



DanceFlurry News

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President's Message

We've had another exciting year this year! The 2012 Flurry Festival kept up its momentum, providing a fun three days for us to revel in dance and music in Saratoga. The Festival directors and

the 35-member Festival committee do a great job consistently each year and the 25th annual festival was one to be proud of. The Adirondack Dance Weekend sold out for the second consecutive year with its lineup of contra and English country dance opportunities on Lake George. The Albany Lindy and Blues Exchange (ALBX) and Albany First Friday Capital Swing Dance committees continue filling up the calendar with dances, workshops, and high energy weekend-long events in the capital region. Our contra dances remain popular in Colonie, Saratoga and Albany, and all of our affiliate groups have been adding to the excellent program of events available in the broader Capital Region.

There are at least another 35 volunteers who make up our terrific dance series organizers. They already have over 60 events planned for 2013. One of these is a new event called the Firefly Ball & English Country Dance Weekend, an event that will take place in June in the Adirondacks. More information about this event and our other plans for 2013 is included in this newsletter.

This year we welcomed four new board members who have jumped in with both feet, expanding the spirit and vitality of the group. It is easy to get inspired every day by everyone's dedication to music

and dance and their sense of community. Our re-invigorated board committees have been hard at work supporting DFO events. The Floor Committee was very involved with the research and development project, and the update is on page 8 of this newsletter. During this next year, we hope to expand the circle of those striving to move our organization forward by recruiting committee members from outside the board. One important effort is an emphasis on bringing dance and music to the next generation. The 2013 Flurry Festival has some special programming for teenagers, and the DFO board hopes to build on this through outreach efforts and programs during the year. We welcome your ideas and your participation.

Of course, our members and donors are also at the heart of what we are able to accomplish each year. We urge you to renew your membership or join as a new member and support the DanceFlurry Organization with a donation. Extend your participation on the dance floor by getting involved with one of our committees or helping out with a dance series. Our volunteers are not just one of the most motivated groups of people to work with, they're fun, too!

Please complete and mail in the member/donor form included in this newsletter, or visit www.danceflurry.org/helpus to help us financially. On behalf of the board and Festival Directors Tamara Flanders, Peter Davis, Chrissie Van Wormer and Ian Hamelin, I thank you for your past support and invite you to do whatever you can do to help us bring the joy of music and dance to others.

Jennifer Brown, President

The British Were Coming!!

Laura Perrault & Ann Thomas

This year's Adirondack Dance Weekend was quite an international event. A tour group of 15 guests from Great Britain, led by Henry and Jacqui Morgenstein of Traverse City, Michigan, joined with Americans and more than 25 Canadians for a weekend of contra and English Country dancing at the Silver Bay YMCA on Lake George. In all, 180 dancers took part. Sixteen performers—two contra dance bands, two English bands and four callers—provided many hours of dancing and socializing. Our sing-along this year combined beautiful English and French songs with the joy of discovering songs shared by both traditions.

One member of the group of British guests was Frances Richardson, Dance Director for the Lichfield Folk Festival. She found the setting “absolutely wonderful” and the “inn accommodations very good.” Frances liked the “good parallel tracks in both contra and English Country dance—we are used to mixed events in England and we tended to wander between the two dance halls freely.” Other British dancers remarked on the energy of the contra dance room and the fact that there are no partners required for the American-style English Country Dance event, unlike those in Britain.

Asked about memorable moments Frances replied, “So many memorable moments! My tour-mate Alison swimming in the lake and me paddling in it. The fantastic music and wonderful dancing. It was great to see some U.S. friends I've met before and to meet new ones.” Frances remarked that already she has “exchanged e-mails with some new acquaintances and picked up a few dances which (as I am a caller) I will try out in England. I have done one already successfully. I organize a dance weekend in England, and I will try to introduce a silent auction as it seemed a good idea. How much did you raise? I am also interested in the idea of callers and bands sharing the evening dances—we don't do that so much here.”

“I was happy with your style, which was more like our English Folk Festivals. You organized a wonderful weekend! I would love to come back sometime, but it may involve me begging a lift from someone in New York State!”

Frances and friends: The Silent Auction raised \$800. Thank you for your comments and please come back—we would love to see you again and would be happy to arrange a ride!



