

**Interesting
Articles**

Pretty Pictures

Boring Minutes

NEFFA NEW ENGLAND FOLK FESTIVAL ASSOCIATION NEWS

Summer 2003 – Vol. XXIX #2

**Found at the
Festival**

A CD Review

Gigs From Hell 2

Money Musk Was Always Done

Dancing has always been a part of community life in most towns and villages in New

Hampshire. The Monadnock Region in the southwestern corner of the state has clung to the old dances longer than the rest of the state, due in part to its isolation, Irish, Scots, and French Canadian inhabitants with their wealth of dancers and musicians. Well heeled summer folks have supported the musicians and dancing masters over the years, and in spite of modern western square dancing and modern urban contra dancing, there are several families who still dance the old contras ... Money Musk, Hull's Victory, Petronella ... two or three times a year.

The duple/triple contra dance has always been the realm of the gentry and/or educated because they could afford the dancing masters necessary to teach the figures to the unforgiving phrasing of the music. The Ed Larkin Dancers from

central Vermont could be considered an exception. So could, on the other hand, any of the several grass roots pavilion dances of Maine where they dance Lady of the Lake several times a night with little or no attention to the phrasing.



by Dudley Laufman

In my experience, the big exception was in the Monadnock Region of southwestern New Hampshire: Cheshire, Sullivan, and Hillsborough Counties. Here, at least in the '40's and '50's, the dancers were a good cross section: loggers, writers, farmers, lawyers, factory workers, summer folks, hunters, wealthy, poor, - and they could all dance the contra dances popular then ... Hull's Victory, Morning Star, Lady of the Lake - and Money Musk. Much of this was due to the work of Ralph Page, the dancing master from Keene, although in those days he was referred to as a singing caller. But other callers worked the area as well ... Larry Picket, Larry Barrett, Larry Gauthier, Dick Richardson, Jimmy Ross, Perley Emerson, Shorty

Durant, Ted Glaback... and contras were done at their dances too. Allan

(MONEY MUSK, Continued on page 8)

It is with with great pleasure that I begin my term as NEFFA President. I have been on the Board of Directors for the last four years and Vice President this past year. My particular area of responsibility has been making the pre-Festival food booth arrangements and helping the eternally creative Mary Wakefield and Don Parkhurst with the considerable challenge of keeping the cafeteria running smoothly. Helping with the Festival is enjoyable and satisfying work, in spite of, and maybe because of it being hectic and demanding. I have been attending the Festival for over twenty years. I and my family (husband Michael and daughter Aidin) started contra dancing just ten years ago and I quickly became interested in dance organizing, which I have enjoyed doing in some capacity or other ever since.

It has been interesting and highly educational to watch my predecessor (and current Past President) Shelagh Ellman-Pearl graciously deal with both the routine concerns and unexpected challenges that have needed attention. She has provided thoughtful and effective leadership, especially during the two difficult issues we faced recently, recovering the use of our lower hall dance space after Natick had turned it into a weight machine health center, and the complexities of changing our relationship to the Springstep dance center.

The way these two difficulties were handled showed what I see as the greatest strength of the NEFFA organization, the capabilities and experience of the committee chairs who are responsible for handling the hundreds of details that make the Festival and our other activities run well. They work within a strong infrastructure that has been carefully constructed over a nearly sixty-year history. They have developed good relationships without which a voluntary, grassroots endeavor would not be sustainable, most importantly with the broad folk community and the Natick School Department and town officials.

This is the time of year for transitions in the leadership of

NEFFA. We would like to express our gratitude and appreciation to those who are leaving positions on the elected Board and as Committee Chairs. In addition to Shelagh finishing her time as president, Robert Johnson has stopped being a Director to take the position of Vice President, Linda Leslie and David Reid are no longer Directors but will continue as Program and Ticket Chairs, respectively. Bob Solosko has left the Nominating Committee, but he and Jean Krogh are considering leading a recycling program they are creating for our Festival. The following Chairs are leaving their committees, Claire Reid - Tickets, Susan Janssen - Performer Sales, Stacie Barker & Alan Bourgault - Membership, and Rayna Tulysewski - Access. Earlier this year, our Secretary Judy Schaffer moved to Florida, and Dave Bateman stepped down as Ralph Page Memorial Committee Chair, but he is remaining on that committee. As some of the Chairs are leaving for unexpected personal reasons, several of their positions are available, so let us know if you would like to work on any of the committees.

NEFFA is now facing some different challenges than in recent times, especially relating to financial matters, as are most non-profits in these times. Although the organization is in the black, some recent individual Festivals have lost money as expenses are rising faster than our income. This is largely because we want to keep admission charges low so as to not exclude attendees, especially families. We have a clear commitment to developing policies that will provide fiscal soundness for the future. We will be asking members of the wider community to help us with this process. The other major concern is the possibility of losing Natick High School as the site for our festival because of physical changes in the building. At the present time this seems not at all imminent as most alterations would be costly. However, we are making long-term plans to cope with this when and if it does happen. The loss of the building we know well and the staff who know and trust us would be hard, but hopefully we would find another site that had facilities and space that would better suit our festival.

From the President's Desk

Maureen Carey



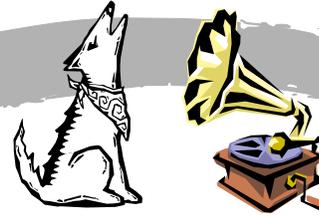
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 Editorial Review: **Maureen Carey, Shelagh Ellman-Pearl, Lisa Greenleaf**

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.

<u>Issue</u>	<u>Deadline</u>
Spring	Feb. 15
Summer	May 15
Fall	Aug. 15
Winter	Nov. 15

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

Review



The Trumpet Vine
a tribute to Kate Wolf
Kindred Voices Music
P.O. Box 23963
Nashville TN 37202
www.lauriemcclain.com

Laurie McClain, vocal, harmony, guitar
Pam Tillis, harmony
Lona Heins, harmony
Bryan Sutton, guitar & mandolin
Stuart Duncan, fiddle
Charlie Chadwick, upright bass, elec. bass
Shara Johnson, harmony
Kenny Vaughn, guitar
Tim Sergent, Dobro, pedal steel
Rick Lonow, drums & percussion
Carter Wood, harmony
Larry Hazelbaker, harmony
Nina Gerber, guitar
Julie Adams, cello
Donna Henschell, harmony
Kelly Mulhollan, harmony
Bill Hullet, guitar
Mike Zikovich, accordion
Mike Williams, harmony
Catherine Styron Marx, piano
Jerry Rau, vocals
Tom Mitchell, harmony
Sarah McClain, choir
Ally Boyd, choir
Eddi Boyd, choir
Eliza & Lindsey Stooksbury, choir
Anne Hills, harmony
Kathy Chiavola, harmony
Muriel Anderson, guitar
Judy Nardone, Wurlitzer

Kate Wolf (1942-1987) was a gifted singer songwriter who was born and lived in California. She was known for her warm and caring personality which infused her compositions. One of the most successful independent artists of all time, she was at the height of her success when she died of leukemia.

