



# Dance Flurry News

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## President's Message

by Bill Matthiesen

Summer's a great time to lay back and relax, enjoy some of the wonderful outdoor and cultural activities in our region, get together with friends, and take advantage of (mostly) lovely weather that will be disappearing all too soon ... though there's still our colorful fall foliage to come! And while many dance events also take a break during the summer, your DanceFlurry Board members and Festival Directors are still very hard at work. Here are a few of the developments we've been working on:

After years of great work as the Festival Administrative Director, Doug Haller finally decided to take back his life. He is in many ways irreplaceable - but we are extremely fortunate to have convinced Ian Hamelin to take over the job (see profile of Ian in this issue).

Ian has jumped right into the fray - and his first project has been to spearhead an effort to install a sprung wooden dance floor in the Rosenberg Main Hall for the

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## DFO Welcomes Ian Hamelin



New Administrative Director for the Flurry Festival  
photo by Jeff Svatek

I have been a Dance Flurry participant since 1999. Starting out as a volunteer working on the sound crew, I was promoted to the professional sound crew a few years later and worked in the High Rock Pub as the mix engineer. In 2005, I joined the Dance Flurry planning committee, working on sound coordination with Bob Henshaw.

In my professional life, I have spent the last six years as a rental manager and live sound engineer for Specialized Audio-Visual Inc. in Clifton Park. I have recently accepted a position at Rensselaer Polytechnic Institute as a project manager for the Experimental Media and Performing Arts Center (EMPAC) in Troy. In that new position, I will act as the liaison between the artistic curators and artists, as well as the technical staff inside of EMPAC, to create new forms of media for artistic productions.

Outside of my busy professional life, I enjoy the study of the Earth Sciences, hiking, dancing, and spending time with my wonderful wife, Rosalee.

Ian Hamelin

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## President's Message

2009 Flurry weekend. The cement floor has been a concern for many dancers for many years. A portable floor is a big undertaking, with several logistical challenges and details still to be worked out. But we're very optimistic and it's in our 2009 festival budget.

And speaking of budgets, the festival continues to stay in the black, despite the rising cost of everything. Of great help this year was a \$10,000 grant from the NYS Office of Parks, Recreation & Historic Preservation. New York State Assemblyman James Tedesco (R-Schenectady) helped us get this grant. The festival is now approximately a \$200,000 weekend – so financial management is becoming ever more important.

The weekend is still one of the best bargains around, with lower ticket prices than other dance and music weekends in the region. We're juggling several variables to maintain Paul Rosenberg's original vision for this weekend – including large numbers of local performers along with bigger acts from out of the area ... incorporating an incredible variety of dance and music styles, workshops and performances ... actually paying our performers respectable fees ... making the event appealing and accessible to all ages, with an increasing emphasis on younger audiences ... keeping the cost low, particularly for students and kids. To this end, we greatly subsidize ticket prices for those audiences. Through all this, we've been able to expand with only very modest price increases every few years. This is only possible because you dancers and musicians have been so loyal and supportive. So we continue to put on the very best weekend possible.

On the financial management side, Chrissie Van Wormer is taking on expanded responsibilities in her second year as festival finance director. Our board has added Glen Tesch as Treasurer. Glen is an auditor with the State of NY, and also an avid musician and dancer. These two folks, as well as our previous treasurer, Jen Brown, give us a dynamite financial team.

Peter Davis has been hard at work all summer booking the 2009 performers. With hundreds of performers, this is a logistical nightmare. But Peter is extremely organized and he also has an unusually good understanding of the musical personalities – so things are coming together nicely for the best festival ever in 2009.

We've also just added Susan Stratton Partners of Saratoga as media consultants to the festival – to help us reach more of the younger audiences that are so important to the future of the traditions we are helping to sustain.

Many of us remember dancing 25 years ago at the 8<sup>th</sup> Step when it was in a church in downtown Albany. Over the years, the dance has been held in various locations, and for the past several years it's been run by dance caller Peter Stix, who sometimes personally funded any losses. We've recently taken the dance under our wing, to provide insurance and financial support, and Peter has renamed it *Albany Contradances*! While we're not in the business of running dances, we are here to help local dance and music events thrive. So we're very proud to be able to help Peter sustain this long-term wonderful dance.

The new Glens Falls contra dance has completed one season and is gearing up for the fall. The event has been popular and well-attended and is looking forward to another successful year.

We have two new board members – Jason Fenton and John Guay, who have already signed up to work on youth outreach projects. Barry Floyd has stepped down, after making many valuable contributions to our website. And Maura McNamara, who created the Flurry Youth Institute, is currently on sabbatical for the year at the University of Limerick in Ireland for a Masters in Traditional Irish Music Performance. It doesn't get much better than that!

We're all looking forward to the Adirondack Dance Weekend over the weekend of September 26, 27 and 28. If you haven't tried it, it's a beautiful setting on Lake George, on a weekend that is often fall foliage peak for the North Country. In addition to a fun mix of contra, swing, English and couples dancing, there's swimming, kayaking, hikes, good food and accommodations and great company in one of the most beautiful places in our region. Bands include Crowfoot and Notorious, with callers Nils Fredland and Scott Higgs, Vikki Armstrong, the Hot Foot Club, and Spare Parts with Eric Buddington. Info and beautiful pix at:  
<http://www.danceflurry.org/new/silverbay.html>

See you dancing!