**ADIRONDACK
DANCE WEEKEND
SILVER BAY YMCA,
LAKE GEORGE
SEPT. 20-22, 2013**

DETAILS AVAILABLE IN EARLY JANUARY, 2013
VISIT WWW.DANCEFLURRY.ORG/ADIRONDACK OR
CONTACT ADIRONDACK@DANCEFLURRY.ORG

DFO YO! (*That's DFO Youth Outreach!*)

Get involved with DFO YO!, a new effort launched to introduce traditional music and dance to youth. The DFO board has allocated funds to support lessons, live music and scholarships to events. The YO Committee is building on work by past board members Naomi Wimberly-Hartman and Rosalee Rudiger-Hamelin who developed an arts in education program to link musicians and dance instructors with schools. We are looking for volunteers to help develop the program, recruit potential participants, and help schools or groups work with bands and instructors. The Board initiative complements the Festival Committee's efforts to increase teen participation at the 2013 Flurry. In fact, the DFO is exploring the possibility of offering youth scholarships to the Flurry in 2014.

If you work with youth and would like to arrange lessons, if you teach and can offer lessons, or if you know of groups who might benefit from programs, please contact: youthoutreach@danceflurry.org. With your help, we can get the dancers and musicians of the future started now!

At ALBX Swing Dance
(Don Bell)
Strawberry Hill Fiddlers
(Robert Cohen)





Bob Henshaw: For the Love of the Dance

Don Bell

When Bob Henshaw came to Albany in 1975, he knew nothing of folk music or dance, but luckily a friend lured him into contra dancing at the Fox Hollow Festival. Bob says it was “love at first experience.” Besides the pure joy of contra dancing, Bob values contra’s egalitarian and communal nature. People from different backgrounds come to dance with each other. “You go to enjoy yourself, but just as much, to give joy to others.” Bob also appreciates contra’s informality and the fact that it is rooted in a long tradition.

In 1978, Bob started his “career” as a dance organizer. Andy Spence, director of the Old Songs organization, wanted to add a contra dance to their repertoire of activities, so Bob and Barb Counterman started a bi-weekly dance in Guilderland. He kept at it for 14 years, turning the dance over to others in 1993.

Managing the Old Songs dances, Bob gained a tremendous amount of experience, which he regularly shares with other dance organizers. He conducts workshops at the Flurry Festival and in 2011 developed a presentation for the “Puttin’ on the Dance” conference of Northeast dance organizers.

In the early 1980s, Bob got the idea that Old Songs should sponsor a weekend festival devoted to contra dancing. He and Sharon O’Connor surveyed the regional dance calendar looking for gaps when such an event could be scheduled. Winter was the only time, so Old Songs set out to put on the Winter Dancefest weekend in 1986. Despite its success, Bob realized such a festival entailed a year-round effort that he couldn’t sustain at the time. After a year’s hiatus, Paul Rosenberg started the Flurry Festival, using the Winter Dancefest as a model.

Almost from the beginning, Bob was involved in managing sound at the Flurry. At first, the sound crew went the low-budget route, but eventually moved to higher-quality sound systems and professional technicians. Eventually, Bob would be in charge of a 50-person crew overseeing the sound at eight to ten venues over the course of the weekend. He encouraged young volunteers like Ian Hamelin to learn about

Good dances don’t just happen; they are carefully planned and managed.

Bob Henshaw has identified five “players” with special roles to play in creating successful dances:

The dance organizer arranges for the venue, engages the “talent,” and establishes the overall character of the dance with the aim of making it inviting and fun for all (the “wow” factor);

The sound manager sets up the system so performers can be heard at their best;

The musicians inspire the dancers with superb music;

The caller guides the overall “flow” of the dance; and

The dancers support each other so everyone has fun.

sound engineering. Bob and Ian worked together to develop an ever more sophisticated approach to sound at the Flurry.

Bob is still involved in the Flurry Festival. He manages the Saturday night performance at the Saratoga Music Hall. Last year an audience of 350 thoroughly enjoyed the performance of the Vanaver Caravan, and he will likely have his hands full at the 2013 Festival. The English Country Dance (ECD) community has also benefitted from his many years as sound man for their dances. Bob and partner Nancy Ross are avid ECD dancers and supporters of traditional music and dance in general. After traveling to Czechoslovakia and England for dance events, Bob and Nancy extended the cross-cultural exchange by bringing a Czechoslovakian group to perform at the Troy Savings Bank Music Hall.

The vitality of the Capital Region’s traditional dance and music scene, evident in the pages of this newsletter, owes its existence to the creativity, resourcefulness and dedication of volunteers like Bob Henshaw, and we are very grateful for his contributions.

An expanded version of this article is at: www.danceflurry.org/newsletters

The Debut of The Firefly Ball

Bill Newman

Darwin would be ‘dancin’ proud of the DanceFlurry Organization if only he knew about the evolution of English Country dancing in our Mohawk and Hudson River valleys. It started with two monthly beginner-friendly series, both still going strong from fall to spring: Capital English Country Dancers (organized by Nancy Yule) in Albany and the Rensselaer English County Dance (organized by Don Bell) in downtown Troy. In addition, for many years Margherita Davis, of New York City and a *Grande Dame* of English Country dance organizers, hosted monthly summer dances at St. John’s Church in Stockport that bought up the NY/NJ crowd and callers.