I had heard of Kate Wolf from friends quite a while ago. I had wondered what happened to her. Now I know. The Trumpet Vine is a worthy tribute to her. It is a CD that makes you tap your foot and want to be flowing across a dance floor. The order of the songs allowed you to feel emotional about some songs, feeling their pain, and being uplifted by the next. It was nicely put together flowing from one type of song to another. Great instrumentals.

Each song tells a story, as folk songs always do. You feel as if you are in the room with the people telling you their story. The CD provides wonderful music to fall asleep to, or to wake up to.

The mix of music, singing and instrumentals is done very nicely, with the only problem I noticed that whoever was flipping the switch to record tended to start in the middle of a word or measure of music.* As an addendum to the first comment about the beginning of each song, I didn't notice the problems with the beginning of the songs until I listened to the CD the second time through. All of the songs finish nicely with the music holding the air until it disappears.

Eyes of a Painter: When Laurie starts singing it is an intriguing tune; it flows right along and tells a wonderful story, an uplifting tune.

Across the Great Divide: The song flows right along with lots of just music sections, fits nicely with first tune.

Green Eyes: Slightly sad tune, asks you to stretch your emotions and to embrace the meaning of the tune.

We've Loved Away the Night: This next song is uplifting and melodic with wonderful music. It flows right along and gives you a sense of joy. The song gives you a sense of rightness.

Like a River: Like a River moves along faster than the last and wakes you up. Laurie's playing is wonderful with lots of chord changes. It makes you dance in your chair. It almost sounds like a song to be sung in church at a folk song Mass.

Here in California: This songs starts slower than the last and calms you down. It tells a story of home and love. It relates familial love to relationship love.

Old Jerome: For those of you have never heard Laurie McBain, this is the tune that reminds me of Iris Dement singing the closing song of the series Northern Exposure. It sounds like a story of a small town that is slowly dying, because of lack of

(REVIEW, Continued on page 6)

Review by Diane Mathieson

** I didn't notice this artifact in my copy of the disc. Note that the disc is a CD-R which may be incompatible with some CD players. A partial incompatibility could have caused the problem noted by the reviewer. -Ed.*

Beware of Imitations!



New England Forestry Foundation ("NEFF")

Our motto: "NEFFA, the New England Folk Festival Association: oft imitated, but never copied... or duplicated, or something like that."

Ron Houston Recognized at San Antonio College Festival

At the 44th Nelda Guerrero Drury/San Antonio College Folk Dance Festival, March 7-9, 2003, Ron Houston was honored with a special recognition for "his significant contribution to the preservation of folk dance history."

Ron, of Austin, Texas, began folk dancing in 1955 at age 7. He was co-founder and teacher at the Festival Folklorico Internacional camp in Morelos, Mexico for 20 years; co-founder, director and teacher of the University Folk Dance Society at U. Texas at Austin for 23 years; co-director, lecturer, musician and dancer at the Bulgarian Music, Song & Dance Seminars in Bulgaria from 1993 to 1998, a national and international teacher; and co-founder and director of the Society of Folk Dance Historians from 1987 to present.

An abiding passion for the untold stories of folk dance led him to research, edit, and publish the annual "Folk Dance Problem Solver," a fantastic collection of folk dance histories and descriptions, every year since 1987. He also publishes the quarterly "Report to Members," called the closest thing to *Viltis* since Vyts died. And he has published the "Folk Dance Phone Book and Group Directory" every year since 1993. His greatest service to folk dancing, however, lies in the Archive of international folk dancing that he maintains. With the contributions of hundreds of folk dancers and folk dance leaders, the Archive may one day be the *only* trace of our movement left for scholars to ponder. Ron holds degrees in Psychology, Business, Geology, and Archives, and is currently working on his PhD in Information Science, as is his wife, Tatiana. — *Press Release*



Doris Possi receives a Life Membership Award from NEFFA President Shelagh Ellman-Pearl at the 2003 NEFFA Festival.

Photos: Cressy Goodwin

Call For New Callers/Musicians and/or Dancers

CONTRAS FOR ALL @ MIT, 2nd & 4th Tuesdays

CONTRAS FOR ALL @ MIT offers opportunities for new Callers, Musicians and Dancers to learn and practice their developing new craft. Many new callers, musicians, bands and dancers have gotten their first or second chances here and gone on to fame and fortune (it's really true!). If at all interested in benefiting from one of these options, Call Ann at 617-354-0864 or write acowan872@aol.com or come to our dance. **New Callers Needed Now!**

IN PASSING

A sad note from the Folk Bazaar was the passing to Mother Earth of **Princess Winona** of the Native American booth. She came to us in 1978 and had been a participant in Program before that. She was a young 91. – Angela Taylor

The following obituary appeared in the January 31, 2003 edition of the *Worcester Telegram & Gazette* of Friday January 31, 2003. Copyright (c) 2003 Worcester Telegram & Gazette; used by permission.

Winona P. Baroni, 91

WORCESTER - Winona P. "Princess Winona" (Harmon) Baroni, 91, of Worcester, died Tuesday, Jan. 28, in St. Vincent Hospital at Worcester Medical Center. Her husband, Charles Baroni, predeceased her. She leaves four sons, Gilbert A.A. "Whirling Star" Hendrickson Jr. of Worcester, Paul E. "Sam One Bull" Fadden of Auburn, Glen R. "Silver Wolf" Feszchur of Long Island, N.Y., and John "Strong Heart" Powers of Sterling; four daughters, June W. "Little Winona" Hendrickson of Worcester, Carole "Bright Eyes" Moreau of Colorado Springs, Colo. Louise "Coon Kitten" Ohen of the Gilbertville section of Hardwick and Barbara "Cedar Woman" Brewer of Leominster; several grandchildren, nieces, and nephews. Her first husband, Gilbert A. Hendrickson Sr., died in 1990. Two brothers, Vernon and Vance Harmon, and a sister, Winifred "Princess Quaquella" Hendrickson, also predeceased her. She was born in Lisbon Falls, Maine, daughter of Purlie E. and Helena A. (Maines) Harmon, and moved to Worcester in 1929. Mrs. Baroni was of the Wyandott Passamaquoddy and Androscoggin tribes of Maine. She was a seamstress at West End Thread Mill of Millbury and Paul Hats Co., from which she retired. For 20 years, she published the annual Calendar of Indian Social Events and, at the time of her death, was working at the Quinsigamond Village Community Center, teaching American Indian crafts, culture and traditions. She also gave presentations of American Indian culture. She was an honorary member of the Penobscot tribe. She was active in their culture in many capacities, including starting the annual Sterling Springs Powwow, as a founder of the Indian Cultural Art Lodge and as clan mother of the Wollomonopaugg Indian Council and the Worcester Inter-Tribal Indian Center. She helped many related memberships and enjoyed traveling.