## *Service Award Presented to Patti Melita & Paul Rosenberg*



Service award presented to Patti Melita and Paul Rosenberg  
Inscription: "with heartfelt thanks for your visionary leadership  
of the Dance Flurry Festival." Photo by Don Bell

At the May 18th Buhrmaster Barn Dance, the DanceFlurry Organization presented Paul Rosenberg and Pat Melita with awards recognizing their long-term service to our dance community.

Paul and Pat were key founders of the Dance Flurry Festival and the DanceFlurry Organization (formerly Hudson Mohawk Traditional Dancers Inc.).

The richness and diversity of the traditional dance and music scene we enjoy today in this region owes a lot to their Olympic efforts over the last twenty years. Both are still active on the DanceFlurry Organization Board.

## *Service Award Presented to Annie & Doug Haller*

At Annie and Doug Haller's garden party May 24th, the Dance Flurry Planning Committee presented Annie and Doug with a framed photo of them dancing together. The award recognizes their long term service to the Dance Flurry Festival with the inscription "with gratitude for your many years of devotion to the Dance Flurry Festival".

Doug started dancing in 1991. He volunteered for the Dance Flurry Festival in 1992. Since then he has served on the Dance Flurry organizing committee for many years in roles ranging from instrument check-in to volunteer coordinator and site services.

Doug also worked on the Swing Dance committee and the Cajun-Zydeco series. From 2006 to 2008, Doug was the administrative director for the Dance Flurry Festival. His steady hand helped pull us through the difficult period during and after the windstorm disaster at the 2006 Festival.

Annie has worked on the Saratoga Dance organizing committee and the Dance Flurry Festival organizing committee for the last seven years.



Annie & Doug Haller with service award.  
Photo by Lawrence White framed award by Don Bell

*Patti Melita*  
- *Shooting Star, Local Hero*  
by Don Bell



Patti Melita with dog Cubby  
photo by Don Bell

Every once in a blue moon, a shooting star streaks across the sky leaving us slightly stunned by its brilliance. In the DanceFlurry community we are privileged to have two such shooting stars, two local heroes who live, dance, and sing in our midst—Paul Rosenberg and Patti Melita. When you combine two zealots with a common vision, almost anything is possible. Both of them are founders of the Dance Flurry Festival (started in 1988) and the DanceFlurry Organization. In the first edition of the DanceFlurry News (September 2007), I wrote an article on Paul's evolution as a dancer and caller. For this newsletter I'd like to illuminate Patti Melita's background and her significant contributions to our music and dance community.

Music is in Patti's genes. Patti O'Brien Melita grew up in New York's Capital District in a family of musicians and singers. Her singing experience included church hymns, barbershop harmony, and jazz tunes. During car trips the family would sing pop standards in four-part harmony. At the age of 15, she attended a Fred Waring choral workshop with 100 other teens. This inspired her to start singing seriously, and soon she began taking classical vocal lessons. In her college years, she performed with singer-guitarist Margie Cooley harmonizing contemporary, folk, and jazz classics. In 1963 she married drummer Steve Melita and sang jazz and pop tunes with the Steve Melita Quartet.

From the mid-1970s, Pat has had a parallel career in musical theater. In 1976 she tried out for a Cohoes Bicentennial variety show and got a part as a Hawaiian girl. She sang and even did a hula dance. A group of people from the show formed the Spindle City Players and put on a number of variety shows. She performed as Sophie Tucker singing "Some of These Days." With two of her young daughters, she got involved with the RPI Players. Even her dog appeared in a production of Camelot! In 1997 she played the famous country singer Patsy Kline in a New Year's Eve show in Charlestown, West Virginia. In the World War II musical *Songs That Won the War*, she sang as one of the Andrews Sisters and then played a Cotton Club singer in the musical *Bourbon St. to the Cotton Club*.

During the 1980s her professional singing career slipped into limbo for a time. Two occurrences inspired her to return to performing. First she went to an Ashokan Fiddle & Dance Camp, where Molly Mason heard her singing and said, "We've got to get you a band." The encouragement of Molly and many other musical friends started Patti thinking about singing with a band again. The second development happened during the 1990 Dance Flurry Festival. Without consulting Pat first, Paul Rosenberg put her on the program with Alan Thomson's band. She was an instant hit and hasn't looked back since.

In 1996 Kathryn Wedderburn encouraged Patti to record a CD. In 1997 Patti made her first recording, *Swing It!*, a collection of vintage swing dance tunes produced by world-renowned coronet artist Peter Ecklund. Recording session musicians Jay Ungar and Molly Mason describe Pat as "a jazz vocalist with an uncanny knack for selecting the most memorable songs from the swing era and the skill to deliver them in a way that is both true to the period and up-to-date." In December 2007, she performed at a noon hour jazz concert in the Troy Music Hall.

While evolving as a singer, Pat was also developing as a dancer. Although she took some dance lessons while in grade school, it wasn't until 1975, when her three daughters (ages 5 to 9 at the time) started taking dance lessons, that Patti seriously embarked on learning to dance. Pat took jazz, tap, and ballet lessons, continuing with jazz and tap instruction for

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## Patti Melita

about ten years. In 1982 Pat went to her first contra dance (an Old Songs dance in Voorheesville). She enjoyed it so much she became a dedicated contra dancer. Although Pat describes herself as shy, she found that dancing made it easier for her to socialize. She even taught basic swing and contra dance.

