognition of this music as an entity, maybe we can get this music to the public, sell CDs, and get more compensation to the musicians.

So we decided to start recording. We were talking with Rodney Miller, and we asked him "what is this music you are playing?" He gave me this big long paragraph about Celtic and folk. It was totally obscure and really amusing, but I could see that his music was something distinct. He mentioned that he had the [master]

About Contra Dance Music, most people say "What is it?"

tape of "Airplang II" and he suggested that we reissue it. So that was our first release. We learned the nuts and bolts of reissuing a CD.

Ownership of the music is a key issue. Musicians have [been taken advantage of] by recording companies who glom onto the music and that is the last the musicians see of it. We said to Rodney, "One of our principles will be that you own the music. We have the rights to market it wholesale." That has been the bottom line of our relationships. When we do a recording, we don't own it, the musicians own it.

We wanted to reissue "New England Chestnuts." The masters were forgotten and buried deep Alcazar's vaults. We were able to buy them for Rodney and Randy [Miller], and released the recording. Rodney and Randy played together again at the Walpole [NH] contra a year or so ago. That's one thing we feel very proud about. Not only did "Chestnuts" get back in circulation, Rodney and Randy were playing music together again.

We want to get the music out to a market that is not the contra scene. If we can do that, then this can become an attractive situation for the artists, and a paying situation for us.

N: What do you think it will take to make that breakthrough? Contra Dance Music is like polka music: a niche genre.

P: We just need to hang the right words and understanding on it. It's important to me that it be handled properly. About Contra Dance Music, most people say "What is it?" Everybody knows what a polka is, but they don't know what contra is, around the world.

N: Less than 1% of the population knows about it.

P: Well less than 1%. If we can create a recognized genre of *New England* Contra Dance Music (and I think it needs to have some geography hooked onto it to give it some substance) we are way down the road toward properly commercializing it.

We believe that it should be in the World Music camp, along with Cajun, and Celtic. We are working with organizations that create music genre lists. How do you identify Contra Dance Music? Well, it's instrumental. It can vary widely, but it's dance music. It tends to be piano-based. It's a melodic style that can have fiddles playing off against accordions, against mandolins, [and so on]. The mandolin is just marvelous in contra. You just don't see it that much as a solo instrument in other genres.

N: When you consider a band like Moving Violations, they go in different directions from your usual contra dance band. It's hard to define contra dance music, but I know it when I hear it.

P: We do too. We call it "our kind of music." You can contra dance to Appalachian music, but that is not *New England* Contra. So we've got a semantic problem to lucidly explain what our kind

(GREAT MEADOW, Continued on page 5)

(GREAT MEADOW, Continued from page 4)
of music is.

N: What does it take to get Tower Records to make a new category?

P: That's is five steps down the line! If we are successful, Tower Records will come to us. It's years away before we are into that type of trade.

If you go to Cape Breton, into a gas station, they are selling Cape Breton CDs. That is part of the culture there. This is what we'd like to create: a New England image for this kind of music, that has a place on the map.

There is an excitement and health to contra that will not die.

How do we market CDs? The artists sell at the dances, and we sell to the artists at a good price. We are trying to reach the other market in two ways: wholesale sales and internet sales. On the internet we are trying to have the whole story of contra, an introduction to contra, where to dance, and what is the music. The music is a lot of good stuff, some of it is ours. Everyone wants us to carry their CD. We try to be responsive, but we don't want to just have a massive website with a whole mess of CDs. We want to feature the concept of contra in very high-quality, well-understood fashion.

On the wholesale side, we are dealing with a growing number of specialty stores and gift shops in our corner of the world. Toadstool has three locations. We've done business with local Borders stores. If we can start getting our stuff in [large local stores], we will start moving volume to the tourist trade and, like Cape Breton, you come to this part of the world, you hear this sort of music, and you walk home with a CD. We have found an excellent distributor in Scotland who loves New England contra. The fact that New England contra is recognized in Scotland and has some popularity is significant.

We're doing another thing which may be even crazier. There are unique things going on in the contra world, and we'd like to capture them. When we asked how contra evolved, we got contradictory answers and blank looks. So we've made a film that really tells the story of contra from colonial times to the present. It explains how Henry Ford, Ralph Page, and Dudley Laufman fit in. The filmmaker is Steve Alves, from Greenfield, and he did a tremendous amount of research. It was completed last June. It is called "Together in Time" and it tells the story of contra, coming over on the boat and what happened through 250 years of music.

N: When will it be released to the public?

P: In about six months. We are entering it into film festivals. The film itself is a classic; it's a piece of history; what better thing can you do with your savings than to create a work of art.

N: Looking ten years down the road, let's say Contra Dance Music has received the patina of commercial endorsement as a recognized genre. Will this cause bands to be priced out of the market for small dances?