The Mohawk/Hudson ECD level reached a new level when an ECD-inspired lady named Ann Thomas (curator of the Union College Visual Art Department’s image collection) stepped onto the scene along with faculty members Steve and Jeannette Sargent. Quickly acquiring dance skills, the three began sponsoring ball practice sessions on Friday evenings. In 2005, Don Bell and I secured the sponsorship of the DFO Board for a semiannual Stockade Assembly to be organized by these Union college staff members. SAssy (as it was recently dubbed) began to host more-challenging dance programs at its April and December assemblies. The concept was to hire talent that didn’t often make it to our area, and SAssy has featured many exceptional bands and 12 *different* callers! Now working with Diane Bell on the event, Ann Thomas’ Assemblies attract dancers from Rochester, Buffalo, Plattsburgh, and Westchester as well as from Vermont and Massachusetts. And while a sort of Law of Equilibrium had set in, there are always those who like to push the vision.

“Hey, why don’t we do one of the Assemblies at a Great Camp?” asked Bob Gaesser two years ago. As with all truly good ideas, it needed to simmer before reaching the boiling point. “Newman prodded and poked and dragged me every step of the way—and that’s not meant in a negative way,” said organizer Ann Thomas. “I had to be recruited to the idea of switching from a perfectly good dance format to a weekend at some camp in the Adirondacks. A big part was the adventure and fun of working together. I never knew what’s coming next; really, it came down to the teamwork and challenge of the new and untried and unique.”

After visiting a number of potential sites, Ann and I arrived at the Great Camp Sagamore—beautiful, rustic



DFO is sponsoring the Camp Sagamore ECD Weekend and Firefly Ball as its most extensive English Country Dance event yet. Celebrate summer solstice: June 21, 22 and 23, 2013. Enjoy a wonderful dance weekend with extraordinary talent and good company at a national landmark in the heart of New York’s beautiful Adirondack Mountains. Registration is NOW open and we are filling up! For details, visit: [www.danceflurry.org/Sagamore ECD ball](http://www.danceflurry.org/Sagamore%20ECD%20ball).

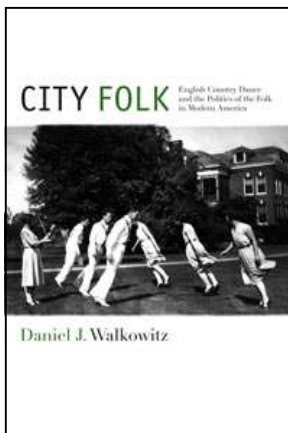
buildings dressed in bark, smack in the middle of the Adirondack Forest Preserve. “When we drove into Sagamore I was finally sold!” said Ann. The camp was once the home of land developer William West Durant and later the “rustic” summer retreat of the wealthy Vanderbilts. Property manager Beverly Bridger was most welcoming to our idea of catering an English Country Dance weekend. The selling point was that former DFO Board member Trish Miller and her husband, John Kirk, had played for summer contra dances at Sagamore’s barn.

Karen Axelrod, a favorite keyboard player and accordionist at SAssy, will be our camp’s musical director. We hired her newest band, the fabulous 3rd String Trio, with everyone’s favorite English Country musician Peter Barnes, and new to us, mandolin player Aldo Fabrizio, a former bassist with the Boston Symphony and Pops Orchestras. A special treat for guests will be a concert featuring their exquisite musicianship and wide-ranging harmonies. **Tom Amessé** of Staten Island will be Dance Master to teach and walk us through all dances. He is a man of exceptional good humor and a big favorite with both intermediate and advanced dancers. The pleasures of Camp Sagamore include its pristine lake, where kayaks and canoes are available for paddling, lawn croquet and the Vanderbilts’ 1920s ten-pin bowling alley. (For the Firefly Ball name we credit Gretchen Nortz, who thought the title was better suited than The Blackfly Ball, those little bugs who at times inhabit the Adirondack marshes into late spring).

Daniel J. Walkowitz

Cecil Sharp and the English Country Dance Revival in America

The famous British dance instructor Cecil Sharp was a key figure in the revival of English Country Dance in the early 20th century. In this excerpt from *City Folk: English Country Dance and the Politics of the Folk in Modern America* (NYU Press, 2010), author and NYU professor Daniel J. Walkowitz discusses Sharp's hopes and fears for ECD in America and his involvement in the birth of the American Branch of the English Folk-Dance Society.