With Teresa Broadwell, she helped start the monthly Albany Swing Dance series. In the mid-90s she helped bring swing and contra dancing to the Falcon Ridge Folk Festival.

In her former day job working for a law firm, Pat developed strong organizational and administrative skills. She applied these skills as a volunteer for various music and dance organizations including, of course, the Dance Flurry Festival, for which she has served as co-director, administrator, and treasurer. She is on the board of Local 14 of the American Federation of Musicians, for which she organizes events and gigs in schools. She has also helped put on concert series, including the St. Paul's Church noon hour concerts in Troy and Collar City Live!, which sponsors a summer concert series in Troy's Riverfront Park every Sunday and a children's concert every Wednesday during July and August.

Now that she has retired from her day job, Pat hopes to learn how to play jazz piano so that she can accompany herself while singing. She recently joined some jazz organizations, A Place For Jazz in Schenectady and the Swingtime Jazz Society. She is still active with Patti-O & the Hip Hooligans—a traditional jazz dance band. The band includes Peter Eckland, Ted MacKenzie, Bernie Mulleda, Nat Phipps, and Pete Toigo.

Pat has always been a booster for local musicians and local dances with live music. She likes to remind people that supporting local talent is a primary goal of the Dance Flurry Festival and the DanceFlurry Organization. "I want everybody to work at keeping live music and dance alive in this area. If everybody could do a little part [to support this cause] it would take the burden off those who are doing it all the time... We are blessed in this region with [a wealth of] live music and dancing to live music."

For more information about Patti, e-mail [melitapj@verizon.net](mailto:melitapj@verizon.net) or go to the CD Baby Web site: <http://cdbaby.com/cd/melita>. On the Web site you can listen to the songs and order her CD.

## Images of the Flurry by Lawrence White



Flurry 2007 Swing Dancers by Lawrence White

The first thought that comes to mind when a photographer gains a "full access pass" to shoot photos during the Dance Flurry event in Saratoga is: "HOW CAN I CLONE MYSELF?" It is impossible for anyone to be in so many places to photograph so many music and dance events at one time. The logistics of covering the entire event are impossible. Every session is noteworthy, most are visually stunning, and they happen all over Saratoga Springs at several venues at the same time. Whew! By the end of three days a photographer could easily miss three times as many photos as he or she captured simply because of so many events missed.

The technical challenge is also daunting, particularly if the goal is to capture the events with a natural lighting scheme and still be artistically expressive of the moods and themes. It requires the photographer to constantly make adjustments with equipment to accommodate the conditions and the movement in the space. It also requires thoughtful choices in lens selection and photo angle to bring the subject and the movement into proper perspective.

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## Images of the Flurry

To meet this challenge I called upon talented local photographers Patricia Connell and Dale Winsor to help me. They were able to photograph some crucial events that otherwise would have been missed.

"Two things really stood out in my experience," Dale recently told me. "One was the energy in the Afro-Caribbean belly dancing. Their vibrant passion was tangible—like electricity in the air. It was contagious and you automatically wanted to move your feet and swing your hips to the rhythm of the drumbeat. The flurry of motion in their colorful swirling skirts was visually fantastic."



photo by Dale Winsor

Dale recalls a touching moment he witnessed during one of the many spontaneous jam sessions that pop up throughout the hallways of the Convention Center. "I noticed that there was no age discrimination amongst the musicians, and that many were playing handmade musical instruments. I recall a young teenage boy playing his heart out next to another passionate musician who was probably in his eighties. You could see the joy in both their faces and feel their life force in their playing. There was a timeless bond between the two of them that was manifested through the playing of the music. It was lovely." Pat Connell described the Dance Flurry as "a bright light in the middle of the dark winter!" She went on to say, "This was my first Dance Flurry experience, and I was thoroughly impressed. The variety of dances and the enthusiasm of the dancers and instructors were inspiring. Every nook and cranny of the venues seemed

to contain musicians and dancers and each venue literally crackled with energy and vitality. I don't normally use so many descriptive words, but there just don't seem to be enough of them to capture the experience." She finished by simply saying, "My photos will have to speak for me."

As the chief photographer, I was personally very touched by the beauty of many of the events. The Chinese ribbon dancing session at the Museum of Dance was particularly lovely. The colors and movement created a poetry of symmetry that was visually stunning. These hypnotic images called for both stills and video clips so that I was in constant movement throughout the session. In fact, by the end of the Flurry I certainly had danced as much with my camera as any of the dancers did with their partners.

The finale contra dances at the convention center provided the ultimate image of the Dance Flurry. Hundreds of couples spinning and moving in rhythm and harmony was a wonderful sight to behold and for me to photograph. It is a spectacularly joyous event. Here use of a strobe with a long shutter speed gave a look of motion and yet defined the dancers and the hall nicely.