On June 14th and 15th, the 24th Annual Pow-Wow at Sterling Springs Campground in Sterling MA will be held in memory of Princess Winona. For information call 508-754-3300.

Folk musician **Freyda Epstein**, 46, of Berkeley, Calif., died on May 17th after a head-on collision with a suspect who was fleeing the scene of a domestic assault.

Freyda was born in Boston, and was a member of the seminal musical group Trapezoid, where she played violin and sang.

Peter Kairo, a regular performer at the NEFFA Festival, died on January 28th in Somerville, Mass. at the age of 54.

Besides his self-taught guitar stylings, Peter was an auto mechanic (many years for the Good News Garage, in Cambridge) and Japanese translator.

Aikido buddy Marshall T. Spriggs wrote: "Most of all, however, I think that I'm going to miss the quick 'how are you doing' reports that we used to give one another whenever we saw one another. We didn't see each other often but Peter always gave me a concise and perceptive assessment about his life straight from the hip - nothing and no one was ever spared. Then he'd always stop for a moment and laugh. Peter knew how ugly life could be. He laughed anyway. I'll miss that probably more than anything else."

Another Aikido enthusiast, George Mokray, wrote: "Around the lunch table the other Saturday after practice, we were talking about Pete and Paul Keelan said Peter had certainly left his mark. He did, in a variety of areas. But I said, 'Peter left a stain.' They knew what I meant. Peter's mark would be a stain as iridescent as the gas slick rainbows on a puddle of water, with a little grit and motor oil thrown in for good measure, all bound together with honest sweat. It would be irregular and amusing and maybe a little embarrassing but it would be real and true would never come out no matter how you washed it. Peter's stain would be indelible and I wouldn't want it any other way."

Olga Kulbitsky died April 13th. She was a moving force, along with Frank Kaltman and Ricky Holden, in Folkraft Records, doing much of the dance descriptions. She taught at Hunter College, New York, and was a pioneer in the teaching techniques of folk dance.

Among her publications are: *Follow the Leader: A collection of circle dances*, with Frank L. Kaltman, and *Teachers' Dance Handbook #1 (Kindergarten to 6th year)* also with Frank L. Kaltman.

Michael Herman's "Folk Dancer" Label and Inventory in Good Hands

— David Lewis, Vice President, Kentucky Dance Foundation

This is a folk dance success story. In 1997 Stew Shacklette became aware of Michael Herman's declining health and the fact that Folk Dancer Records were no longer available for ordering and were scattered around several warehouses in New York.

Fearful that this vast trove of folk dance material would be forever lost, he asked my wife, Leslie, and me to join him in an effort to acquire the record label and inventory through the non-profit Kentucky Dance Foundation. Leslie and I didn't know what we were getting into! Kathie and Stew Shacklette went to New York and loaded two semi-trucks with phonograph records which were returned to a warehouse in Brandenburg, KY. They made another trip to Maine and brought back records from there.

As we delved into the records, we found we had acquired multiple copies of the Herman records in 45, 78 and 33 speeds. There was also a vast number of other labels, many with multiple copies. These appeared to be an inventory of the other labels Michael carried in his business. Finally there



were thousands of records represented by a single copy only. This appeared to be Michael Herman's private collection.

We hired a part-time employee who took two years making a data base. We were astonished by the number of records. There were 38,000 different record entries representing 28,000 different songs!

The data base is now on our website, www.folkdancer.org, and is searchable. The variety of the archive can be illustrated as follows: A search in the data base for "Irish Washerwoman" reveals there are 79 different records with this tune under such diverse labels as Folkraft, London, Old Timer, Library of Congress, Mercury and scores of others. A data base search for "Arkansas Traveler" reveals there are 13 different records of this tune including Ralph Page, Tommy Jackson and Folkraft versions. There are 15 different versions of "Canadian Breakdown" and 8 of "Indian Reel."

It is our intention to make the Herman archive music as widely available as possible. Good quality records are selected to be written to CDs. There are now 63 CDs available. Special order CDs are also available. Special CDs were made to accompany the last edition of "Dance Awhile" by Harris, Pittman, Waller, and Dark. Special CDs were also made to accompany Susanne Davis and Colleen West's "Recreational Folk Dance" book at BYU.

Contact the Folk Dancer Record Center, 6290 Olin Road, Brandenburg, KY 40108.

(REVIEW, Continued from page 3)

opportunities, but then a rebirth happens. Slightly sad, but telling.

Cornflower Blue: Another slightly sad tune, but melodic. It is the story of blooming flowers as they relate to sowing the beginning seeds of love and how both grow. It flows along wonderfully and has wonderful music only sections.

The Trumpet Vine: Starts out about a plant that blooms when someone needs to be cheered up. It is sung as a duet, the male voice is wonderful and fits well with the song being sung. It is a not a very long song, but is apt for its subject about someone coming home when needed desperately.

These Times We're Living In: This is a song about staying together through times of trouble, as in now with all the things in the news that we all worry about. It shows how life allows us to cope. It makes you thankful for what you have. The song shows how we might cope with loss.

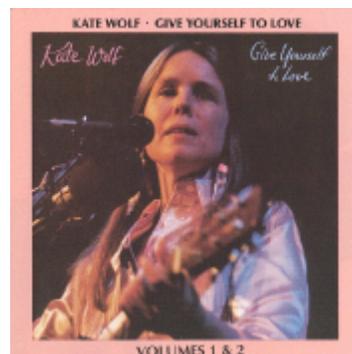
Give Yourself to Love: A love song about life, laughter and perhaps your relationship to God.

The Wind Blows Wild: This song was not to my taste, but it is still very nice and melodic. An uplifting tune relating to a soul's rise to heaven. There is a great section in this tune, though, of a

group of people singing a cappella.

Back Roads: This tune drags a little bit. It travels slowly as does travel on a back road as opposed to how fast you can travel on a highway. But back roads can also lead home and allow you to appreciate life as the song shows. It talks to you of how to take life more slowly and to appreciate the "back roads" of life, rather than always taking the fast lane.

Unfinished Life: This song is the last one on the CD and talks of looking for the people who've gone missing from our lives. It is another song that does not appeal to me, as it feels disjointed and rambles on with no apparent direction.



Those of us who lead gigs have all experienced the event that doesn't run as smoothly as we'd hoped. Herewith are highlights of how I spent last Saturday; all I could do was laugh about it.