The meeting to establish an American branch of the English Folk-Dance Society occurred in the midst of a whirlwind three-week national tour on which Sharp embarked in early March to demonstrate, teach and spread the ECD gospel. The trip, which he found enormously encouraging, took him to Boston and Pittsfield, Massachusetts and Pittsburgh, Pennsylvania. Surveying the whole of his tour, he reflected that he “could make a heap of money” in the United States, and he acknowledged in letters home to increasingly thinking about return trips. But in the middle of his tour, flush with the success of his receptions, word reached Sharp that supporters had agreed to meet in New York to consider the creation of an American Branch of the English Folk Dance Society.

On March 19, 1915, a select group of ECD enthusiasts gathered with Sharp at lunch at a Miss Ware's home to discuss both the possibilities. The major account of the meeting is from Sharp's letter soon after to Maud Karpeles. In addition to the host, who seems to be the sister-in-law of a local dancer, it appeared to have been a relatively intimate group. [Helen] Storrow, [Harvard professor George P.] Baker and “several others” presumably representing New York, were there. Prominently in attendance as well, was a Mrs. Morris, representing Wellesley College.

Sharp was particularly concerned to have a representative of his own choosing direct the American Branch, a person who, in his words, could function “as a central authority with respect to English folk-dancing.” Sharp had learned his lessons from previous battles [in England] with Mary Neal over control of an English “style that was taught and sustained according to his criteria.

Moreover, as regards “authentic” style in the dance, he did not need to look far to see present dangers: he worried about the impact of “artificial” “aesthetic dancing,” the lack of grace in the muscular physical training tradition, and the “commercially-minded teachers” who cared more about keeping clients happy than teaching good style.

Sharp's concerns about teaching “authentic” style focused his desire for control of the American Branch. He also believed in the importance of a national American movement and was concerned to oversee local teachers in far-flung reaches of the country. ...In this context, Sharp saw the American Branch as having what he believed to be its deservedly leading role in sustaining the hegemony of Anglo-American national culture. The American Branch was to be specific to English folk dance, but a model for other, albeit what he considered “inferior,” folk dance traditions. People dancing in other traditions should set up parallel organizations (i.e., Russian, etc.). Such a scheme, he believed, would develop good folk dancing in the country. He said this though “knowing” it would “mean the complete domination of English folk-dancing over all other forms, for ours,” and here Sharp was at his most nationalistic and chauvinistic – “is probably the best and certainly, technically, the most accurate and definite.”

...A meeting at the Colony Club on March 23 ... established the American Branch of the English Folk Dance Society, with “Centres in New York, Boston, Chicago and Pittsburgh.”

Daniel J. Walkowitz is Professor of History and Social and Cultural Analysis at New York University. He is the author and editor of several books, most recently, *Working With Class: Social Workers and the Politics of Middle Class Identity and Contested Histories in Public Space: Memory, Race, and Nation*. To learn more about *City Folk* or purchase the book, visit the NYU Press website at www.nyupress.org/books/book-details.aspx?bookid=5552.



Stockade Assembly, 2011
Photo: Don Bell

Dancin' Tunes and Data

Fern Bradley



Chance meetings with guitars led Sue and Jim Mead to first find one another, to become dance musicians, and to immerse themselves in behind-the-scenes work on the databases that help support nearly every aspect of the Flurry Festival.

The pair first met at the Community Church in Delmar. “We both played guitar for church worship services,” says Sue. “One day, Jim’s car had a flat tire and I offered to help him change it. He thought that was cool.” A year later, they were married.

The next musically serendipitous meeting happened when Sue’s sister told them about a local dulcimer festival. There, they heard about the Fiddler’s Tour jam session. Jim and Sue (then a beginning fiddler) attended the next week, and met Paul Rosenberg and future fiddler bandmate, James Broden. Shortly after, Paul asked Jim to play for his family dance, and it wasn’t long before Sue and Jim were playing with Jim Broden and flute player Patricia Kernan for dances as Tame Rutabaga, Paul’s family dance band. In time, Sue and Jim also formed The FireFlies and the trio Tamarack.

“We owe a *huge* thanks to Paul for taking us under his wing, showing us the ropes of being a dance band, and how to work with a caller. All those years of playing led us to create a yearly spring and fall community barn dance at Harmony Hall in our home town of Charlton,” Sue says.

From Fiddler’s Tour to the Flurry “A few years after we met Paul, I started taking over the Fiddler’s Tour booking,” Sue recalls. “Paul would disappear for a few months to work on this thing called the Dance Flurry.” Then in 2000, Paul asked her to join the Flurry committee and become the instrument check crew chief. In 2003, she became his “director’s assistant” and helped with the Festival schedule and web site, a job she continues today in her role as Administrative Assistant. She

also produces the Festival program book.

Jim became involved because he could see the immense organizational challenge that Sue and Paul faced trying to keep track of all the details on paper. “Sue would be pulling her hair out with piles and piles of paper,” Jim said. “My goal in creating the database was to make a more relaxed life for us at home.”