In the final analysis it is almost as difficult to write about the Dance Flurry as it is to photograph it. The wonderful wholesome family energy that emanates from the Flurry is unique, and I hope that we photographers captured this feeling in our photos and video footage. I am certain that the Dance Flurry will continue to prosper and grow, providing a great cultural facet to our area that can appeal to anyone.



photo by Lawrence White  
Lwhite18@nycap.rr.com

<http://picasaweb.google.com/FlurryFestival/LawrenceWhite>  
<http://www.dancersaredifferent.com/>

## *The Realm of the Possible*

*by Peter Davis*

June is the month when work begins in earnest to create the Dance Flurry Festival schedule for next February. This is when almost anything seems like it's in the realm of the possible. It's a time when I take into consideration some of the suggestions from the last Flurry's evaluations, such as:

- \* Can we really afford to put a wooden dance floor into Room D? (This is the number-one justified criticism. Does anyone out there want to underwrite the floor for \$7000?)
- \* Is there a bigger space to replace the overcrowded Temple for "101" sessions?
- \* Is it cool to replace some performers who have been doing the same thing for 15 or 20 years and give someone else a chance? Or are those folks that make the Flurry so special?
- \* Can we find more dance venues close to the City Center?
- \* How can I get the dance instructors (swing, tango, etc.) to shorten their teaching time so there is more time to just dance?
- \* Should I book that expensive band from Louisiana, or use one of the great local zydeco bands from the Northeast? How about block booking with a Cajun/Zydeco club in New York or Boston? Can I trim that performer budget???

Each year since 2005 when I began doing this job, I get exhilarated in June thinking about the myriad of possibilities, and each September (which seems to come very, very soon) I'm jolted back to reality, so that most of the exciting brainstormings of June get put on the back burner again. A few make it into the schedule. Hopefully it improves a bit each year!

June is the month when I start contacting and am contacted by performers who want to perform at the Flurry. Some of them apply online (we still have our database for '07 and '08 performers too), and others I reach out to myself. Sometimes one of our

performers suggests someone to me. Last week, Dave Ruch, a great folksinger and children's performer who did a great job for us last time, said that he knew a septuagenarian tradition-bearer Adirondack performer named Ermina Pincombe. Ermina comes from a longstanding Adirondack musical family. She's the Supervisor from the town of Benson and plays fiddle, mandolin, mandola, tenor banjo, and sings. She'll be entertaining us next February.

The current list of '09 performers is up on the DanceFlurry Web site and growing. We're going to be taking an idea from NOMAD's (Northeast Music, Art and Dance) Web site by putting a very short description of what each performer does—instead of just listing their names—and also linking to their Web sites.

I'm writing this on Friday the 13th of June. I'm excited this weekend, not only because I'll be playing at Ian and Rosalie's wedding (two great folks from the Flurry Planning Committee), but because this weekend is the 2nd annual Saratoga Arts Fest—an ambitious program of music, dance performance, art exhibits, literary events, and workshops all over town. They're using some venues that we haven't used for the Flurry before. I'm excited to walk around and see how these places work.

So there's a little slice of life of the program director in June. Please let me know if you have any suggestions or thoughts. By the end of September I'll have to have a pretty good mock-up of the schedule. Then Sue Mead and I tackle the nitty-gritty of turning that into something that works smoothly with no conflicts and with a humane gig schedule for each performer. One thing I've learned about this job: it moves inexorably each year from the Realm of Possibilities in June to the Realm of Reality in September.



Workshop for young musicians Flurry 2007  
photo by Pat Connell

*Rueda de Casino:*  
*The Cuban Salsa Wheel*  
by Kerri Vaughn

Several years ago I attended a swing dance benefit in Ithaca, New York. During one of the breaks, we were treated to a demonstration by a group of four couples. They wove in, out, and around each other in fluid formations. The music was Latin and really hot! I had no idea what style of dance I was watching, but I knew I had to try it. It appealed to the community spirit I feel when folk dancing. It struck a chord with the precision and geometry of contra dancing. And like swing dancing, it fascinated my sense of musicality and partnership. This fascinating dance form, called *Rueda de Casino*, is the crossroads of everything I like about dancing.

*Rueda de Casino* is a Cuban style of salsa dancing; *rueda* is the Spanish word for "wheel." Groups of couples dance in a circle (folk!) like spokes on a wheel. One person in the *Rueda* is designated the caller, who shouts out moves for the dancers to execute (contra!). Usually this is one of the leaders, although the dancing can be called from the follower's position with some mental juggling and practice. Unlike contra and folk dancing, though, the dancers never know which move will be called next because *Rueda de Casino* is danced from a vocabulary of common moves called at random per the caller's interpretation of the music. To make it even more exciting, the calls are in Spanish.



Espiritu de la Salsa, Syracuse NY  
photo by Kerri Vaughn

The moves of *Rueda de Casino* number in the hundreds and range from a simple cornerstone move such as "Dame" (give me) to much longer and more complex moves like "Amor mio no te vayas" (My love, don't you leave). Try calling that in four beats of fast music! Some of the moves keep you with the same partner, while others move you to the next partner, or to a partner several places around the wheel. Moves can take you downstream in one direction, then quickly turn you "arriba," upstream. The circle is always moving and changing shapes. With moves like "guapea," the circle even seems to breathe as the dancers slide from side to side. Despite the potential complexity and intricacy of *Rueda de Casino*, one of the best aspects of this style is that you don't have to know any fancy footwork to have fun. In just one hour, you can learn enough moves to enjoy one of the best times you've ever had on the dance floor. But, be forewarned, it quickly becomes addictive.