This was a "welcoming congregation" dance for a U-U church. They thought they wanted a DJ, and I offered a contra & square dance. The organizer, Ann, mentioned some of her favorite music: disco, techno, Cher... I listed the genres of my recordings, and suggested that folks could bring CDs marked with their favorite numbers. It was decided that I'd lead a few "line" dances along with the free-for-all wiggle stuff.

The party began with me unloading through the front doors of the church. Ann had a friend, Marci, helping. By my second trip Marci had set up three chairs blocking the door I was using. I mentioned that I'd have to walk around them while carrying 50 lb. speakers, and moved them.

Before I set up my speakers, I used a pet-hair pick-up to try to clean up some of the dog hair and plant debris that the black carpet surface collects (like a black hole sucking space matter). Marci said, "can you do my pants next?" (Har de har.) And of course, as soon as I got the last load inside, she asked if I needed help bringing things in.

I set up the speakers, ran cable, and plugged them in...and Ann said that I should move one speaker to the opposite corner of the room "because people will be sitting here and they'll want to talk."

While I was setting up, which happened to be about 7:20 pm on Saturday, I had my radio on, and it was the same program that I've listened to in that time frame since about 1980 (with a brief hiatus in the late '80s). Marci asked all sorts of questions about what was coming out of the speakers. "Is that your kind of music? It sounds like a religious program." She has never heard of Prairie Home Companion, Minnesota Public Radio, or Garrison Keillor. I tried my best to trigger recognition of pop culture references she may have encountered. "Lake Wobegon? Public radio? The New Yorker?" Later I put on some Cajun, and said, "this is Cajun music." "Kay-juhn," she repeated. "It sounds Irish," and she proceeded to ask questions about that genre.

About 8 pm there were five of us there: Ann and Marci, a guy taking money, his 9 year old son, and me. Whenever someone entered, Ann smiled apologetically and said, "It'll pick up!" She told everyone that she expected more people about 9 pm, after it got dark. (So why "start" the dance at 8?) She hadn't done any publicity other than put a notice in the bulletin, "for reservations see Ann." But she only attends every 6 weeks or so; "seeing" her at church is downright impossible. And requiring reservations pretty well scares off your drop-in attendees.

She mentioned that'd she'd done three other dances this month, hence the positioning of tables almost in the middle of the open dance area. "They won't dance," she said.

Well, my Kids Dance Party series discs (\$5 from a *-Mart) were a big hit. They contain lots of lively things like Shout (you know you make me wanna), Old Time Rock & Roll (we are in Bob Seeger-ville; no relation to Pete), YMCA, Hot Hot Hot, and so forth. After I led them through Heel & Toe, everyone there was up and jumping to Macarena and Electric Slide. People weren't sitting down between numbers--as soon as they heard the opening chords of the next piece they'd start singing along, and then dancing. About 15 people in all dropped in, including some of the euchre players from down the hall.

But Ann had brought her Cher mix, and after a while was pretty insistent about hearing it, so I put it on (four cuts) and sat down to talk to folks. During the first number everyone but Ann and Marci sat down, too. During the

second number people started asking me for "something besides this disco stuff." People started leaving, so I switched back to the 50s oldies jump-around stuff. Packed up by 10:30.

Here's the best part: Ann asked me to come to the office "so I can pay you." Once there, she told me that because a couple of people paid by check, she didn't have enough cash, and it was

up to me to get two signatories on a piece of paper so that one of them would cut me a check "tomorrow, if he's here." I suggested a partial payment, but she said, "I want them to see the cash." So I took my toys and went home.

Before the service I tracked down one of the signers, and later I talked to his wife, as he'd had to leave to go set up a reception. She was aghast. "She wants *who* to see the money? Why would she make you go through that??" I pointed out the problems inherent in leaving cash in the building overnight. As soon as I mentioned Ann to her, she rolled her eyes and allowed as how a hassle could be expected. He called me later and apologized profusely.

In a dozen years of doing this stuff, this was the first time that I've had this number of bizarre or odd circumstances occur all at once. I've had people block the loading dock at event setups. ("We have to load luggage tomorrow, so we need to park the van there tonight.") I've had the late-coming "need any help?" thing many times. I once had a spaced-out groom suggest that we should wait for payment until they'd returned from their honeymoon; I spoke with the bride who whipped out her checkbook. Telling me to re-arrange things after they've been set up has happened perhaps twice, doing dances at a facility managed by state employees. I've never before run into someone so completely clueless about popular folk music. Organizers who don't/won't/can't do publicity abound. But all in one evening! Wow.

Gigs from Hell

Caller Karen Missavage writes about her gig where not just one thing went wrong...everything did!

(MONEY MUSK, Continued from page 1)

Kendall had a large orchestra ... trumpet, sax, clarinet, trombone, drums, piano ... the Guy Lombardo sound. Foxtrots, cheek to cheek music. But every half-hour, up went the lights and a contra or square was done, including Money Musk.

Named for the 3165' mountain that rises more or less in its center, the Monadnock Region of southwestern New Hampshire is a mixture of forests, steep rocky hills, lakes and ponds, streams and wetlands, and some fine farm land on the western edge in the Connecticut River valley. If you look at a map you will see that there are no major highways leading into or through the area. This, coupled with the mostly rough terrain has traditionally rendered and kept the region isolated. Today's public dances in the Monadnock Region are more closely related to their urban cousins than to the old timers. Money Musk is seldom, if ever, done. There are probably no day laborers that attend these dances. Every year though, we play for two private parties in Keene, and one in Nelson in the heart of the Monadnock Region. Mostly doctors, lawyers, and well to do business people and their families, and in Nelson, a few artists, loggers and carpenters. They dance once a year. Money Musk is always done. They never forget it. Ralph Page would be proud. We play for fourth graders at a school in Keene. Not Money Musk, but some reels, and in such a manner as to put most children that age to shame, and even bring a smile of approval from Ralph. Must be something in the pollen.

Other parts of the state do not have as rich a heritage, probably for reasons such as church, politics, closer access to cities, etc. But they have danced and still do. Old dance programs from Laconia show that the popular dances were Grand March, Portland Fancy, Virginia Reel, Plain Quadrille, Paul Jones, as well as waltzes and polkas, and maybe the contra, Lady of the Lake. This seems to be the standard throughout most of central New Hampshire. These dances are easier to do than those old favorites from the Monadnock area. (To learn dances like Money Musk etc., you either get thrown off the deep end at a public dance and sink or swim, or you attend a workshop. The former can be a poor experience, and the latter is not likely to happen in New Hampshire.)

For the past fifty years or more, contra dances like Chorus Jig and Hull's Victory have been and are still being done in other parts of New Hampshire outside the Monadnock Region, due again to the work of Ralph Page and others, myself included, at folk festivals, dance camps, and at public dance series. But in communities of central New Hampshire where there have not been any Ralph Pages, the orders of the day were/are Virginia Reels, Portland Fancies, Paul Jones, and square dances and these were/are well done and well used. Must be something in the low

hills.