“Being a programmer,” Jim said, “I could see ways that working on a computer would help Paul with booking performers.” Jim created a database of performers that Paul could reference while creating the schedule, and the following year, the performer application system went live online at the DFO’s festival’s web site.

“The only time Jim isn’t using a computer is when he’s sleeping or playing a gig,” Sue says. Jim jokes (sort of) that he has three full-time jobs: his programming career with CDPHP, playing music in dance bands, and providing computer support for the festival. “It continues to be a massive undertaking,” Jim notes. “The computing environment changes often. Browsers operate differently. It’s a major rebuild every few years.”

Database Evolves Sue and Jim keep finding ways to make the database of festival information more helpful to organizers and attendees. For example, the festival schedule is searchable online by type of event. “We launched that feature on a Friday, one festival weekend,” says Sue, “and that night, I saw a guy walking around the City Center with a printout of swing dance events in his hand.” And they still have a wish list of projects to implement, such as an online version of the performer sales form, and a tool that would allow performers and bands to create their stage plots online.

“Now it’s the challenge of trying to make it all work across several platforms,” Jim notes. People want to access the database from their smart phones and iPads as well.

At the festival and other events, Jim and Sue find their satisfaction in being with thousands of people having fun. They don’t dance much themselves, preferring the musician’s role. “As a musician playing for dancers, it’s fun watching people react to the music and each other,” Sue says. “Inside, I’m dancing.”

She notes that music remains vital to their bond as a couple. “We dearly love playing together, and can pretty much read each other’s minds when we’re playing tunes.”



In the Swing of Things

Lauren Keeley & Jim Dolen

Exciting things are happening in the local swing dance community! We have some great new events, and our ongoing events have been keeping our dancers jumping.

The DanceFlurry Organization has sponsored various swing dance exchanges for six years

(technically, a swing dance event that brings local and visiting dancers together; the DFO version mixes workshops with dance sessions). The Albany Lindy & Blues Exchange (ALBX), affiliated with DFO since 2011, hosted their third weekend-long event in December, 2012. ALBX kicked off with a special version of DFO's own First Friday Capital Swing Dance with national dance instructor and band, Damon Stone and Peter Davis. It continued with some dance favorites, Gordon Webster and Josh Fialkoff on Saturday. In total, the weekend brought in three live bands, including local musicians, and a well-known blues instructor to give new and experienced lindy hop and blues dancers a chance to try something different. Dancers traveled in from all over

the Northeast and as far as Oregon, California and Canada to attend. The weekend was a great success.

The ALBX committee has been spreading the love for lindy hop and blues in the Capital Region and greatly appreciates the support from DanceFlurry Organization.

ALBX is also bringing another new development—swing workshops! The committee has been inviting top-level instructors to teach new moves and to improve technique. Often invigorated by live music, these work-



Damon Stone leads a workshop and offers advice on technique

All photos on this page courtesy of Devon Rowland Photography www.devonrowlandphotography.com



shops improve the skills of dancers and teachers and result in new friendships, if also tired feet.

The sessions are an important effort to sustain and build audiences for the popular First Friday Capital Swing Dance, which has been affiliated with DFO for over 20 years. Each month, the First Friday dance provides a fun environment in a great setting--the Albany Elks Club--with live music and friendly dancers. In addition to a variety of local bands and dance instructors, the event sometimes brings in some well known names from out of town. The evening always begins with a free swing dance lesson and partners are not required.

As with all DFO-sponsored dance and music events, the swing dances are set in motion by devoted committees: ALBX folks include June Bischoff, Lauren Keeley, Ed Li and Jason Purificato; Heather Coleman-Ibrahim, Jim Dolen, and Mike Ibrahim work together on the First Friday Capital Swing Dance.

In addition to ALBX and First Friday, the Diamond Dance in Saratoga Springs offers dances on the third Friday of every month at the Saratoga Music Hall. And, of course, there are many great swing sessions at the annual Flurry Festival. All of these events provide live music, beginner lessons, and a friendly atmosphere of swing dance enthusiasts. You can find more information by visiting www.danceflurry.org/swing.



Top: Josh Fialkoff (L) & Gordon Webster
Bottom: Lindy Hop Heaven members (L-R) Harry Aceto, Peter Davis, Peter Ecklund, & Dave Davies



Photo: Robert Cohen

Great Festival Floor Project Update

Rich Pisarri

For over two years, the DanceFlurry Organization (DFO), sponsor of the Flurry Festival, reviewed options for installing a new dance floor in the Paul Rosenberg room at the Saratoga City Center. We concluded that the Festival's unique conditions required a custom-designed floor system and contracted for a floor design with a local craftsman with years of experience designing and installing dance floor systems for professional dance companies. Many people viewed a prototype of this floor at last year's Flurry Festival and expressed their support for the project. At the same time, the DFO floor committee considered the pros and cons of owning, storing, installing and protecting this massive floor over a period of time. Although we are confident we have a design for the floor that meets our technical requirements, the DFO Board found the resources needed to build and maintain this floor prohibitive. Therefore, at this time, we have decided not to go forward with this project. We are returning the generous donations we received that made it possible to pursue the idea.