P: When we started out, we said that we did not want to destroy contra with success. Whether we can control that--if we are successful--I don't know. I think it will attract people if it is a

diverse and exciting [genre], and not static. Cajun is almost dead, in my opinion. We've been down to Cajun country several times and we see it decaying rapidly, because it sort of got fossilized. The dances are disappearing.

The culture of contra can carry on. There is an excitement and health to contra that will not die. I don't think commercialization will kill it. We don't want to do that.

N: What's next?

P: We have four releases planned for the upcoming year. We did four the first year, and five last year. One of the new releases will be a sampler with a cut from each CD. I'm hoping we can produce a rock-crusher CD that will sell for \$3-\$5, and that we can send to every library in the country and every radio station. It would be economically feasible to really get some exposure to really good contra dance music.

The Great Meadow Collection

Airdance - Rodney Miller and Friends. Celtic, traditional, and jazz based on contra roots.

Airplang II - Rodney Miller. Reissue of a pivotal recording in the evolution of modern contra music.

Faster Than a Walk - The Moving Violations. An eclectic mix of traditional tunes and melodies from Scandinavia and Eastern Europe.

Susan Kevra's Full Swing - Mary Cay Brass and Friends. Canadian and Irish tunes, some with Susan's calling.

Green Mountain - Mary Cay Brass and Friends. An award-winning blend of tunes from everywhere.

New England Chestnuts Vol. 1 & 2 - Rodney and Randy Miller. A reissue of a ground-breaking collection of tunes.

New Leaf - Rodney Miller and David Surette. A brilliant new collection.

Old New England - McQuillen, Stiles, and Orzechowski. A solid New England sound and tons of McQuillen original tunes.

Pure Quill - Rodney Miller and Bob McQuillen. A Yankee Magazine Top 40 award winner.

Contacting Great Meadow Music:

www.greatmeadowmusic.com

P.O. Box 4 - Westmoreland, NH 03467

603 399-8361



The **FESTIVAL OF GREEK MUSIC AND DANCE** - Music and Dances of the Aegean Islands, Kythira, Cyprus, Karpathos, and the Greeks of southern Italy, hosted by the Boston Lykeion Ellinidon, will take place on Friday, March 8 and Saturday, March 9 at the Concert Hall at the Boston University School for the Arts, 855 Commonwealth Avenue, Boston.

Ticket prices are \$25 (\$30 at the door), \$10 for each Saturday afternoon seminar with the artists, and \$20 for the Dance Party on Saturday night (with virtuoso Nikos Ikonomidis on violin and his ensemble and the Zografides group from Karpathos). Event packages are available. Tickets may be purchased by e-mailing tickets@BostonLykeion.org.

Visit <http://www.BostonLykeion.org/festival/> for more information.

Friday night's concert performers, the highly acclaimed violinist Nikos Ikonomidis and his ensemble, are considered some of the best authorities of traditions from the Greek islands. The island groups that will be represented in the 2-night program are those of the Northeastern Aegean (Thassos, Chios, Limnos, Lesvos, Icaria, Samos etc), Dodecanese (Rhodes, Kalymnos, Tilos, Symi, Kos, etc.), Cyclades (Paros, Amorgos, Naxos, Serifos, etc.), and the islands of Kythira, Karpathos, and of Cyprus. An array of traditional instruments will be featured from those areas.

Performing Saturday night will be "the Cypriot Voice" Michalis Tterlikkas and his group from Cyprus, and lyris (Karpathian lyra player) and singer Michalis Zografides of Olymbos, Karpathos, the most important follower and representative of the musical tradition of his homeland. A special treat at Saturday's concert will be the Ghetonia ensemble, bringing to us the musical traditions of the Greeks of southern Italy! It promises to be a weekend full of lively and lyrical tunes as well as dances performed by the Lykeion Ellinidon of Boston... We hope to see you there!

— Irene Savas, Boston Lykeion Ellinidon, 508-393-3563

NEW NEFFA MEMBERSHIP CHAIR(S) NEEDED

We're looking for a new NEFFA Membership Chair or Co-Chairs, to take over after this year's Festival (by the summer or early fall). Responsibilities include: maintaining the membership database; printing out mailing labels for four NEFFA Newsletters and for occasional other reasons; communicating with the Executive Board; preparing for the Festival; checking in every hour or so with Membership Table volunteers during the Festival; and a few other odds and ends.

Can we interest you in this job? Please e-mail Bob Solosko at solosko@lucent.com or Jean Krogh at jbkrogh@attbi.com. We'd be happy to talk more about this great opportunity to get involved with NEFFA! — Jean and Bob

(MINUTES, Continued from page 3)

policy? (We would not send Springstep the names of anyone who has requested that we not give out their name.)

Springstep is planning a big mailing in January. Based on the response to that mailing, they'll make up a list of people to receive their future mailings. Bob could give Ashley a disk with just names and addresses.