I have never seen Money Musk "taught" at a public dance. In his later years Page used to "teach" dances both at workshops and public dances. Never saw him do Money Musk. At public dances outside NH, I have inserted a little "workshop" into a dance if Money Musk were on the docket. Mainly to show folks how it was/is done in NH.

On the forward and back parts, the call is indeed "forward and back," not "balance" forward. So, the dancers go forward with a shuffle thump, shuffle thump, shuffle thump, shuffle. The inactives shuffle back, the actives take a little half step and go right into the $\frac{3}{4}$ turn. By doing this both times, the actives get to place in plenty of time for a relaxed R&L. Other little hints...the active man sees to it his partner is well on her way "below one couple" before he deftly backs around below one couple. On the R&L the active man sees to it everyone is on their way before he steps into the figure. Louis Pasquerelli was a master at this and would have the whole center of the R&L figure to himself as he jiggled into place. What a sight.

I have always done the 24 bar version. Actually it is 16 bars of the tune Money Musk, and 8 bars of The Keel Row for the R&L part. And in the key of A.

Reminds me of the time I made the mistake of asking New Tolman, Dave Fuller, and Bob McQuillen if they had any ideas for an alternate tune for Money Musk because they said they were sick of playing it. Newt said if it was all the same to anyone, he would like to be excused when it is played. Dave came up with a ten page letter with other tunes. Mac said, Sacrilege, but why don't we just NOT do the GD thing.

At a dance in Concord, MA, I was dancing Money Musk. Part way down, the band switched tunes into one that was in minor for god sake. Both Ernie Spence and I dropped out...our feet just wouldn't work on that tune. Later, they switched back, and we got back in. Cornered the caller after 'n said, Why did you switch? He said, well it worked didn't it? No, it didn't work. Piano player said, I'll have to remember that "Feet won't work on Money Musk if wrong tune." But, he said, we get bored playing the same tune. (I never get bored playing these old tunes over and over.) John Kirkpatrick wrote a great essay "MEDLEY MANIA." Said "these tunes are built for constant repetition." There's room for both ways. In Quebec they use Money Musk, played alone, as a step dance tune. In Cape Breton. they probably use it in a set of reels. Whenever we get the nod to do the New Year's dance in Danville, VT, they always insist on doing Money Musk to the 32 bar version, just using the tune itself. I have to practice it in my head for weeks beforehand.

Items Found at the 2003 NEFFA Festival

If you think any of these items may be yours, please contact Dan Pearl at NEFFA Lost and Found Central at 508-229-2854 before July 15th, when they will be donated to charity.

Accessories	Make up case, Floral	Poncho	Khaki, Ozark Trail, Vinyl
Books	Eclectic Clawhammer Wildwood	Pullover	"Myles Shepard VT" nametag, Red with Navy trim, 2T, Nautica, Fleece Zip pocket in front, Navy with gold piping & gray bars, 7/8, 725 Originals, Polyester Long sleeve, Teal, XL, Columbia, Cotton Gray with Black bars and dayglo green trim, L, Gap, Blend
Caps	With ear flaps, Forest green RB Rehoboth Beach DE, Khaki Olive "Black Seal" logo, White	Raincoat	Hood, Dusty green, M 10-12, Lands' End, PVC
Cardigans	Black, Casual Corner Annex Petit, Synthetic Women's, Grayish blue, OSFM, Poore Simon's, Cotton 1" blue buttons, Navy w gray floral design, M, Friday Harbor, Synthetic Hooded; football-shaped buttons, Heather gray, M, Sigrid Olson, Blend Slate, W Med, LL Bean, Polycotton NH Highland Games embroidery, Purple, OSFM, Jerzees, Fleece Tag says "Sample not to be sold", Maroon, Talbots Petite, Cotton Rayon	Shirt	Long sleeve, Khaki, L, LL Bean, Cotton Lightweight, women's, floral v-neck, Olive drab, M, Abercrombie, Cotton Dress shirt, White, 20, Neil Roberts, Polycotton Dress shirt, Tan, brown, black tartan, XL, Weeds, Cotton White stripe across chest, Olive drab, XL, Eddie Bauer, Cotton Dress shirt, Navy, S, Eddie Bauer, Flannel Long sleeve, Light yellow, M, LL Bean, Cotton Men's, Faded denim, M, Baxter, Cotton Men's, New denim, M, Route 66, Cotton Short sleeve, purple buttons, Purple batik, Men's Green/blue tartan, L, Lands' End, Cotton Women's, New denim with multicolored patches and trim, L, Studio West, Cotton
Glasses	Oval lenses, nearsighted Left lens for farsighted individual Brown corduroy case Non-prescription sunglasses Wireframe, sunglasses, small oval, purple case	Shoes	many Chinese slippers leather clogs, lipstick pink Single low boot, Black, 1, Coasters brown, 9, Ecco Pooh sneaker (one), white/pink, toddler Brand new in box in green bag, brown, Men's Indian moccasins with insoles, tan, Youth large?
Hat	Sailor's cap, Navy, L	Sweat-shirts	Fleece, Olive w. Navy arm bars, L, Arizona, Polyester Orange with black lining, XXL, Gap, Fleece hooded, Faded yellow, L, Nike, Polycotton
Infant	Toy pickup truck Baby Carrier, Blue, Gerry Football squeeze toy Small stuffed dog	T-shirts	short sleeve, dark blue, M, Ironman, Cotton "The Bear Dancers" design, Navy, L, Beefy-T, Cotton Trout Fishing, White, L, Trademark, Cotton Old Navy logo, Black, XXL (shrunken), Old Navy, Cotton Atlanta International Folk Dancers, Salmon, L, Beefy-T, Cotton
Jackets	Navy with tan trim, Men's S, Eddie Bauer, Cotton/Nylon Fleece lining, Periwinkle, London Fog, Synthetic Reversible black/leopard, Youth, Synthetic	Vest	Zipper front, Navy, XL, Sports Tech, Fleece
Jewelry	Bracelet 6" silver filigree 1" hammered silver charm Earring: Jade rod with black bead dangle Bracelet with gold eagle charm Bracelet made of seashells	Watches	Women's Triathlon, Timex Men's, Milan Women's, Caravelle Women's, Acqua
Misc	Backpack embroidered with "REI Staff" More morris hankies than you can shake a stick at Camisole, White, M, Worthington, Nylon Lots of umbrellas Many water bottles artificial flower hair ornament?	Wind-breakers	Mesh lining, Olive with Yellow shoulder panels, M, Burton, Nylon In pouch, Hunter green, Nylon Olive drab, M, Solstice, Synthetic Blue w gray lining, L?, Sierra Designs, Nylon White mesh lining, Dark Red, XL, Gap, Synthetic Pink, teal, blue, Kids 8, J.P.I., Synthetic
Music	A reed in a plastic holder Tripod base, chrome finish (left at Instrument Check) Drumstick with "Cynthia" on it Standard portable music stand		
Pants etc.	shorts, Black, M, Champion, Spandex Gray, 7, Lei, Synthetic Velcro closures at ankles, Navy, 30W, Lands' End, Cotton Black, 38x30, Puritan, Polycotton Tights, Black, Nylon Denim, 32x30, Wrangler, Cotton		

Summaries of the Minutes of the NEFFA Executive Board

9 February 2003

Festival Photos in this Article by Cressy Goodwin

Call to Order (Shelagh Ellman-Pearl)

Stacie introduced her fiancé and proposed membership co-chair, Alan Bourgault to the Board.