New Contra Dance Series at the Parting Glass in Saratoga Springs Extends An Open Invitation to Musicians & Callers!

There has been an open jam session at the Parting Glass Pub in Saratoga Springs for almost 10 years. Now, organizers are looking to develop an opportunity for new musicians to play for dances and new callers to practice calling dances (or experienced callers to practice new dances). The inspiration for this series was the Monkey House Bar square dance in Winooski, Vermont organized by fiddler Pete Sutherland and caller Will Mentor. This dance series will be low key and informal in order to allow musicians, callers, and dancers to try new things. Sessions will take place on the second Sundays from October to March. For more information, contact John Guay at info@danceflurry.org or 692-8612.

Dance with us all year round!!

Sign up for our monthly dance calendar and get more information at www.danceflurry.org

Area code is 518 unless otherwise indicated

CONTRA & FAMILY DANCES

Adirondack Dance Weekend (Silver Bay YMCA, Lake George) Sept 20-22, 2013, 664-6781 or 813-0531, Adirondack@danceflurry.org

Albany Contradances! 2nd and 5th Fridays, Sept. to June, 729-7791, peter.stix@me.com

Bennington Community Contradance Bennington, VT, first Fridays, Monthly except August, 802-447-2173, www.benningtondance.org

Buhrmaster Barn Contra Dance (Colonie) Two Sundays each month, June to Sept in 2013. (Check DFO online calendar for specific dates)

Community Barn Dance (Knox) May, 482-9255

Family Dances (Delmar & Albany) Nov. to April, 482-9255

Hubbard Hall Contra Dance (Cambridge) Fourth Sundays, Sept. to May, 692-9079

Parting Glass Contra (Saratoga) 2nd Sundays, Oct. to Mar., 692-8612

Saratoga Contra Dance Fourth Saturdays, Sept. to April, 899-0105

ENGLISH COUNTRY DANCES

Capital English Country Dancers (Albany) First Sundays, Oct. to May, 477-5684

Firefly Ball & English Country Dance Weekend (Great Camp Sagamore, Raquette Lake) June 21-23, 2013, English Country, SagamoreECDBall@danceflurry.org

Rensselaer English Country Dance (Troy) Third Sundays, Sept. to April, 273-5172

Stockade Assembly (Albany) English Country Dance ball, December, 273-5172

SWING DANCES

Albany First Friday Capital Swing Dance First Fridays, 235-8492

Albany Lindy & Blues Exchange Workshops & dances, www.albanylindyandblues.com

Diamond Dance (Saratoga Springs) Swing and more every third Friday, 587-5132

FLURRY FESTIVAL (Saratoga Springs) Presidents Day weekend



The Flurry

February 15-17, 2013

A Festival of Traditional Dancing & Music

What's Coming Up At The 2013 Flurry

There isn't a skull and crossbones logo with a "Keep Out" sign, but the message is still pretty clear: there's going to

be some age discrimination going on at the 2013 Flurry Festival. But only for the best of reasons.

The program this year includes events aimed at the younger set, such as a session on Saturday entitled "Not Your Parent's Contras—Teens Only." In order to increase participation by a younger generation and build audiences for future Flurry Festivals, the directors have also added special ticket prices for those aged 13-18.

After 25 years of festivals, it is a pleasure to see those who were toddlers at the earliest festivals returning with their own small children in tow. And, one can hardly miss the enthusiastic college students in the crowd. But for those in between? "There have been plenty of opportunities for families with young children and while those partaking of general public sessions are welcoming to teens, we thought it was important to provide special sessions where teens can enjoy dance and music with their peers," explained Peter Davis, Program Director for the Festival. Davis is bringing in some brand new instructors and workshop leaders with international reputations in the music and dance community to bring us some of the best youth instruction and experiences possible.

Starting right up on Friday night, youth activities include separate workshops on Swing, Contra, and square dancing for beginners. The rest of the festival weekend is jam packed with teen events such as Hip Hop dance workshops with internationally-known urban dancer Junious Brickhouse, "Teen Swing Infusion"

dance with instruction with Manhattan-based instructor Emily Vanston; "African Drumming and Dance" with Ubaka Hill and



Shape Note Singing

Photos, above & right: Lawrence White



Photo: Dale Windsor

Badjo Dance and Drum; "Ultimate Disco Party" with Saratoga SAVOY; "Body Percussion" workshop with international dance and body percussionist extraordinaire Matthew Olwell; "The Power of The Pulse," more body percussion, with Brazilian infusion from Matuto; a traditional Teen Jam session with The Irregulars and the Strawberry Hill Fiddlers; a workshop on "How To Tell a Good Ghost Story" with The Storycrafters; and much more all weekend long!