*Rueda de Casino* can also be used as a tool to teach social Salsa. In Cuba, Salsa is also known as "Casino." Casino style Salsa is danced with predominantly circular movements, with the dancers swirling around each other. This is in stark contrast to New York or L.A. (Los Angeles) Salsa, which are more slotted dance styles. Just about any move in *Rueda* can translate easily to the Casino style of Salsa and look great on the social dance floor. I've danced Salsa in many parts of the world and have found Casino and *Rueda de Casino* danced everywhere. In Paris, when I was invited to dance, the guys always asked, "Cubano or New York?" Cubano of course!

Want to see some videos of  
this exciting salsa dance?



Google *Rueda de Casino*.

YouTube has some great  
videos of *Rueda de Casino*.

# The Value of Volunteering

by Bill Matthiesen

We all seem to be getting busier, with less time in our lives for anything "extra"—and unfortunately, volunteering is one of the things many people cut back on. Although it feels like an "extra," volunteering is extremely important and very satisfying, and we need it in our lives now more than ever.

Why? First, because volunteer work **supports the things we really believe in**—that's why we're willing to invest the best part of ourselves in the effort. It's one of the best opportunities we have to put our money where our mouth is. I say "money," but devoting our *time* to a favorite cause is much more satisfying than just sending off a check. And it's a lot more personal.

Second, volunteering is almost always *social*—it **connects us with other like-minded people**, often the most interesting people in our lives. There's something comforting and uplifting about sharing these common interests and values with other folks who feel the same way we do.

Third, our volunteer work almost always **benefits other people**—it's one of the few areas of our lives where our personal efforts make such a real difference. We can see the impact on others, and that positive effect is a tangible result of our involvement. It's very direct.

Fourth, for many of us, **music and dance can be real life-changers**. We've personally experienced these as beneficial and fun, and they've become a very important part of our lives. We've made great friends, perhaps even met our partners, traveled, learned an instrument, and become more socially adept. How many things can make that "life-changer" claim? Very few.

Fifth, in our rapidly changing, mass-oriented culture, it's all too easy for traditions to get lost. So our Flurry volunteer work has the special urgency of passing these music and dance traditions along to *younger audiences*. The days when most members of a community played an instrument, sang, or danced are long gone. Instead, most people now seek out passive entertainment (TV, videogames, et al) for their recreation, rather than *creative involvement and participation*. Many younger

people may have no experience with traditional dancing, playing acoustic musical instruments, singing in a group, or even listening to live music. **A vital part of the mission of the Dance Flurry Organization is to introduce young people to these satisfying and enriching alternatives to current popular culture.**

Many musicians and dancers tell me they wish the "real" world incorporated more of the values that we share. My response is that one way to expand our vision to the outside world is to *bring new people* into our music and dance activities. And we have many volunteer tasks that allow us to do exactly that. One example is staffing the door at one of our events, where part of the job is welcoming new dancers. New people are checking us out to see, are we a friendly group? Are we helpful and patient with beginners? Are we welcoming and inclusive? The person staffing the door has a special opportunity to make a powerful difference through first impressions—both through personal example and what they say to newcomers.

One last reason to volunteer is simply that **it's fun!** Just one example is staffing the Festival Sales Center at the Flurry—you get to browse all the neat CDs and books while having pleasant conversations with customers, all in the terrific people-watching setting of the main lobby, with delightful music spilling out from the Paul Rosenberg Dance hall. Between the Flurry Festival and all our year-round events, there are scores of rewarding and enjoyable ways to get involved. We can make use of both your interests and your special skills.

My message is a simple one: if we could all carve out one small piece from our monthly schedules to devote to DFO, the collective results would be amazing. **Consider re-energizing your life with some volunteer work within our Flurry community.** The personal benefits are tremendous—and it'll be a breath of fresh air to spend time with like-minded folks to make our music and dance events even more fun.

We really can make the world a better place through the special community we create, personally and locally. It literally is a life-changer!



## *A Treasure Trove of Dance* by Judith Fiore

The National Museum of Dance & Hall of Fame opened its doors to the public for the first time on July 7, 1986. It is the only museum in the United States devoted exclusively to American professional dance.

The museum celebrates many different styles of dance, from the neo-classical ballets of Balanchine to the ethnic dances researched and choreographed by Katherine Dunham. The museum is located in the historic Saratoga State Park on South Broadway in the building formerly known as the Washington Bath House, built in 1918.

Since its debut, the museum has expanded to include the Lewis A. Swyer studios. The New York State Summer School of the Arts (NYSSSA) in ballet takes place there in July under the direction of a New York City Ballet dancer. In August, the NYSSSA program in modern dance follows, under the direction of Carolyn Adams, a former principal dancer with the Paul Taylor Company. The dance studios are also the site of performances by world famous companies such as Philidanco, Martha Graham Company, Ballet Hispanico, and many others. All types of dance classes are offered in the studios all year long as well.

Current exhibits in the museum include the permanent exhibit "The Hall of Fame," which includes dancers, choreographers, writers, and others who have made major contributions to American dance. Other exhibits are "On Broadway, the Evolution of Dance on the Broadway Stage" and "Dance Education in America." A new exhibit at the museum is photographer Mark Andrew's "STEEL--the physique of a dancer" featuring Lloyd Knight, a dancer with the Martha Graham Company.

Michelle Riggi, president of the museum's Board of Directors, said, "The dance museum is my passion. To many people, dance means only ballet, but in this museum we celebrate all forms of dance. My mission is to increase awareness of this museum to the community, to the country, to the world, so that all kinds of people everywhere will come to appreciate the wonderful and varied forms of dance.