Secretarial Matters (Shelagh Ellman-Pearl)

The minutes of the January meeting were corrected and approved.



Ralph Page Memorial Committee (Dave Bateman)

Angela: The weekend went well, though I don't know anything about the financial side. **Ralph:** The weekend lost \$2200. **Shelagh:** We were there Saturday and the life membership plaque was presented to Angela. She got a big round of applause. **Angela:** When we first started we had a nice hall for the Saturday banquet. A few years later, the hall was unavailable, which was a loss. This year, the hall was available and you really felt like you were at a banquet. There were a few glitches with food, but the hall was beautiful.

Crafts (Ann Schunior & Susan Tornheim)

Shelagh: The demonstration schedule is coming along; information for the program book has been provided to Linda. **Linda:** Which reminds me, we have a March 15 deadline for program book. (Ann needs to know). **Shelagh:** Dan should also get lists of craft vendors and other participants to put up on the web site. Ann has a lot of new people: an instrument maker, a woman of Asian descent who makes cards, a new stained glass maker, a violin maker, a native New Zealand bone carver, a traditional weaver, a new potter.

Folk Bazaar (Angela Taylor)

Three booths cancelled for this year. I added a Scandinavian gal, a Turkish lacemaker, an Armenian gal, and a five string fiddler. One problem: Last year, some people were going into the changing room

to try on clothing. Signs for the "changing room" should specify that the room is for changing babies, not clothes. I'll tell vendors not to send people to the changing room. **Harold:** Send something to Michael and Diane about changing the sign. Suggestions from the group for wording of signs included "diaper changing area," "infant changing area." **Harold:** People could go behind the curtain in the nursing room. **Dan:** Could we put a dressing room in the loft stairwell opposite the Natick room? **Harold:** Do we need two rooms? **Peter:** Is there nothing men buy? I guess some guys do wear skirts. **Harold:** I'd just say "generic." **Dan (to Harold):** Talk it over with Angela and tell vendors where the try-on area will be. Clothing booths could be placed close to the stairwell area.



Food (Maureen Carey)

I cannot reach Mrs. Hidy (Hungarian booth). If I can't reach her by phone, I will write her. I have a Greek vendor, who will not compete with the other two Middle Eastern vendors, and a Thai vendor; those are my backups. All the other regulars are in place.

Housing (Diane Mathieson & Ed Budreau)

Shelagh: Diane has received 6 applications, and has 1 volunteer. This is OK: as people get matched with hosts, they continue to stay with them rather than going through the housing system. Diane is getting fliers out to Cal for the dances. She got a call from Janet about 40 dancers from Canada who needed housing and I guess they have a fifteen minute stint, and she had to say that we can't provide housing for them, so I don't know if they're coming. **Linda:** Because of web access, we're getting lots of inquiries from all over the world. We have a standard letter saying that the Festival probably isn't what they're looking for. Otherwise we'd be spending hours working on housing, visas etc. **Shelagh:** There is a problem with the Sheraton Tara. Someone tried to book at the Festival rate, and was told that such a thing didn't exist. Diane is currently working it out. She has something from the Tara listing that price.

Inside Facilities (Harold Henry)

The application is complex this year. They would like to have a Wellness training fund: we deposit \$1000; they pay out of pocket for instrument adjustments to the Lower Hall equipment; we get a bill and reimburse them up to \$1000. Other aspects of the agreement were discussed.

Linda: With the decrease in equipment, can there be more chairs in the small hall? **Harold:** We've considered changing orientation of the stage in the small hall, but not extending the chairs. One issue is

that we'd need more sound curtains. Also, in terms of entrance ways, before, people could walk behind what was going on. **Linda:** Can the hall hold more chairs? **Harold:** Yes, but I don't know what that means in terms of sound. We have 110 chairs in there.

Dan: I suggest we don't use the whole space. Set up the stage the regular way. If we set it up on the long wall, there are these remnants of dividers which makes for an awkward stage. My preference would be for a decent size stage 10 or 15 feet away from the wall, with some backstage storage space.

Harold: Bob mentioned that it's hard for people in the back to hear. **Dan:** We may need to consider sound equipment.

Bob: At the Waltz Jam, people two thirds back couldn't hear us talk or begin playing. **Peter:** We'd have a lot of trouble coming up with equipment and especially volunteers to add a whole additional room; we could switch off and run another room without sound.

Program (Linda Leslie)

We sent out the preliminary grid to performers; they had until the end of January to get changes to us; we re-met last week and are moving things around, mostly because of performer requests, and hope to have all the changes made within the next week. We have variation year to year in the things that happen, but the philosophy doesn't vary much in terms of how much is participatory dance, American couple, and international. A few folks did not get in touch with us, for example the Ukrainian group. **Peter:** What about the schedule for Morris? **Linda:** Katy Burns does that. We know the schedule now. It's part of the robot checker that Dan does for us. Katy's working on last minute changes now. Rick Mohr is going to do a "Learn to Morris" session. **Peter:** I am recruiting volunteers from the Morris community, and I need to know when to schedule them.

Sound (Peter Olszowka)

I'm still looking for a sound volunteer coordinator. Michael and I are going to deal with it ourselves this year and figure out what the person needs to do so we can hand it to someone else next year. I'm done negotiating with the sound contractors. The sound contract came in at budget, which is disappointing because I budgeted more than I thought I would be spending. I expected a 5% increase and budgeted for 10%, and they used up the whole 10%. The total sound contract is now \$8400.

Motion: Susan Falkoff and Mike Shannon will be officially added to the VIP list as Sub-Chairs of Sound. Motion carried by voice vote.



Volunteers (Nancy Hanssen)

Shelagh: All committee members are returning. Nancy reports that Susan Crocker is going to be her assistant chair this year, and will probably become co-chair in the fall. Susan should be put on the VIP list. Nancy is trying to recruit one more person to have supervisory coverage at the Festival.

Nancy also reported that she saw an article in the Globe on Wednesday about Natick suspending the operations of its High School Building Committee until the financial situation improves, which may mean more time to stay there for us.