Shelagh: Springstep is not planning to share the list with others. Our concerns: 1. The list doesn't go beyond Springstep. 2. Culling procedure. Need reassurance that whoever does this will do it well.

After much discussion about aspects of fundraising, mailings, and the database, Jean made a motion that we give The Springstep Center an electronic file of the NEFFA mailing list names and addresses, and we will discuss Springstep's use of the NEFFA list at our December Board meeting. Ralph seconded the motion. The motion was passed unanimously.

2 December 2001

President's Report — Peter Olszowka has been appointed to be the NEFFA representative to the Springstep Advisory Board. Shelagh noted that the president has the authority to appoint a position if it is not a committee chair/voting member of the board. Since Peter is already voting member, there is no need to have the position be a voting member currently. Eventually, the position should be a voting member at which time the board will have to approve the creation of the position. Springstep would like the position to be a one-year, renewable appointment.

Secretaries Report — The minutes of the 4 Nov 2001 meeting were amended to note that the minutes of the 12 May 2001 meeting were approved with amendments noted at the 23 Sept. 2001 meeting. The minutes of the 18 Mar 2001 meeting were distributed and approved.

Hospitality / Instrument Check — Linda Palmstrom wanted to know if we could offer minor repair of instruments and appropriate tools and supplies. Dan offered that one or more of the instrument makers in the crafts halls might be able to do it. Linda will contact Ann Schunior to contact the craftspeople and we will have that craft booth advertise with a sign, etc.

Outside Facilities — Due to increased security concerns, we may no longer use Natick Army lot for parking, which held at least 1000 cars. Dan and Dayle are exploring several options. Parking at TJX seems the most convenient, but we haven't reached them yet.

Newsletter and festival flyer will be delayed until parking situation is resolved so the new parking situation can be publicized. Any other changes to festival flyer should be sent to Dan today.

Volunteers — Nancy would like any changes to volunteer numbers, job descriptions, etc. by January Exec meeting. Budget is slightly smaller than last year due to Nancy donating phone use. We need to improve communication between volunteer table and committee chairs of volunteers who sign up at the festival to work. Info is available at volunteer table. Hospitality can help coordinate as well.

Springstep Advisory Board — Peter Olszowka attended the meeting on 20 January 2002. The two major topics were planning the capital campaign and brainstorming how Springstep can help the various dance organizations. Possibilities are maintaining a calendar and a database of sites. NEFFA Exec members are asked to think of ideas and contact Peter.

Meeting with Springstep Executive Director and Founder — Ashley McCumber, Executive Director and Deb Hawkins, President and Founder of the Springstep Center were in attendance. The building has become more expensive than originally forecast resulting in a need for \$2 million to be raised in the capital

(MINUTES, Continued on page 7)

(MINUTES, Continued from page 6)

campaign. The campaign will start this spring with relationship building and other preparations to be undertaken until then.

Groundbreaking will occur some time this spring as soon as permit is granted. First steps are building construction fence and sign announcing the building and demolition of existing building. This delay gives the construction co. time to order long lead-time items such as steel.

The Campaign budget is: \$1M Foundations, \$200K Government, \$200K Corporations, and \$400K Individuals.

Ashley recognizes NEFFA board members' concern about the use of the mailing list. He says it is in Springstep's interest to maintain good relationships with members of the dance community, i.e. by not hassling people who are clearly not interested in the campaign or Springstep.

Springstep wants to emphasize that it has no interest in changing any group's programming. It wants to offer groups opportunities for new programs, events, & collaborations. Springstep may run some events itself

Publicity — Jessica asked for publicity outlet suggestions. She is now scheduling some board members for interviews & appearances. She also would like to acquire some photos which can be provided to publications running articles or listings about NEFFA. The newsletter appeal yielded nothing. Being able to provide photos will increase the chance of media editors including our blurbs. Photos needn't be taken at the festival--photos of performers doing

their thing anywhere is relevant.

Outside Signs — The parking situation may require creation of several new signs. We can't estimate cost until parking is resolved. The parking situation affects inside signs as well because we promote the use of Natick Army lots.

Tickets — We voted on the proposal to adjust ticket prices as bought up at the previous Executive Board meeting. The increase was recommended by a sub-committee at the retreat. If the same number and kind of tickets would be sold with the new prices compared to last year, \$4800 additional would be raised. The proposal carried by voice vote.

Inside Facilities — Harold Henry sent word via Shelagh that he has sent the contract to the school and has placed the initial rental order with Petersen Rental. Harold would like NEFFA to recognize the Bushell company which rents us pianos at a reduced rate. We already recognize the sound contractors and the US Army, though we have no deal to do so.

Sound — We are starting to plan sound workshops to train volunteer sound engineers. We will run a joint session with CAN (Center for the Arts in Natick).

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 address to the office.



N·E·F·F·A

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