About the Dance Flurry, Michelle said, "I love the Dance Flurry! In the middle of winter when it's snowy and cold, you see people in boots and scarves all over town so happy to be in Saratoga to dance! It's great!"

For those of you who have not found time to explore the Dance Museum during the Flurry, how about planning a trip to Saratoga especially to see the museum? Museum hours are Tuesday through Sunday, from 10:00 to 5:00. Fees are \$6.50 for adults, \$3.50 for children, \$5.00 for Seniors. If you visit during July or August, New York State Summer School of the Arts in Ballet and Modern Dance are in residence; visitors may watch classes at no extra charge.



Xinhua Lee - Ribbon Dance Instructor  
Dance Museum - 2007 Dance Flurry Festival  
photo by Dale Winsor



NATIONAL MUSEUM OF DANCE

For more information, [www.dancemuseum.org](http://www.dancemuseum.org)  
99 South Broadway Saratoga Springs, NY 12866  
(518)584-2225. Fax (518)584-4515.

## *Head to the Mountains for Dancing, Music, Friendship, and More*

When it comes to weekend dance experiences, sometimes less is more. The Dance Flurry Festival each February is arguably the MOST comprehensive three-day dance and music festival in the region. But what makes the "little sister" Adirondack Dance Camp on Lake George so special each fall is its relatively small size packed with lots of opportunities to dance, socialize and immerse in nature while relaxing on Lake George in the Adirondack Mountains.

The Dance Camp is sponsored by the DanceFlurry Organization and shares the same commitment to providing top-notch performers and interactive dance opportunities – just on a smaller, more intimate scale.

Join us Sept. 26-28 as we dance to the music of Crowfoot, Notorious, the Hot Foot Club, and Spare Parts, with calling and instruction by Nils Fredland, Scott Higgs, Vikki Armstrong, and Eric Buddington. The Adirondack Dance Camp is housed at the Silver Bay Association's YMCA conference and training center along 6,000 feet of shoreline on the undeveloped side of shimmering Lake George and is surrounded by the Adirondack Mountains. Here are the highlights:

\* **THREE DAYS** of contras, squares, swing dance, waltzes and English country dancing, plus participatory singing, informal jam sessions, hiking, kayaking and more.

\* **THE PROGRAM** begins with dinner on Friday evening at Silver Bay, and includes six meals, two nights' lodging, snacks, and the entire dance program. The program ends Sunday afternoon at 3 p.m. with the last waltz of the final dance party.

\* **LODGING** will be primarily in the Main Inn. Both private bath and shared bath accommodations are available. A small number of lake-front cabins for four may be available at the shared bath rate. Somewhat longer walk to/from the dance hall.

\* **TWO DANCE AREAS** (with wood floors). One is for contras, the second for swing dance. Both areas will feature dance parties on Friday night, Saturday night and Sunday afternoon.

\* **RATES** - Rates are per person, double-occupancy (\$10 discount for DanceFlurry Organization Members):  
\$305 for private bath  
\$280 for unheated rooms with shared bath  
\$280 for cabin with shared bath; special rates for children ages 6 -17, \$260 for heated, \$230 for unheated. Children 5 and under are free.

\* **LOCATION:** Silver Bay is about 90 minutes from Albany, NY or Burlington, VT, on the north-western shore of Lake George, with easy access via the Adirondack Northway (I-87). Amtrak trains stop 15 miles from Silver Bay and buses stop 28 miles away. Airline service is available to both Albany and Burlington airports.

\* **REGISTRATIONS** are accepted on a first-come, first-served basis, and space is limited. Please register early to avoid disappointment, as we expect this event to fill up. Full-time participants only. Registration deadline is Sept. 10, but register early to ensure your space.

\* **PAYMENT:** We prefer payment in full for your first choice of housing. However, a deposit of \$150 will hold your space. Any remaining balance is due before Sept. 10.

\* **REFUNDS/CANCELLATION POLICY:** No refunds after Sept. 15. Cancellation fee: \$75 per person for cancellations from Sept 10 to Sept 15.



Silver Bay Conference Center, Lake George  
photo by Don Bell

For more information contact: Adirondack Dance Weekend  
21 Lenox Ave, Albany, NY 12203-2005  
(518) 489-9066 (before 10 p.m. EDT please)  
Email: [dance@nycap.rr.com](mailto:dance@nycap.rr.com)



*Dance Events Supported by the  
DanceFlurry Organization*

To get all the latest information on upcoming dance events, go to [www.danceflurry.org](http://www.danceflurry.org)