Evaluations Committee (Shelagh Ellman-Pearl)

When the Sept. 2002 minutes were approved, this was omitted: we approved an Evaluations Committee outside of the Program Committee, and including Janet and Nancy Hanssen. The plan is for Janet, Nancy and me to work together on the evaluation form, and review evaluations after the Festival. If anyone has an addition to the form, let us know by the next meeting.

Motion: To September 2002 minutes, add, "Janet and Nancy Hanssen will be Evaluation Committee chairs. The Evaluation Committee will no longer be part of the Program Committee." Moved by **Ralph**, seconded by **Robert**. Motion carried by voice vote.

Revenue Committee (Ralph Jones)

In response to Peter's question at the last meeting, a Revenue Committee has been created. Money issues: over the past eight years, Family Dance has lost an average of \$1300 every year. This year, they've lost \$1500 so far, partly due to low attendance. This year, the Ralph Page Dance Weekend has lost \$2200 so far. Over the years that I've been Treasurer, the RP Dance Weekend has lost a total of \$18,000. **Shelagh:** How does that compare to its endowment? **Ralph:** The RP Committee has \$11,000 as of the end of the last fiscal year. **Peter:** Are they keeping up with their losses through capital gains allocations and directed contributions? **Ralph:** Their allocation started out at \$8000, so they're keeping up. **Ralph:** Thursday Night makes money. **Shelagh:** How often does Thursday night contribute to the general fund? **Ralph, Dan:** 2 or 3 times a year. When the account gets on the high side, we transfer money. We anticipate drawing on our balance, probably a thousand or two, toward new sound equipment for the VFW. **Ralph:** TNDC has \$13,000. That's cumulative; we've lost money due to drops in dividends and capital gains.

This is all background: we need to raise money. The Festival lost \$5000 last year. I'm putting together comparative information about other organizations: donor categories, charges for events etc. On the sheet, everything but "NEFFA proposed" is a fact. I'm interested in membership prices because our memberships are noticeably lower than other groups. Also, I personally value a 3 year membership. **Shelagh:** FAC and CDS have weekly events so members reap a savings. CDSS has a substantial discount for weekends. Regardless of what we do with annual memberships,

adding a category for tax-deductible charitable contributions is worthwhile. **Robert:** If standard memberships were increased we could make more a discount at the Festival: we've had to struggle to not make it that people would get a membership only to get a cheaper discount ticket - if the memberships go up it eases that squeeze. **Peter:** re, the recent science fiction convention: they don't have sessions, you buy a membership and you get admission to the next year's Festival. They don't distinguish between admission and membership and they only have one event per year. **Shelagh:** So there's a different price for membership at the door vs. in advance... **Ralph:** At the Dance Flurry, there are two discounts, a membership discount and an advance discount. (?): They get a lot of money from arts organizations. **Shelagh:** Which we have never pursued ... it's not trivial, but it's something worth exploring. **Rayna:** If there were a form, it would be easier for people to contribute. **Peter:** What about larger donations, even at the \$45 level? There would be a few hundred people who would pay \$50 or so. **Shelagh:** We should give people a chance to do that. This topic was discussed further. **Shelagh:** I think we need the sub-committee; these may be issues for a retreat. As President, I'd like to be involved.

Maureen: If it's important for the health of the organization that a steady stream of income be coming in, this is a painless way to get it. The Saturday night dance is now \$8; Thursday night is only \$6 for a terrific product - I can't imagine losing dancers if they had to pay another dollar. The Wang Center adds a restoration fee: this can be a surcharge toward Festival expenses. **Dan:** We held the Thursday price at \$5 as long as we could: the hall raised rent by \$40, and we raised performer fees, we raised the sound payment to Cal. Attendance has been down a little bit, but probably not due to price. I don't think people shop dances by price. We probably wouldn't want to raise the cost because a hallmark of the dance is keeping prices low, so low that we haven't had to hassle with discounts. We don't want to add an additional dollar, but if that's what NEFFA needs .. the cash is really NEFFA's, not TNDC's. **Linda:** But this doesn't spread the responsibility. NEFFA is not just contra - it's international folk, folk music and song, etc. This restricts support geographically and does not increase inclusivity. **Shelagh:** Except that the Thursday Dance is NEFFA already. **Dan:** You can think of activities as netting out. TNDC profit offsets Family Dance loss. You can think of the net result as outreach, bringing the next bunch of dancers into the community. **Peter:** There's an advantage to the broad based appeal that a membership drive would have - it would send a message that NEFFA is not flush. **Steve:** What about selling memberships at Thursday night? **Dave:** Several months ago, there was a suggestion of including a financial statement in the booklet or newsletter so people know the cost of a Festival. **Shelagh:** Could you put it together for the next meeting? We could put it in the newsletter following the Festival. **Claire:** We should present the figures for one year: this is just what it costs. **Linda:** And we could make the flip side a tear-off donation sheet. **Dave:** Are contributions tax deductible? **Ralph:** Yes, under 501(C)(3) - we're a non-profit charitable organization.

Membership (Stacie Barker)

Motion: Add Alan Bourgault as Membership Co-Chair. Motion carried by voice vote.

Ralph: Can you give us feedback about whether \$20 per year for membership is unreasonable? **Stacie:** Some ideas: are people members to get a discount or because they support the organization? The discount is so minimal, is it a consideration? Would raising the price impact memberships? **Shelagh:** We had a survey a few years ago: there was not one clear answer. **Dan:** Demographically, it's

people on the older side who are members; people who have been members for a long time. **Shelagh:** I'm worried about a huge increase. **Claire:** Things like the newsletter aren't crucial to people, but if you tie the membership fee to the existence of the Festival, people would probably be supportive. **Rayna:** Many people at the Festival didn't know they could be members. **Mari:** Has this changed with the change in the lobby set-up? (Consensus): can't really tell. **Shelagh:** What about periodic membership appearances on Thursday night. The membership chair could be at the admission table, so the door person doesn't have to deal with it. **Stacie:** This would increase visibility, I'd be willing to do a Thursday here and there. **Peter:** During some of the popular Festival events, we could have announcements about membership. **Ralph:** Do we have



membership cards? **Bob:** Yes. They're given out at the table, we don't send them out. **Angela:** Maybe all vendors and volunteers should be members. **Mari:** One problem is that some people volunteer because they're low on cash. **Dan:** We could give all these people complimentary memberships for one year: they'll get the newsletter, fundraising appeal etc. We don't want to look like we're "blackmailing" them for their Festival participation. **Bob:** The current membership fee barely covers postage etc. - having them join almost costs us money. But we do have a "one year only" mailing list. **Stacie:** Our fees are low and the discount isn't very deep. **Dave:** And the only people who get discounts are adults. There are no senior or child discounts. **Shelagh (to Stacie):** I recommend that you make a proposal for membership prices. **Dan:** What is the right time to make this kind of change? **Bob:** Right after the Festival; that's when the membership year begins.