In addition to programming for a range of age groups, another challenge of planning the weekend is including the long-time, favorite sessions while finding space for new events. One example is the Techno Contra session, which was an experimental dance hosted by an affiliate last year and is now on the schedule grid as a Festival event.

As always, no matter whether you are young or young at heart, there will be more than plenty choices to fill your Festival weekend. If you are interested in volunteering at the Festival, you will need to fill out an online form that can be found at www.flurryfestival.org/volunteer.html.

To see a full festival schedule and get all other festival information, visit the festival website at www.flurryfestival.org. Sample Flurry activities include:

Dances and Workshops

such as Contra, Swing, Latin, English Country, Squares, Cajun, Zydeco, Irish, Scandinavian, Middle Eastern, European, American and International Folk, Chinese, Sacred Circle, Vintage, Clogging, Yoga and Body Movement. Beginner to experienced. **Make Music and Sing** in sessions such as Irish, Quebecois, Southern Old Time, African, Scandinavian, Adirondack, Gospel & Community Sings, Folk, Fiddle, Guitar, Banjo, Flute, Harmonica, Ukulele, Mountain Dulcimer, Voice, and more!



THANK YOU to New & Retiring Board Members

DFO Board members bring a variety of skills and lots of enthusiasm to the work of serving our participants. We invite you to join them on one of our committees—you don't have to be a board member to get involved with our projects—although we also invite you to join the board.

John Guay returned to the board for a second term in 2011 and is glad to report: "With a new set of knees, it's a great joy to be contra dancing again! I'm also still playing the hammered dulcimer where ever they will let me." One of his gigs is at DFO outreach events at farmers markets and other venues. In addition to serving as Outreach Committee chair, John is the DFO board secretary, chair of the Membership Committee and a liaison to the Flurry Committee. He is very interested in attracting new folks to dance events and is involved in the Parting Glass Pub contra series. He lives in Valley Falls.

When she moved to New England in January 1992, **Esther Haskvitz** was given great advice: "your first not-to-be-missed festival is the Dance Flurry." Not only did she attend that year, but she became a volunteer with the Flurry Cash Crew when she moved to Troy in 2005. Esther joined the board in 2011 and serves on the Finance Committee. She's a regular at the DFO sponsored swing dances (and attends the occasional contra dancer), and also travels as far as Louisiana to do Cajun and Zydeco dancing. Esther is the dean of the School of Health Sciences at The Sage Colleges in Troy.

Mike Gregware was co-chair of the Program Committee in 2011 and joined the DFO board the following year. You'll find him on the dance floor at swing dances and swing dance workshops. Now Program Committee chair, he is particularly interested in working to ensure that the line up of DFO sponsored and affiliate dance series and other events reaches new audiences while continuing to serve current participants. He is an IT director and lives in Clifton Park.

David Jones has played the uilleann bagpipes and the fiddle for contra dances since 2007. He periodically dances at contra events, but mostly enjoys playing for them. David played with the Adirondack Pipes and Drums, a small highland bagpipe band in Glens Falls, from 2000-2009. An IT professional, he has taken on the role of DFO webmaster, serves on the Outreach and Fundraising Committees and is also working with the new contra dances series at the Parting Glass Pub.

David is a member of Grafton Street Trio and the "Parting Glass Thursday Night House Band."

Diane Jones is a fiddler in several bands and has performed at contra dances and at the Old Songs Sampler with her band, the Grafton Street Trio. A dancer and workshop participant at the Flurry since 2008, Diane is also a regular attendee of the Pan Celtic Session in Saratoga Springs. She has taken on the role of co-chair of the Fundraising Committee and is bringing her experience as an elementary-level teacher-librarian to the DFO's efforts in expanding outreach to young people. Diane and David Jones both participated in the DFO Megaband for two years, and performed at the 2011 Flurry Festival with McNamara's Band. They live in Queensbury.

Lauren Keeley has been active with local swing dances since she and her husband Walter Keeley moved to Albany in 2010. They teach Lindy and Blues dance workshops, lead the Capital Applejacks and Jills performing group and have participated in regional "Jack & Jill" and "Strictly" swing dance competitions. Lauren is a social worker and has been very involved in providing dance lessons to high school students. Lauren is one of the organizers of the DFO Albany Lindy & Blues Exchange (ALBX) events and is leading the "DFO YO!" youth outreach efforts.