- **Adirondack Dance Weekend** Sept 26-8, 2008. A fun-filled, relaxing weekend of contras, hiking, jamming, singing, fabulous snacks, in a beautiful scenic setting with fall colors. Performers include: Crowfoot, Notorious, Nils Fredland, Scott Higgs, Spare Parts, The Hot Foot Club, Vikki Armstrong, Eric Buddington. Contra dance, swing dance, English, squares, and more. All meals (six), lodging (two nights), snacks (delicious!), and program (top quality!) included in your registration. Contact: [dance@nycap.rr.com](mailto:dance@nycap.rr.com), (518) 489-9066, [www.danceflurry.org/new/silverbay.html](http://www.danceflurry.org/new/silverbay.html)
- **Albany Contradances!** Usually second and fifth Fridays of each month (upcoming dates: Sept 12, Oct 10, Oct 31 (Halloween Dance Party), Nov 14, Dec 12. Hibernian Hall, Albany. Contact: Peter Stix 489-9066 or 729-7791, [pstix1@nycap.rr.com](mailto:pstix1@nycap.rr.com)
- **Brunswick Grange Contra Dance** – 4th Sundays Nov - April at the Grange hall on Route 142, just north of Route 7. Contact: (518) 283-4957, [geg@taconic.net](mailto:geg@taconic.net). Musicians contact George Wilson, cell 461-8394
- **Buhrmaster Barn Contra Dances** - first and third Sundays, May through September at the historic Pruyn House in Colonie, New York, 207 Old Niskayuna Road. Potluck Dinner: 5:00 pm Dance: 6-9 pm. Admission: \$9 DFO Members, \$10 Non-members, \$5 "Limited Income" Contact: [kwedderburn@nycap.rr.com](mailto:kwedderburn@nycap.rr.com), 413-441-5236
- **Capital Swing** – 1<sup>st</sup> Fridays of the month. Free beginner workshop 7:30 p.m. Dance 8:30-11:30 p.m. Live Music!, Albany Elks Lodge, 25 South Allen St, Albany, 1 block south of Rt. 20, Air Conditioned! Large Wood Floor! Cash bar in a separate room. Admission: \$15 General, \$12 DFO Members, \$10 Students & limited income retirees 65+ Contact: (518) 235-8492, [su\\_chick@yahoo.com](mailto:su_chick@yahoo.com)
- **Dance Flurry Festival**, Saratoga Springs, February 13-15, 2009  
A weekend festival for dancers & music lovers of all ages! Dances - Performances - Workshops - Jamming - Crafts...and more! Contact: (518) 384-3275, [info@danceflurry.org](mailto:info@danceflurry.org), [www.danceflurry.org](http://www.danceflurry.org)
- **Family Dances** in Delmar, NY. Dates: TBA (518)-482-9255, [paul@homespun.biz](mailto:paul@homespun.biz), [www.homespun.biz](http://www.homespun.biz)
- **Glens Falls Contra Dance** –third Saturdays, October thru April, at Temple Beth El: 10/18, 11/15, 12/20, 1/17, 2/21, 3/21, 4/18. Contact: 518-307-6091, [bschwarz@nycap.rr.com](mailto:bschwarz@nycap.rr.com). Callers & Musicians TBA
- **Hubbard Hall Contra Dance:** 2<sup>nd</sup> Sundays 3-6 p.m. September through April. Sept. 14, Oct 12. Nov. 9, Dec. 14, Jan 11, Feb. 8. Easy dances for all ages 3-4 p.m.; contras, squares, and more 4-6p.m. Callers and musicians TBA. Contact: 518-677-5853, [dancingfern@verizon.net](mailto:dancingfern@verizon.net)
- **Saratoga Contra Dance (Ballston Spa)** – 4th Saturdays, Sept through May. Sept. 27, 2008 – Rich Futyma with Jane's Gang, Oct. 25, 2008 – caller TBA with the Zillionaires, Nov. 22, 2008 – John Kirk, Trish Miller, & Friends, Dec. 27, 2008 – Kathryn Wedderburn with the Eclectic Dance Orchestra. Additional dates: Jan. 24, 2009, Feb. 28, 2009, Mar. 28, 2009, Apr. 25, 2009, May 23, 2009. Scandinavian Dance 7:00–7: 30 p.m. Contact: (518) 885-4430, [richfutyma@netscape.net](mailto:richfutyma@netscape.net)
- **Rensselaer English Country Dance** – 3<sup>rd</sup> Sundays, Oct 19, Nov 16, Dec 21, Jan 18, Mar 15, Apr 19  
Location: Academy Hall, RPI. Contact: (518) 273-5172, [donbell@nycap.rr.com](mailto:donbell@nycap.rr.com)
- **Stockade Assembly (English Country dance)** – Sun Dec 14, 2:30-5:30 p.m. Caller Graham Christian, music by Jacqueline Schwab and Reinmar Seidler. Unitarian-Universalist Society of Albany, Emerson Hall. \$20  
Contact: [sargentj@union.edu](mailto:sargentj@union.edu), 518 346-5501.



## *Join Us Become a Member - Make a Donation*

We are a community of local dancers, callers and musicians dedicated to supporting traditional dance and music in the Capital-Saratoga region. As we are a non-profit organization, we rely on people like you for memberships, donations and volunteers to continue our dance and music programs.