Springstep Center (SC) (Shelagh Ellman-Pearl)

Shelagh: CDS has revoked its partnership with SC, and their \$10,000 plus interest has been returned. Dan and I, and Paul Levitt, met with Jari at the SC site. The Office Committee visited the Melrose office, and it's clear that the SC space would be too small. Under the office configuration, SC itself doesn't have enough room. The resident groups would eventually have to go; this would not be permanent office space. Also, because of its own issues, SC won't be able to provide the sort of support they thought they could. The building has become more expensive than expected and SC will have to do a lot of programming because rents are not going to cover their expenses.

Motion 1 (termination of NEFFA's resident partner status): Moved

by **Steve**; seconded by **Ralph**. Motion passed.

Motion 2: (NEFFA requests refund of \$10,000). Moved by **Steve**; seconded by **Ralph**. Motion passed.

9 March 2003



Membership (Stacie Barker and Alan Bourgault)

Stacie and Alan made a proposal for a revamping of the membership structure. Some issues: types of membership (levels of support), Limited Income memberships, 3-year renewal implications, benefits, etc.

The next topic was donation levels, and how they could apply to NEFFA. A proposal was made.

Motion: **Arnold** moves to authorize the subcommittee to enact donation levels. **Peter** seconds.

Discussion revealed that there were too many questions to take immediate action.

Motion: Dan makes a motion to table the standing motion indefinitely. **Ralph** seconds. Motion carried by show of hands.

Treasurer's Report (Ralph Jones)

Ralph: CDS interest on their \$10,000 Springstep donation was \$1300, (at 5.6%), not "tens of dollars" as was suggested at the February meeting. I'd like to correct that impression in light of deciding not to ask for interest back.

Ralph Page Memorial Committee (Dave Bateman)

Shelagh: Dave Bateman will send his report to NEFFA Exec. The Festival was a success, other than financially: we lost \$2200. We need about 30 more full-time dancers to break even. This year there were 31 first-timers, 9 volunteers, 4 scholarships, 9 committee members, 12 guests, 13 performers, and 2 sound crew (67 full weekend registrations). Total take was \$11,600 from registrations and \$2500 at the door. Total expenses were \$16,300.

The Committee would like Patrick Stevens to be Chair. He's been on the Committee a couple of years; he's organizer of the Star Hampshire Weekend; he worked the Kittery, ME dance for a while; he's an occasional caller.

Shelagh: As President, I nominate and recommend that the voting members approve Patrick Stevens as Chair of the Ralph Page Memorial Committee. Approval by elected board carried by show of hands.

Crafts (Ann Schunior & Susan Tornheim)

Ann: We have more new vendors than usual, and more dropouts. Vendors from the NEFFA community usually work out; some "outside" vendors are not happy about hours, parking etc. **Peter:** What about closing the Crafts Hall before the Festival? **Ann:** Many people buy because they can leave purchases with me until the end. We don't want to encourage people to access the Lower Hall by bypassing the Crafts Room.

Dan: We're thinking of offering a Sunday AM pass, one per booth on request, for the ≈55 car lot next to the cafeteria lot. We'd need a volunteer for early AM Sunday until a cutoff around 9:50. **John** discusses difficulty of patrolling lots: adding additional access is more than one volunteer can handle. **Dan:** **Ann** and **Angela** should provide a volunteer to cover their passes. **Dan:** Crafts plus Folk Bazaar is a little more than the capacity of that lot. Overflow can go into the handicapped lot until 9:50. John, Angela, Dayle and Dan will organize the pass system.

Folk Bazaar (Angela Taylor)

Shelagh: CDSS has more stuff this year; they asked for several years about rotating preferable spaces. **Angela:** There are no preferable spaces. **Dan:** Maybe they're thinking of Folk Legacy's corner space.

Food (Maureen Carey)

Maureen: Coke is all set. We'll have a Greek booth, "Timi's Foods". Turkish booth will not add frozen yogurt. We'll have the same number of booths as last year. I like to keep the space "one booth under max." Mrs. Hidy will be back with a double booth.

General consensus: Mexican food would be a good future addition.

Housing (Diane Mathieson & Ed Budreau)

Shelagh: Sheraton Tara festival rate issue has been resolved positively. Housing has 15 applicants, 1 return host and 1 new host with 4 spaces. Any leads?

Inside Facilities (Harold Henry)

Harold: We had the walk-through Tuesday and talked to the two coaches. **Lower Hall:** Equipment will be moved to a corner with signed red snow fence around it, (not a hard barrier, but highly visible). **Linda:** Width of the hall will be reduced, not length - we could fit 2, or a tight 3, lines. **Small Hall:** Rubber floor is there; mats are on the walls to 8' height round the room. Stage will run lengthwise; we'll increase to 200 chairs; there will not be Sound. The door at the far end (near the main hall drinking fountain) will be egress-only. There may be exercise mats rolled up at the far end. **Changing area** for Folk Bazaar (probably unisex) will be set up in the stairwell across from the Natick Room. **Custodians** will not be treating the gym floor. They may need a woman volunteer to clear women out of the bathrooms for cleaning.

Harold: \$1000 has been paid, as agreed, for use of the Lower Hall. A new principal will be coming in. **Harold:** A concern: they could eventually put a rubber floor in the Lower Hall. **Shelagh:** We should check in periodically so we have advance notice of changes. **John:** Wellness Centers are going in at a lot of high schools.

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, 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.

Printed Materials and Program (Linda Leslie)

Linda presented mock-up of donation appeal letter. **Claire** presented draft of text to be inserted. **Maureen**: People spend a lot of money at the festival, so they might want to donate at another time.

Linda: We want to sell ticket holders at Performer Sales. There are 3 models (clip, lanyard, pin).

Tickets (Claire and Dave Reid)

Dave: This is our last year. Claire is done; I'll transition in the new person, and maybe take on a non-voting job. I thought I had a successor, but this is not the case. I suggest a committee of 3 or 4 people so they can also enjoy the festival. **Shelagh**: In the May newsletter, the President puts out a call for volunteers; the evaluations have a check-off for volunteering. You don't have to accept everyone who comes along.

Early Entry (Mari Young)

Mari: Doors open to the public Friday at 6:00, Saturday at 9:30. People with Activities, Crafts, Bazaar, Sound, or Festival Committee badges automatically get Early Entry. Food vendors get Early Entry for the cafeteria, not the school. I need names of people without badges. If you give names to Nancy, I don't need a separate list. I need people to stand at the doors and enforce early entry. **Maureen** will enforce entry at the cafeteria door. To **Angela**: Ask your vendors to wear their badges. **Peter**: I will pass out Sound badges to people who need Early Entry.

Respectfully Submitted,

Laura Leibensperger



N·E·F·F·A

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