Katie Sanger has been involved with both contra dance and English Country Dance for many years. She stepped into the role of DFO Fundraising Committee co-chair as a new board member, work that will benefit from her previous arts administration and non-profit board experience. Katie believes it is important to provide events that allow beginners to learn English Country dance while at the same time organizing events that raise the level of dancing among more experienced English Country dancers. She teaches math at the elementary level in Altamont.

John Guay demonstrates the hammered dulcimer to a visitor at the Troy Farmers Market during a DFO Outreach event.



Photo: Don Bell



Board members & Flurry volunteers enjoy a summer picnic. Front: (L to R) Jen Brown, Laura Perrault, Don Bell. Back: Janice Joyce, David Jones, Diane Jones, Rich Pisarri, John Guay & Flurry Committee members Janet and Craig Palmer

We also welcome **Vonnie Estes** as the volunteer newly in charge of the monthly online DFO calendar announcements. In addition to enjoying contra and other dances, she is a musician with the band Heartsease.

Several board members retired in 2012. Their dedication and work have helped the DanceFlurry Organization to grow during a very important phase in our development as a non-profit group.

Don Bell was on the board for many years and served as Vice President. As noted in the Firefly article on page 4, Don has organized the long-running Rensselaer English Country Dance series, but his efforts extended across all of the events the DFO has to offer. He worked tirelessly to connect the DFO to our audience: reworking and expanding the functions of the DFO website, assisting other dance organizers, establishing email listserves, planning and running outreach events and initiating the DFO newsletter—not to mention taking the photos to illustrate DFO events online and in print. He was profiled in DFO’s 2010 newsletter.

Rosalee Rudiger-Hamelin had been very active with the Flurry festival before joining the board. Along with past board member Naomi Wimberley-Hartman, she undertook research and developed a framework for an Arts in Education program and a college intern position, finally initiating work on a goal the DFO board had identified as a priority, increasing our efforts to build the next generation of DFO participants.

Bill Schwarz also logged many years as a DFO board member and worked on a variety of projects. He helped to stretch the DFO reach further north by establishing a contra dance series in Glens Falls. Retiring from the board may allow more time for his outdoor activities, but he remains as a volunteer on the Flurry Committee where he works on Site Services.

Membership Information Form*

Please complete the following or join or donate online at www.danceflurry.org

Memberships run the one calendar year : Jan. 1 to Dec. 31

Date _____ New ___ Renewal ___ Gift

Name:* _____

Address: _____

City: _____

State: _____ Zip+4: _____ + _____

Email: _____

Phone: _____

*If this is a gift membership, complete the form with recipient’s information and add your name and contact information here:

I approve public recognition of my membership and/or donation ___ Yes (We will assume “no” unless checked)

We Need Volunteers! I can help with :
 ___ local dances ___ general DFO activities
 ___ outreach activities

Dance Interests

___ Contra ___ English ___ Swing
 ___ Tango ___ Scottish ___ Family
 ___ Ballroom ___ Salsa ___ Waltz
 ___ International ___ Scandinavian
 ___ Cajun/Zydeco Other: _____

Music Interests: _____

MEMBERSHIP

Basic Membership ___ \$25 Individual
 ___ \$45 Couple/Family ___ \$15 Limited Income Individual

Donor Membership (The amount exceeding basic membership levels is tax deductible)

___ Supporter \$50 ___ Partner \$500
 ___ Sponsor \$100 ___ Hero(ine) \$1000
 ___ Patron \$250 Other: \$ _____
 ___ I am requesting employer match

Optional I would like a: ___ member card **OR** ___ name tag

DONATION: \$ _____ General DFO fund
 \$ _____ Flurry Festival

Please complete and mail this form along with your check payable to *DanceFlurry Organization* to:

**DanceFlurry Organization Membership
 PO Box 448, Latham, NY, 12110-0448**



(Hudson Mohawk Traditional Dances, Inc.)
 PO Box 448
 Latham, NY 12110-0448

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Connecting and Inspiring Through Traditional Music and Dance

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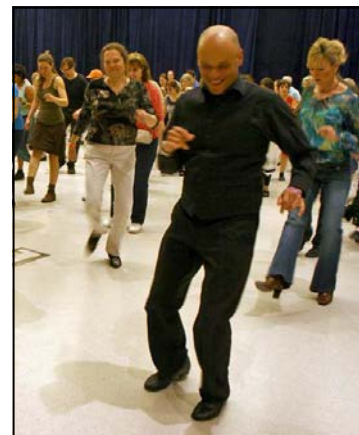
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It's easy to keep up to date with dance events when you subscribe to our monthly newsletter/dance calendar. Go to www.danceflurry.org.

Enter your e-mail address in the "Subscribe" box and click on the *Subscribe* button.



Photos, *****