Our organization sponsors numerous year-round activities in the Capital-Saratoga region:

- Dance Flurry Festival in Saratoga Springs
- Adirondack Dance Weekend at Silver Bay on Lake George
- Albany Contradances in Albany
- Buhrmaster Barn Contra Dances in Colonie
- Brunswick Grange Contra Dance
- Glens Falls Contra Dance
- Family Dances in local communities
- Saratoga Contra Dance in Ballston Spa
- Swing Dances in Albany
- Rensselaer English Country Dances
- Stockade Assembly (English Country Dance)
- Musical jam sessions
- Workshops and scholarships for musicians, dancers and caller development
- Traditional music and dance education programs in area schools
- A subscription to the DanceFlurry newsletter

### **Become a Member**

As a member you will receive:

- The joy of supporting local community dances, dance musicians, callers, dance events, and the Dance Flurry community
- A distinctive and attractive dancer name button (to be worn at dances)
- A monthly email dance calendar/newsletter of Capital region dance events
- The opportunity to participate in the organization and attend general member meetings
- The opportunity to sponsor specific events and programs
- A \$10 discount on a full weekend Dance Flurry Festival ticket
- A charitable tax deduction for any membership level greater than \$25

### **Make a Donation**

You can make a tax-deductible donation to the organization through your membership (any membership level over \$25) or by giving through our online PayPal account at our web site - [www.danceflurry.org](http://www.danceflurry.org)



# Membership Form

Complete this form and mail it along with your check (payable to DanceFlurry Organization) to: DanceFlurry Membership, PO Box 448, Latham, NY 12110-0448

New  Renewal  (memberships are for one calendar year - Jan 1 through Dec 31)

### Basic Membership

<input type="checkbox"/> \$25 Individual	<input type="checkbox"/> \$45 Couple/Family	<input type="checkbox"/> \$15 Limited Income Individual
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### Donor Level Membership

<input type="checkbox"/> Supporter \$50	<input type="checkbox"/> Sponsor \$100	<input type="checkbox"/> Patron \$250	<input type="checkbox"/> Partner \$500	<input type="checkbox"/> Angel \$1000	OR Other Amount \$ _____
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I approve publication of my name as a donor.  I would like a dancer name tag

Name(s)	
Address	
City/State/Zip	
Email	Phone

#### Dance Interests:

Contra  English  Swing  Tango  Scottish  Family  Ballroom  
 International  Scandinavian  Cajun/Zydeco

Other Dance Styles: \_\_\_\_\_

**Music Interests:**  Music jams

Music styles I like \_\_\_\_\_

Instruments I play \_\_\_\_\_

### We Need Volunteers!

I can help run local dance events  I can help with organizational activities

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# *Albany Chill Swing Dance Weekend*

- with national award winning performers  
www.albanychill.com

## **Friday Sept. 5 through Sunday Sept. 7, 2008**

- Ernestine Anderson & her band Friday evening at Albany Elks
- Benny Powell Sextet with Katherine Russell vocalist Saturday evening at Albany Elks
- Skip Parsons at Sunday afternoon picnic at Peebles Island
- After midnight DJ dances at RPI Academy Hall

### **First Friday Evening, Sept. 5**

**September's Capital Swing Dance is part of the Albany Chill Weekend**

#### **Ernestine Anderson & her band**

The Albany Chill Weekend kicks off with Ms. Anderson who does it all with seductive sophistication. Her sultry, sensuous voice is intimate in small settings and soars with passionate intensity in larger venues. Whether it's Ellington or Sting, Ms. Anderson's interpretation of a song is infectious. On stage, she's charming & vivacious, her joy in the music delighting audiences from Sweden to Japan.

Ms. Anderson has recorded over 30 albums, performed at all major jazz festivals, & has received 4 Grammy nominations

### **Saturday Evening, Sept. 6**

#### **Benny Powell Sextet w/vocalist Catherine Russell**

Benny is a journeyman trombonist whose bold sound bridges bebop and swing. His work employs the vocal color of great swing trombonists and the technical fluidity of bop. Benny plays both tenor & the bigger-bored bass trombones broadening the colors he brings to an ensemble. He's contributed to several notable bands, ranging from the rocking swing of Lionel Hampton to the roots-informed avant-garde of John Carter, as well as the Count Basie Orchestra.

Catherine is a one-of-a-kind vocalist. She has toured the world, performing and recording with trend-setting artists, including Paul Simon, David Bowie, Steely Dan, Cyndi Lauper, Jackson Browne & Rosanne Cash.

**SCHEDULE & LOCATIONS** All Welcome - No Partner Needed

#### **Friday & Saturday Evening Dances**

Albany Elks Lodge, 25 South Allen St, Albany

Lesson 7:30-8:30pm, Dance 8:30pm-Midnight

\$20 DFO Members, Students and Seniors

\$25 General

- Friday Capital Swing Dance – Ernestine Anderson & her band
- Saturday Dance - Benny Powell Sextet with vocalist Catherine Russell

#### **Friday & Saturday Late-Night DJ'd Dances**

RPI's Academy Hall, 15th St. & College Ave, Troy, 1-4am,

\$12 DFO Members, Students and Seniors; \$15 General

#### **Sunday Afternoon Dance**

Skip Parsons Riverboat Band, 1-6pm, Peeble's Island, 1 Delaware Ave. Cohoes

\$12 DFO Members, Students, Seniors, \$15 General



## DanceFlurry News

DanceFlurry Organization

(Hudson Mohawk Traditional Dances Inc.)

PO Box 448 • Latham NY 12110-0448 • 518-292-0133

danceinfo@danceflurry.org • www.danceflurry.org

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## DanceFlurry Organization

connecting/inspiring through traditional music & dance

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## Keep In Touch

with the DanceFlurry community

danceinfo@danceflurry.org  
dance hotline 518-292-0133  
www.danceflurry.org

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](http://www.danceflurry.org)
- Enter your email address in the subscribe box and click on the 'Subscribe' button.

Listen to the new *Sounds of the Flurry* CD and purchase your own copy at:

<https://storerevenue.biz/danceflurry/order.asp>